

Songfest 2003

Breaking the Song Barrier

Rosemary Hyler Ritter, *Director*

Lisa Radakovich, *Program Director*

June 5-17, 2003



WELCOME TO SONGFEST 2003!

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

– Albert Schweitzer



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Song Fest 2003

June 5-17, 2003

Breaking the Song Barrier

Friday, June 6

*9:00 am-12:00 pm	Adapting Opera to the Recital Stage”	Hall
2:00-4:30 pm	Master Class: Arias	Hall
7:30 pm	Faculty Recital - <i>Raitt Recital Hall</i>	Price/Lofquist

Saturday, June 7

*10:00 am-12:30 pm	Classic American Voices	Katz
*2:00-4:00 pm	Introduction: Bach Cantatas	Smith
4:00-6:00 pm	Master Class	Hall
*6:30-9:30 pm	Master Class: Arias	Katz

Sunday, June 8

9:30-12:00 pm	Playing Arias	Katz
10:00-12:00 pm	Apprentice Master Class	Fortunato
*1:30-4:30 pm	German Romantic Lieder	Katz
*4:30-6:15 pm	Arias	Price
*7:00-9:00 pm	Master Class: Schubert	Smith

Monday, June 9

*9:45-12:00 pm	Recitative: <i>Actus Interruptus</i>	Katz
*1:30-4:00 pm	Women Composers	Fortunato
*4:00-6:00 pm	German Lieder	Price
*6:30-9:00 pm	“ <i>Breaking the Song Barrier</i> ”	Katz

Tuesday, June 10

*10:00-12:30 pm	<i>Sentimental Songs</i>	Fortunato
*3:34-5:45 pm	Bach	Fortunato
1:30-3:30 pm	Master Class	Davis
*7:00-9:00 pm	“Sensible/Sensitive/Sensical/Singing: <i>Finding an Emotional Core</i> ”	Hall

Wednesday, June 11

*10:00-12:00 pm	Apprentice Master Class	Price
*9:30-11:30 pm	Bach	Smith
*2:30-5:00 pm	Composer and Poet (<i>North and South</i> music by John Harbison: Text by Elizabeth Bishop)	Harbison/Miller/Smith
7:30 pm	Recital: <i>Our Marvellous Native Tongue</i> Davis/ Fortunato/ Holsberg/ Newman/KellockYoung/Ritter	Raitt

*Entries are open to the public through the Auditor Program.

Songfest 2003

June 5-17, 2003

Breaking the Song Barrier

Thursday, June 12

*9:00-11:30 pm	Schubert	Johnson
*1:30-4:00 pm	Schubert	Johnson
*4:00-5:30 pm	New Voices	Kellock
*7:00-9:30 pm	Hugo Wolf: "In Memoriam"	Katz

Friday, June 13

*10:00-12:00 pm	Schubert	Johnson
*1:30-3:30 pm	How A Composer Looks at Bach	Harbison/ Smith
*3:45-6:00 pm	Goethe: Schubert & Schumann	Johnson
*7:00-9:00 pm	Master Class	Kellock

Saturday, June 14

*9:30-12:00 pm	Bach: How to Sing on Your Instrument	Harbison/Smith/Johnson
*1:30-3:30 pm	"Portrait of a Composer": John Harbison	Harbison/Smith
*3:30-5:30 pm	Schumann	Johnson

Sunday, June 15

10:00-12:30 pm	Pianist's Class: Schubert	Johnson
*1:30-4:00 pm	American Musical Theatre Classics	Hall
*7:30 pm	Concert: Songfest Finale	Songfest Participants and Faculty

Monday, June 16

*10:00-12:30	Schubert	Johnson
*2:00-4:30 pm	American Musical Theatre: <i>The Recent Years</i>	Hall
7:30 pm	Concert: Opera Arias and Musical Theatre (FREE CONCERT)	



*Entries are open to the public through the Auditor Program.

PEPPERDINE UNIVERSITY

Malibu, California

Song Fest 2003

presents

“*Breaking the Song Barrier*”

A Welcoming Air

Friday, June 6, 2003 at 7:30 pm, Raitt Hall

Airs and songs by Arne, Handel, Schubert, Strauss, Massenet, Musto, and Shire
Henry Price, *tenor*, Louise Lofquist, *piano*

Our Marvellous Native Tongue

Wednesday, June 11, 2003 at 7:30 pm, Raitt Hall

Spotlight on the English language with songs by American composers John Carter, Aaron Copland, John Harbison, Lee Hoiby, Robert Manno, Maria Newman, Joseph Schwanter, and Virgil Thomson.
Presenting the West Coast Premiere of *Race for the Sky*, a vocal chamber setting of poems left on the New York City streets after 9/11/01, by Richard Pearson Thomas.

Ollie Watts Davis, *soprano*

D'Anna Fortunato, *mezzo soprano*

Lisa Radakovich Holsberg, *soprano*

Judith Kellock, *soprano*

Frances Young, *soprano*

Maria Newman, *violin*

Rosemary Hyler Ritter, *piano*

Viklarbo Chamber Ensemble

Songfest Finale

Sunday, June 15, 2003 at 7:30 pm, Smothers Auditorium

Songfest 2003 Participants with direction and narration by
John Hall, John Harbison, Graham Johnson and Craig Smith
with The Icicle Creek Chamber Ensemble,
Scott Hosfeld, *Executive Director*

INFORMATION: (626) 449-7146

Tickets: Ticketmaster: (213) 363-3500 or

Pepperdine Box Office: (310) 506-4522

A Welcoming Air

Preach Not Me Your Musty Rules (Dalton, after Milton) Thomas Arne (1710-1788)

from *Comus*

Where e'er You Walk (William Congreve) G.F. Handel (1685-1759)

from *Semele*

Frühlingsglaube (Uhland) Franz Schubert (1797-1828)

Was ist Sylvia (von Bauernfeld, after Shakespeare)

Wanderers Nachtlid (Goethe)

Ungeduld (Müller)

Ständchen (Friedrich) Richard Strauss (1864-1949)

Morgen (Mackey)

Allerseelen (von Gilm zu Rosenegg)

Traum durch die Dämmerung (Bierbaum)

Intermission

POÈME D'AVRIL (Armand Silvestre) Jules Massenet (1842-1912)

I. *Prélude: Une rose frileuse* (recited)

II. *Les étoiles effarouchées*

III. *Voici que les grands lys*

IV. *Riez-vous? ne riez-vous pas?* (recited)

V. *Le doux printemps*

VI. *Que l'heure est donc brève*

VII. *Sur la source elle se pencha*

VIII. *Nous nous sommes aimés trois jours* (recited)

Je pars! Adieu ma chere âme

SHADOW OF THE BLUES (Langston Hughes) John Musto (b. 1954)

Silhouette

Litany

Island

Could Be

from CLOSER THAN EVER (Richard Maltby, Jr.) David Shire (b. 1937)

The Good Guys

What Am I Doin'

Henry Price, *Tenor*
Louise Lofquist, *Piano*

A WELCOMING AIR

(John Dalton after John Milton)
Preach not me your musty rules

Preach not me your musty rules,
 Ye drones that mold in idle cell!
 The heart is wiser than the schools.
 The senses always reason well.

If short my span I less can spare
 to pass a single pleasure by.
 An hour is long if lost in care.
 They only live who life enjoy!

(Johann Ludwig Uhland)
Frühlingsglaube

Die linden Lüfte sind erwacht,
 Sie säuseln und wehen Tag und Nacht,
 Sie schaffen an allen Enden.
 O frischer Duft, o neuer Klang!
 Nun, armes Herze, sei nicht bang!
 Nun mu_ sich alles, alles wenden.

Die Welt wird schooner mit jedem Tag,
 Man wei_ nicht was noch werden mag,
 Das blühen will nicht enden.
 Es blüht das fernste, tiefste Tal:
 Nun, armes Herz, vergi_ der Qual!
 Nun mu_ sich alles, alles wenden.

(Eduard von Bauernfeld, after William
 Shakespeare, *Two Gentlemen of Verona*)
Was ist Sylvia?

Was ist Sylvia, saget an,
 Da_ sie die weite Flur preist?
 Schön und zart she ich sie nahn,
 Auf Himmelsgunst und Spur weist,
 Da_ ihr alles untertan.

Ist sie schön un gut dazu?
 Reiz labt wie milde Kindheit;
 Ihrem Aug' eilt Amor zu,
 Dort heilt er seine Blindheit,
 Und verweilt in sü_er Ruh.

Darum, Sylvia, tön, o Sang,
 Der holden Sylvia ehren;
 Jeden Reiz besiegt sie lang,
 Den Erde kann gewähren;
 Kränze ihr und Saitenklang!

(William Congreve)
“Where E'er You Walk”

Where e'er you walk
 cool gales shall fan the glade.
 Trees where you sit
 shall crowd into a shade.
 Where e'er you tread
 the blushing flowr's shall rise.
 And all thing flourish
 Where e'er you turn your eyes.

Spring faith

Balmy breezes are awakened,
 They whisper and move day and night,
 And everywhere creative,
 O fresh scent, o new sound!
 Now, poor heart, don't be afraid.
 Now all, all must change.

With each day, the world grow fairer,
 One cannot know what is still to come,
 The flowering refuses to cease.
 Even the the deepest, most distant valley is in flower.
 Now poor heart, forget your torment.
 Now all, all must change.

Who is Sylvia?

Who is Silvia? What is she?
 That all our swains commend her?
 Holy, fair and wise is she;
 The heaven such grace did lend her,
 That she might admired be.

 Is she kind as she is fair?
 For beauty lives with kindness.
 Love doth to her eyes repair,
 To help him of his blindness,
 And being helped, inhabits there.

Then to Sylvia let us sing,
 That Sylvia is excelling;
 She excels each mortal thing
 Upon the dull earth dwelling:
 To her let us garlands bring.

A WELCOMING AIR

(Johann Wolfgang von Goethe)

Wanderer's Nachtlied

Über alle Gipfeln
ist Ruh,
in allen Wipfeln
spürest du
kaum einen Hauch;
die Vögelein schweigen im Walde,
warte nur, balde
ruhest du auch!

(Wilhelm Müller)

Ungeduld

Ich schnitt es gern in alle Rinden ein
Ich grüb es gern in jeden Kieselstein,
Ich möcht es sä'n auf jades frische Beet
Mit Kressensamen, der es schnell verrät,

Auf jeden wei_en Zettel möcht ich's schreiben:
Dein ist mein Herz und soll es ewig bleiben.

Ich möcht mir ziehen einen jungen Star,
Bis da_ er spräch die Worte rein und klar,
Bis er sie spräch mit meines Mundes Klang,
Mit meines Herzens vollem hei_em Drang;
Dann sang er hell durch ihre Fensterscheiben:

Dein ist mein Herz und soll es ewig bleiben.

Den Morgenwinden möcht ich's hauchen ein,
Ich möcht es säuseln durch den regen Hain;
Oh, leuchtet es aus jedem Blumenstern!
Trüg es der Duft zu ihr von nah und fern!

Ihr Wogen, könnt ihr nichts als Räder treiben?
Dein ist mein Herz und soll es ewig bleiben.

Ich meint es mü_t in meinen Augen stehn,
Auf meinen Wangen mü_t man's brennen sehn,
Zu lesen wär's auf meinen stummen Mund,
Ein jeder Atemzug gäb's laut ihr kund,
Und sie merkt nichts von all dem bangen Treiben:
feelings.

Dein ist mein Herz und soll es ewig bleiben.

(Adolf Friedrich, Graf von Schack)

Ständchen

Mach auf, mach auf, doch leise mein Kind,
Um keinen von Scummer zu wecken.
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken.
Drum leise mein Mädchen, da_ sich nichts regt,
Nur leise die Hand auf die Klinke gelegt.

The Wanderer's Night Song

Over all the peaks
it is peaceful;
in all the treetops
you feel
hardly a breath of wind;
the little birds are silent in the forest,
only wait – soon
You will rest as well!

Impatience

I would carve it fondly in the bark of trees
I would chisel it eagerly into each pebble,
I would like to sow it upon each fresh flower bed
With water-cress seeds, which it would quickly
disclose;

Upon each white piece of paper would I write:
Yours is my heart and so shall it remain forever.

I would like to raise a young starling,
Until he speaks to me in words pure and clear,
Until he speaks to me with my mouth's sound,
With my heart's full warm urge;
Then he would sing brightly through her
windowpanes:

Yours is my heart and so shall it remain forever.

I would like to breathe it into the morning breezes,
I would like to whisper it through the active grove;
Oh, if only it would shine from each flower-star!
Would it only carry the scent to her from near and
far!

You waves, could you nothing but wheels drive?
Yours is my heart and so shall it remain forever.

I thought, it must be visible in my eyes,
On my cheeks, it must be seen that it burns;
It must be readable on my mute lips,
Every breath would make it loudly known to her,
And yet she notices nothing of all my yearning

Yours is my heart and so shall it remain forever.

Serenade

Open up, open, but softly my dear,
So as to wake no one from sleep.
The brook hardly murmurs, the wind hardly shakes
A leaf on a bush or a hedge.
So, softly, my maiden, so that nothing stirs,
Just lay your hand softly on the doorlatch.

Continued

A WELCOMING AIR

Mit Tritten, wie Tritte, der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen.
Rings schlummern die Blüten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

With steps as soft as the footsteps of elves,
Soft enough to hop over the flowers,
Fly lightly out into the moonlit night,
To steal to me in the garden.
The flowers are sleeping along the rippling brook,
Fragrant in sleep, only love is awake.

Sitz nieder, hier dämmert's geheimnisvoll
Unter den Lindenbäumen,
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen,
Und die Rose, wenn sie am Morgen erwacht,
Hochglühn von den Wonnenschauern der Nacht.

Sit, here it darkens mysteriously
Beneath the lindens,
The nightingale over our heads
Shall dream of our kisses,
And the rose, when it wakes in the morning,
Shall glow from the wondrous passions.

(John Henry Mackey)

Morgen

Und Morgen wird die Sonne wieder scheinen,
Und auf dem Wege den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten diesen sonnenatmenden Erde...

Tomorrow

And tomorrow the sun will shine again,
And on the path I will take,
it will unite us again, we happy ones,
upon this sun-breathing earth...

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes schweigen.

And to the shore, the wide shore with blue waves,
we will descend quietly and slowly;
we will look mutely into each other's eyes
and the silence of happiness will settle upon us.

(Hermann von Gilm zu Rosenegg)

Allerseelen

Stell auf den Tisch die duftenden Reseden,
Die letzten roten A stern trag herbei,
Und la_ uns wieder von der Liebe reden,
Wie einst im Mai.

All Soul's Day

Place on the table the fragrant mignonettes,
Bring inside the last red asters,
and let us speak again of love,
as once we did in May.

Gib mir die Hand, da_ ich sie Heimlich drücke
Und wenn mann's sieht, mir ist es einerlei,
Gib mir nur einen deiner sü_en Blicke,
Wie einst im Mai.

Give me your hand, so that I can press it secretly;
and if someone sees us, it's all the same to me.
Just give me your sweet gaze,
As once you did in May.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, da_ ich dich wieder habe,
Wie einst im Mai.

Blooms and scents adorn each grave today;
one day in the year are the dead free.
Come close to my heart, so that I can have you again,
As once I did in May.

(Otto Julius Bierbaum)

Traum durch die Dämmerung

Weite Wiesen im Dämmergrau;
Die Sonne verglomm, die Sterne ziehn,

Nun geh ich hin zu der schönsten Frau,
Weit über Wiesen im Dämmergrau,
Tief in den Busch von Jasmin.

Dreaming through the twilight

Broad meadows in the gray twilight;
the sun's light has died away, and the stars are
moving.
Now I go to the loveliest of women,
across the meadow in the gray twilight,
Deep into the bushes of jasmine.

Continued

A WELCOMING AIR

Durch Dämmergrau in der liebe Land;
ich gehe nicht schnell, ich eile nicht;
mich zieht ein weiches, samtenes Band
durch Dämmergrau in der liebe Land;
in ein mildes, blaues Licht.

(Armand Silvestre)

POÈME d'AVRIL

I. (*recitation*)

Une rose frileuse, au coeur noyé de pluie
Sur un rameau tremblant vient de s'épanouir,
Et je me sens repris de la douce folie
Et de me souvenir!

Les amour trépassés qui dormaient dans mon âme,
Doux Lazare sur qui j'ai tant versé de pleurs,
Soulève, en riant, leur suaire de fleurs,
Et demandent le nom de ma nouvelle dame.

Ma mignonne aux yeux bleus, mets ta robe
et fuyons,
Sous les bois remplis d'ombre et de mélancolie,

Chercher le doux remède à la douce folie.
Le soleil m'a blessé de ses premiers rayons!

II.

Les étoiles effarouchées
Viennent de s'envoler les cieus.
J'en sais deux qui se sont cachées
Mignonne, dans vos jolis yeux;

A l'ombre de vos cils soyeux
Et sous vos paupières penchées
Attendez! Mes baisers joyeux les auront bientôt
dénichées!

Vous feignez de dormir encor:
Éveillez vous mon doux trésor!

L'aube pleure sous les feuillées,
Le ciel désert est pleins d'ennui
Ah! Ouvrez les yeux,
Et rendez-lui les deux étoiles envolées.
Éveillez vous, mon doux trésor!

III.

Voici que les grands lys ont vêtu leur blancheur,
Sur les gazons tremblants l'aube étend sa fraîcheur;
C'est le printemps! c'est le matin! Double jeunesse!

Ma mie en s'éveillant m'a dit: le beau soleil!

Through the gray twilight to the land of love;
I do not walk quickly, I do not hurry.
I am drawn by a faint, velvet thread
through the gray twilight to the land of love,
into a blue, mild light.

Poem of April

I (*recitation*)

A frail rose, its heart filled with rain,
On a trembling branch has just opened
And I feel myself seized with the sweet folly
To sing and to remember!

The repressed loves which lay dormant in my soul,
(sweet Lazarus on whom I have shed so many tears),
raise laughingly their shroud of flowers,
and demand the name of my new lady.

My blue-eyed darling, put on your dress and let us
run away
through the woods filled with shadows and
melancholy

to search for the sweet remedy for sweet folly.
The sunshine has wounded me with its first rays!

II.

The startled stars
Have just flown away from the heavens.
I know two of them which hid,
Darling, in your pretty eyes;

In the shadow of your silky eyebrows
and under your lowered eyelids:
Wait! My joyous kisses will soon have uncovered
them!

You are pretending to be still asleep.
Awaken, my sweet treasure!

Dawn is weeping under the foliage,
The deserted sky is full of boredom,
Ah! Open your eyes,
And give it back the two stars that ran away.
Awaken, my sweet treasure!

III.

Now that the great lilies have dressed in white,
Upon the quivering lawns, dawn spreads her
freshness;

It is spring! It is morning! Double youth!

My love, on awakening said to me: what beautiful
sunshine!

Continued

A WELCOMING AIR

Ma mie en s'éveillant m'a dit: le beau soleil!

le temps est donc venu que tu charme renaisse,
Partout des chants! Partout des fleurs! Double
réveil!

Mais la tiédeur de l'air la rendant moins farouche,
Je me penchai vers elle, et je posai ma bouche
Sur son front et sur ses cheveux!
Double trésor!

IV. (recitation)

Riez-vous? ne riez-vous pas?
Quand vous l'avez dit tout á l'heure,
Ce mot! -- vous l'avez dit si bas! --
Je n'ai pas compris, mais je pleure --
Riez-vous? ne riez-vous pas?

Pitié! votre bouche m'effleure,
Ce bruit! vous l'avez fait si bas! --
Si c'est un baiser, que je meure!
Riez-vous? ne riez-vous pas?

Si c'est un baiser, que je meure!
Sur mon cou, je sens votre bras --
Vous m'avez baisé tout á l'heure!
Je n'ose y croire, mais je pleure.
Riez-vous? ne riez-vous pas?

V.

Le doux printemps a bu dans le creux de sa main
le premier pleur qu'au bois laissa tomber l'aurore;
vous aimerez demain, vous qui n'aimez encore,
et vous qui n'aimiez plus, vous aimerez demain!
Le doux printemps a bu dans le creux de sa main.

Le printemps a cuelli dans l'air des fils de soie
pour lier sa chausure et courir par les bois.
Vous aimerez demain pour la première fois,
Vous qui ne saviez pas cette immortelle joie.
Le printemps a cuelli dans l'air des fils de soie.

Le printemps a jeté des fleurs surs le chemin,
que mignonne remplit de son rire sonore.
Vous aimerez demain, vous qui n'aimiez encore
et vous qui n'aimiez plus, vous aimerez demain!
Le printemps a jeté des fleurs sur le chemin.

VI.

Que l'heure est donc brève
Qu'on passe en aimant!
C'est moins qu'un moment,
Un peu plus qu'un rêve.

My love, on awakening said to me: what beautiful
sunshine!

The time has come when all charms are reborn,
Songs everywhere! Flowers everywhere! A double
awakening!

Since the wet warmth of the air was calming her,
I leaned over her and placed my lips
on her forehead and on her hair!
A double treasure!

IV. (recitation)

Are you laughing -- or not?
When just a moment ago you said
That word! -- you said it so quietly! --
I did not understand, but I weep --
Are you laughing -- or not?

Have pity! Your mouth brushes me,
That noise! you made it so quietly --
If it is a kiss -- oh may I die!
Are you laughing -- or not?

If it is a kiss -- oh may I die!
On my neck I feel your arm --
You kissed me just a moment ago!
I don't dare believe it, but I weep.
Are you laughing -- or not?

V.

Sweet springtime drank from the hollow of her hand
the first tear that dawn dropped into the woods;
You will love tomorrow, you who have not yet loved,
And you whose love was over, tomorrow you will love!
Sweet springtime drank from the hollow of her hand.

Spring plucked from the air a silky lace
to bind his shoes and to run through the woods.
You will love tomorrow for the very first time,
you who did not know that immortal joy.
Springtime plucked from the air a silky lace.

Spring has scattered flowers along the path,
which my darling fills with her sonorous laughter.
You will love tomorrow, you who have not yet loved,
And you whose love was over, tomorrow you will love!
Spring has scattered flowers along the path.

VI.

How brief is the hour
that we spend in loving!
It is less than a moment,
little more than a dream.

Continued

A WELCOMING AIR

Le temps nous enlève
Notre enchantement.
Que l'heure est donc brève
Qu'on passe en aimant!

Time deprives us
of our enchantment.
How brief is the hour
that we spend in loving!

Sous le flot dormant
Soupirait la grève
M'aimas-tu vraiment?
Fût-ce seulement
Un peu plus qu'un rêve?
Que l'heure est donc brève
Qu'on passe en aimant!

Under the sleeping waves
the seashore sighed;
Did you you truly love me?
Did you, If only
a little longer than a dream?
How brief Is the hour
that we spend In loving!

VII.

Sur la source elle se pencha;
La source doubla son image,
Et se fut un charmant mirage,
Qu'un peu de vent effaroucha.

VII.

Over the pool she leaned;
the pool mirrored her form -
it was a charming mirage,
which a gust of wind scared away.

Sous les grands bois elle chanta;
Loiseau doubla son chant sauvage,
Et se fut un charmant ramage,
Que le vent lointain emporta.

Under the tall trees she sang;
a bird echoed her wild song -
it was a charming warbling,
which the wind carried off into the distance.

Quand j'effleurai son doux visage,
Sa bouche ma bouche doubla.
Le vent peu balayer la plage;
Mignonne, que me fait l'orage?
Ton baiser reste toujours la!

When I stroked her sweet face,
Her mouth mimicked my mouth.
The wind may sweep the beach,
But what do I care, darling, about the storm?
Your kiss stays forever!

VIII. (*recitation*)

Nous nous sommes aimés trois jours
Trois jours elle me fut fidèle,
Trois jours, – La constance éternelle,
Et les éternelles amours!

VIII. (*recitation*)

We were lovers for three days;
For three days she was faithful to me.
Three days. -- Eternal fidelity,
And eternal love!

(*lament*)

Je pars! adieu ma chère âme,
Garde bien mon souvenir!
Quoi! si tot partir Madame
Ne devez-vous revenir?
Si, je reviendrai peut-être;
Si, bien sûr je reviendrai;
Va m'attendre à la fenêtre,
De plus loin te reviendrai.

(*lament*)

(She): I am leaving! Adieu, my dear soul,
take good care of my memories!
(He): What! You are leaving so soon, madam,
never to return?
(She): Yes, I will return perhaps ...
Yes, certainly I will return!
Go, wait for me at the window;
before long I will come back.

J'attendis à la fenêtre
Le retour tant espéré
Mais, ni bien sûr, ni peut-être
Ni j'aurais la reverrai!
Bien fol qui croit quand sa dame
Lui jure de revenir.
Je meurs! Adieu, ma chère âme,
J'ai gardé ton souvenir!

(He): I waited anxiously at the window
for her return,
But neither "surely", nor "perhaps,"
nor ever will I see her again!
It is a fool who believes when his woman
promises that she will return.
I die! Adieu! Adieu, my dear soul,
I have taken good care of your memories!

A WELCOMING AIR

(Langston Hughes)
SHADOW OF THE BLUES

Silhouette

Southern gentle lady,
Do not swoon.
They've just hung a black man
In the dark of the moon.

They've hung a black man
To a roadside tree
In the dark of the moon
For the world to see
How Dixie protects
Its white womanhood.

Southern gentle lady,
Be good!
Be good!

Litany

Gather up
In the arms of your pity
The sick, the depraved,
The desperate, the tired,
All the scum
Of our weary city
Gather up
In the arms of your pity.
Gather up
In the arms of your love—
Those who expect
No love from above.

“One of the Good Guys”

David Shire (1937-)
from *Closer Than Ever*
Lyrics by Richard Maltby Jr. (1937-)

Right here you see one of the good guys,
One of the smart ones with sensible drives,
What else could I be? I'm one of the good guys
Who play with their children
And dote on and pamper their wives.

Island

Wave of sorrow,
Do not drown me now:

I see the island
Still ahead somehow.

I see the island
And its sands are fair:

Wave of sorrow,
Take me there.

Could Be

Could be Hastings Street,
Or Lenox Avenue,
Could be 18th & Vine
And still be true.

Could be 5th and Mound,
Could be Rampart:
 When you pawned my watch
You pawned my heart.

Could be you love me,
 Could be you don't.
Might be that you'll come back,
Like as not you won't.

Hastings Street is weary,
Also Lenox Avenue.
Any place is dreary
Without my watch and you.

But there was a night in Hawaii, on a bus'ness trip
That my mind has suffused with a mystic glow.
She was someone's friend and she had this smile.
We were on a beach and we walked a while.
And I watched the wind billow in her hair,
And I knew we knew there was more to share.

I could feel the ground start to go,
Like volcanoes starting to blow.
And the waves were loud, we were all alone,
We had left the crowd,

Continued

A WELCOMING AIR

not a soul would ever have known...
But I stopped and said "No."

'Cause that isn't me, I'm one of the good guys,
One of the smart ones whose virtue survives.
Firm as a tree, one of the good guys
Who trades a flash of heat to build a warmer fire,
Denies himself a treat to shoot for something higher.
And that's the part that's sweet
that only the good guys know.

That's not the end, as you suspected.
Time flipped some pages, I'm now forty-four.
There's money to spend. The kids are in college.
My wife's back in art school.
We just bought a house at the shore.

But sometime at night, in the stillness,
lying wide awake,
As the wife I still desire sleeps by my side,
I can feel the wash of the perfumed air,
And my mind is drowning in billowing hair.
And although I know that my life is blessed,
I am teased by thoughts that it's second best.

And the visions seethe in my head
Of the lives that I could have led.
They are all still there, I can change my fate.
There's no time to spare,
I must find them before it's too late.
But I wake and say "No."

Oh hell, why defend all of us good guys,
Strangling in plenty, yet whining for more.
Truth is, my friend, just between good guys,
It's not which road you take,
which life you pick to live in.
Whichever choice you make, the longing is a given.
And that's what brings the ache
that only the good guys know.

"What Am I Doin'?"
from *Closer Than Ever*

She was such an incredible woman.
And one night we both set ourselves free.
I could feel all the power inside her.
And she seemed to release it to me.

Then she suddenly said I can't see her.
And the thought of it drove me insane.
So I find up a tree I am creeping,
To the roof over where she is sleeping,
And I sit there all night in the rain.

And I'm thinkin':
What am I doin' up on a roof?
What am I doin' out in the rain?
What kind of feelings make a man blind?
What am doin' out of my mind with love?

(And her father and my father are out on the lawn,)

And they're shouting:
What is he doin' up on a roof?
What is he doin' out in the rain?
What kind of feelings make a man blind?
What kind of guy goes out of his mind with love?

I decided that I've learned my lesson.
I rejoined all the sensible men.
Now no matter how tempting the woman,
I won't ever go crazy again.

When I'm safe and alone in my bedroom,
Thanking God I'm not shaking and wet,
I think back to the night I felt tingles,
Holding tight not to slide down the shingles,
Feeling feelings I'll never forget.

And I wish I was sayin':
What am I doin' up on a roof?
What am I doin' out in the rain?
What kind of feelings make a man blind?
What am I doin' out of my mind with...

What am doin' tailin' her car?
What am doin' inside her bushes?
What am I doin' covered with mud?
What am I doin' out of my mind with love?

What am doin' stealin' her scarf?
What am I doin' sniffin' her perfume?
What am I doin' siftin' her trash?
What am I doin' testin' her doorknob,
Dailin' her phone, trampling her tulips,
Buggin' her friends, pettin' her dog?

Oh, what am I doin' out of my mind with love?

Our Marvellous Native Tongue

An Immorality (Ezra Pound) Lee Hoiby (b. 1926)
Black Anemones (Agueda Pizarro) Joseph Schwantner (b. 1943)
Odor (Michael Fried) John Harbison (b. 1938)
Sleep is supposed to be (Emily Dickinson) Aaron Copland (1900-1990)
The Saints (Emily Dickinson) Lee Hoiby
Let's Take a Walk (Kenneth Koch) Virgil Thomson (1896-1989)

Frances Young, *soprano*
Rosemary Hyler Ritter, *piano*

From SHAKESPEARE SONGS Virgil Thomson (1896-1989)
Was This Fair Face The Cause? (*All's Well That Ends Well*)
Take, O, Take Those Lips Away (*Measure for Measure*)
Tell Me Where Is Fancy Bred (*The Merchant of Venice*)
Sigh No More, Ladies (*Much Ado About Nothing*)

From FIVE SONGS Ruth Crawford Seeger (1901-1953)
White Moon (Carl Sandburg)
Joy (Carl Sandburg)

D'Anna Fortunato, *mezzo-soprano*
Rosemary Hyler Ritter, *piano*

Birdsongs for Soprano and Violin (e.e. cummings) Robert Manno (b. 1944)
One Prayer from Eden (Kim Stafford) Maria Newman (b. 1962)

Judith Kellock, *soprano*
Maria Newman, *violin*
The Viklarbo Chamber Ensemble

Intermission

RACE FOR THE SKY Richard Pearson Thomas (b. 1957)
Poems found on the New York City streets after 9/11/01
To The Towers Themselves (anonymous)
How My Life Has Changed (Hilary North)
Meditation
don't look for me anymore (Alicia Vasquez)

Lisa Radakovich Holsberg, *soprano*
Maria Newman, *violin*
Rosemary Hyler Ritter, *piano*

CANTATA John Carter (b. 1937)
Peter Go Ring Dem Bells
Sometimes I Feel Like A Motherless Child
Let Us Break Bread Together
Ride On, King Jesus

Ollie Watts Davis, *soprano*
Rosemary Hyler Ritter, *piano*

OUR MARVELLOUS NATIVE TONGUE

(Ezra Pound)

An Immortality

Sing we for love and idleness,
Naught else is worth the having.
Though I have been in many a land,
There is naught else in living.

And I would rather have my sweet,
Though rose-leaves die of grieving,
Than do high deeds in Hungary
To pass all men's believing.

(Agueda Pizarro)

Black Anemones

Mother, you watch me sleep
and your life
is a large tapestry
of all the colors
of all the most ancient
murmurs,
knot after twin knot,
root after root of story.
You don't know how fearful
your beauty is while I sleep.
Your hair is the moon
of a sea sung in silence.
You walk with silver lions
and wait to estrange me
deep in the rug
covered with sorrow
embroidered by you
in a fierce symmetry
binding with thread
of Persian silk
the pinetrees and the griffins.
You call me blind,
you touch my eyes
With black anemones.
I am a spider that keeps spinning
from the spool in my womb,
weaving through eyes
the dew of flames
on the web.

(Michael Fried)

Odor

(just like this)

Your perfume, or odor-
Waking I remember it, my body
Remembers it, my body when dead will remember it

In its bones, and when after incineration
The bones themselves are pulverized and
dispersed upon the air
As tiny motes of ash, they too will remember
(Dancing in sunlight, jostled by larger
molecules)
Your odor without a name.

(Emily Dickinson)

Sleep is supposed to be

Sleep is supposed to be
By souls of sanity
The shutting of the eye.

Sleep is the station grand
Down which, on either hand
The hosts of witness stand!

Morn is supposed to be
By people of degree
The breaking of the Day.

Morning has not occurred!

That shall Aurora be –
East of Eternity –
One with the banner gay –
One in the red array –
That is the break of Day!

(Emily Dickinson)

The Saints

Me – come! My dazzled face
In such a shining place!
Me – hear! My foreign Ear
The sounds of Welcome – there!

The Saints forget
Our bashful feet –

My Holiday, shall be
That They – remember me –
My Paradise – the fame
That They – pronounce my name –

OUR MARVELLOUS NATIVE TONGUE

(William Shakespeare)

SHAKESPEARE SONGS

(All's Well That Ends Well)

Was This Fair Face The Cause?

Was this fair face the cause, quoth she,
Why the Grecians sack'd Troy?
Fond done, done fond,
Was this King Priam's joy?
With that she sigh'd as she stood,
And gave this sentence then.
Among nine bad if one be good,
There's yet one good in ten.

(Measure for Measure)

Take, O, Take Those Lips Away

Take, O, take those lips away
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn.
But my kisses bring again,
Seals of love but seal'd in vain.

(The Merchant of Venice)

Tell Me Where Is Fancy Bred

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.
Ding dong, ding dong bell!

(Much Ado About Nothing)

Sigh No More, Ladies

Sigh no more, ladies, sigh no more.
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never

(Kim Stafford)

ONE PRAYER FROM EDEN

For the woman in the story, the one they called crazy left at Spaulding's Rock to starve three hundred years ago, near Swan Island, Maine.

At night, I remember the seal eyes looking at me where she perched in water, blinked and bobbed and stared. At night, I remember my darling's look, over his shoulder ad afraid, closing the door. The men

Then sigh not so, but let them go
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny!
Sing no more ditties
Of dumps so dull and heavy,
The fraud of men was ever so,
Since summer first was leavy.

Carl Sandburg

FIVE SONGS

White Moon

White moon comes in on a baby face.
the shafts across her bed are flimmering.

Out on the land white moon shines,
shines and glimmers against gnarled shadows.

All silver to slow to twisted shadows
falling across the long road
that runs from the house.

Keep a little of your beauty
and some of your flimmering silver
for her by the window
tonight.

Joy

Let a joy keep you.
Reach out your hands
And take it as it runs by,
As the Apache dancer clutches his woman.

I have seen them live long and laugh loud,
Sent on 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.

Continued

OUR MARVELLOUS NATIVE TONGUE

who rowed me here, and left me loosely tied, maybe they hoped I would use the rope to end it in the pine, to hoist myself and rave and dangle and be done. Even at the end it's eden if it's all you have, if the only arm you can take is a branch, or kiss the dew from a curl of leaf, or gnaw the honey bark from featherwood, or dig thumb roots that taste of soot and salt.

The spreading ripple from my pebble, the echo from my curse or praise, the swell of my belly stuffed with fern, the brawny wheel of stars, I count the heart drum in my head when I turn and turn from frost, burrowing into my moss bed frenzy as the night centers into cold. At dawn, even at the end when I walk the stone circle of low tide, or stare, vacant in the trance past noon, or huddle, hold my knees in the thorn-stem thicket at evening, the blue light cold, when the bird cries, "where's your husband?" When the cricket bickers, "seeding, seeding seeding." When the owl quavers "who be you, who be you?" When the north wind first fingers through my hair, even then I gnaw through pitch in a pine-fist deep for seed, taste and swallow the berry I call heart bursting open, the leaf I call torrent of rain, the seed I call eyes of my little brother, the root I call woman giving all.

They sit their dory off the point. I stare and wait, I feel the cold, I deal in seed and silence, the story in my eyes I keep, this quiet thing I learned from seal. Stine crack, root mat, stars.

Maria Newman

Hailed by the inimitable Jim Svejda (NPR/KUSC) as "...enchancing...witty, highly romantic and irresistible...one of the most charming and distinctive composers of her generation..." Maria Newman balances a critically acclaimed violin and viola solo career with that of an award-winning composer. As the youngest daughter of nine-time Academy-Award-winning composer/conductor Alfred Newman, she was born into the oldest and one of the most respected musical families in Hollywood and grew up in an intense musical environment.

She has served as Composer-in-Residence with the Icicle Creek Music Center since 1995, and with Los Angeles' Viklarbo Chamber Ensemble since 1994, as well as the Los Angeles Mozart Orchestra and the Chamber Orchestra at St. Matthew's in Los Angeles. At home composing in a variety of genres, she has been commissioned by the Mary Pickford Foundation, Turner Classic Movies, Timeline Films, and The Library of Moving Images to compose original scores for the vintage silent films *Daddy Long Legs*, *What the Daisy Said*, *The Love Light*, *Mr. Wu*, *The Heart O' the Hills*, and others. Her String Quartet No. 1 underscored the first Tom Sawyer ever put to film, and she also scored its accompanying historical documentary film entitled *Jack Pickford: In Mary's Shadow*.

Race for the Sky

by Richard Pearson Thomas

As time passes, the tragedy of September 11th, 2001, becomes reframed in the light of current events. It continually moves before our national consciousness, sometimes manipulated by people and organizations for their own ends, sometimes simply manifested in personal fear and anxiety. It has been a call to arms and a call for peace. I expect that the meaning of September 11th will continue reflecting and refracting our national personality as well as our private lives for years to come.

There is, however, an aspect of the tragedy that is unique and very significant for an artist and arts educator that is not influenced by the lens of changing events. Following September 11, 2001, New Yorkers took to the city streets in great numbers. They sought to put their thoughts and feelings on the landscape that had suffered such destruction and loss. They lit candles, prayed, sang, created art, wrote messages, and sometimes left poems of their own making. In doing so, they created something lasting out of the ash and the rubble. They left a shape, a form, of our personal and collective experiences in words and ideas.

Continued

OUR MARVELLOUS NATIVE TONGUE

Three of these poems form the texts for *Race for the Sky*. “To the Towers Themselves,” written anonymously on a scrap of paper, was retrieved by the Parks Department, probably from the area around Union Square. “How My Life Has Changed,” was written by visual artist Hilary North, who is also an employee of Aon Corporation which had been located in the South Tower. Ms. North was late to work that day, as the election polls in Brooklyn were taking unusually long. This poem was born out of her days-long telephone siege for information about her friends and colleagues. “don’t look for me anymore” by Alicia Vasquez, a poet who lives in Westchester and works in midtown Manhattan at a law firm, was posted on the Wailing Wall at Grand Central Station, which she passed every day going to work.

As a New Yorker, intimately involved with the day and some of the consequences of September 11th, I was deeply moved by these acts of expression. I commissioned award-winning New York composer Richard Pearson Thomas to set three of these remarkable poems for voice, violin and piano.

Richard Pearson Thomas is a popular choice for contemporary singers such as Audra McDonald, Sanford Sylvan and Kurt Ollman. He has had works performed by the Boston Pops, Covent Garden Festival, Houston Grand Opera, and others. His symphonic works *The Ghosts of Alder Gulch* and *Harmonia Sacra* were recently premiered by the Philharmonic Orchestra and Choir of the famed Riverside Church in New York City. He is Composer-in-Residence of the Gold Opera Project, YoungAudiences/New York, and his work with children was singled out for praise by President Clinton when Young Audiences/New York was awarded the 1994 National Medal of Arts. Richard Pearson Thomas is a graduate of the Eastman School of Music and pursued Advanced Studies in Scoring for Motion Pictures and Television at the University of Southern California.

The premiere of *Race for the Sky* took place on the one year commemoration on September 11, 2002, at the New York Historical Society in New York City.

– Lisa Radakovich Holsberg

*The heart stops briefly, when someone dies
A quick pain
As you hear the news, and
Someone passes
From your outside life to inside.
Slowly the heart adjusts
To its new weight*

– Ted Berrigan, posted near City Hall

(Anonymous)

To the Towers Themselves

They were never the favorites,
Not the Carmen Miranda Chrysler
Nor Rockefeller’s magic boxes
Nor the Empire, which I think would have killed
us all if she fell.
They were the two young dumb guys,
Beer drinking
Downtown MBA’s
Swaggering across the skyline,
Not too bright.

Now that they are gone,
They are like young men
Lost at war,
Not having had their life yet,
Not having grown wise and softened with air
and time.
They are lost like
Cannon fodder
Like farm boys throughout time
Stunned into death,
Not knowing what hit them
And beloved
By the weeping mothers left behind.

Continued

OUR MARVELLOUS NATIVE TONGUE

(Hilary North)

How My Life Has Changed

I can no longer flirt with Lou.
I can no longer dance with Mayra.
I can no longer eat brownies with Suzanne Y.
I can no longer meet the deadline with Mark.
I can no longer talk to George about his daughter.
I can no longer drink coffee with Rich.
I can no longer make a good impression on Chris.
I can no longer smile at Paul L.
I can no longer confide in Lisa.
I can no longer work on a project with Donna R.
I can no longer get to know Yolanda.
I can no longer call the client with Nick.
I can no longer contribute to the book drive
organized by Karen.
I can no longer hang out with Millie.
I can no longer give career advice to Suzanne P.
I can no longer laugh with Donna G.
I can no longer watch Mary Ellen cut through
the bull.
I can no longer drink beer with Paul B.
I can no longer have a meeting with Dave W.
I can no longer leave a message with Andrea.
I can no longer gossip with Anna.
I can no longer run into Dave P. at the vending
machine.
I can no longer call Steve about my computer.
I can no longer compliment Lorenzo.
I can no longer hear Herman's voice.
I can no longer trade voice mails with Norman.
I can no longer ride the elevator with Barbara.
I can no longer say hello to Steven every morning.
I can no longer see the incredible view from the
103rd Floor of the South Tower.
I can no longer take my life for granted.

(Alicia Vasquez)

don't look for me anymore

don't look for me anymore
it's late and you are tired
your feet ache standing atop the ruins of our twins
day after day searching for a trace of me
your eyes are burning red
your hands cut bleeding sifting through rock
it's my turn, I'm worried about you
watching as you sift through the ruins of what was
day after day in the soot and the rain
I ache in knowing you suffer my death
don't look for me anymore
hold my children as I would

hold my sisters, hold my brothers
hold my children for me
since I can't bring them up with the same
love you gave me
and I'll rest assured
you're watching my children
don't look for me anymore
go home and rest...

(traditional)

CANTATA

Peter Go Ring Dem Bells

Peter go ring dem bells.
O Peter go ring a dem bells today.
Wonder where my mother has gone?
Heard from heaven today.

Sometimes I Feel Like a Motherless Child

Sometimes I feel like a motherless child
A long ways from home.
Sometimes I feel like I'm almos' gone
A long ways from home.

Let Us Break Bread Together

Let us break bread together on our knees.
When I fall on my knees with my face to the risin'
sun
O Lord, have mercy on me.
Let us drink wine together on our knees.
When I fall...etc.
Let us praise God together on our knees.
When I fall...etc.

Ride On, King Jesus

Ride on, King Jesus!
No man can-a hinder me,
Ride on, King Jesus, ride on!
No man can-a hinder me.
I was but young when I begun,
No man can-a hinder me;
But now my race is almos' done
No man can-a hinder me.
Ride on, ...etc.
King Jesus rides a milk white horse,
No man can-a hinder me.
De ribber of Jordan He did crosss,
No man can-a hinder me.
Ride on, ...etc.

J. S. Bach (1685-1750)

Bach Sacred Cantatas: An Introduction

Craig Smith

Saturday, June 7, 2003
2:00 – 4:00 p.m.
Raitt Recital Hall

Bach: Cantata Master Class

Craig Smith

Wednesday, June 11, 2003
9:30 – 11:30 a.m.
Raitt Recital Hall

How a Composer Looks at Bach

John Harbison *and* Craig Smith

Friday, June 13, 2003
1:30 – 3:30 p.m.
Raitt Recital Hall

Bach: How to Sing on Your Instrument

John Harbison *and* Craig Smith

Saturday, June 14, 2003
9:30 a.m. – 12:00 p.m.
Ahmanson Music Building
Choral Room

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

Bach Master Class

Judith Kellock

Friday, June 13, 2003
7:00 – 9:00 p.m.
Raitt Recital Hall

Oratorio Master Class

D'Anna Fortunato

Tuesday, June 10, 2003
3:45 – 5:45 p.m.
Raitt Recital Hall

Soprano **Judith Kellock** has performed Bach's Passions with tenor Peter Schreier as Evangelist and conductor. She is singer in residence and faculty coach for Bach arias at the International Oboe Repertory Festival in France each summer, and is the founder of CantatAvanti!, Cornell University's Bach Ensemble. Mezzo-soprano **D'Anna Fortunato** is a founding member of the touring and recording ensemble Bach Aria Group, and has sung often with the Bethlehem, Winter Park, Carmel, Boulder, and Rome Bach Festivals. She was a long-time soloist with Emmanuel Music and the Cantata Singers.

These internationally-acclaimed artists bring their expertise in style, expression, and interpretation of J. S. Bach repertoire to Songfest 2003 in these unique workshop presentations of arias from a wide range of Bach cantatas and oratorios with Songfest 2003 participants.

J. S. Bach (1685-1750)

Cantatas

- | | | | |
|---------|---|---------|---|
| BWV 1 | <i>Wie schon leuhet der Morgenstern</i>
Erfullet, ihr himmlischen gottlichen
Flammen
(English horn) | BWV 129 | <i>Gelobet sei der Herr</i>
Gelobet sei der Herr
(oboe d'amore) |
| BWV 21 | <i>Ich hatte viel Bekummernis</i>
Seufzer, Tränen, Kummer, Not | BWV 144 | <i>Nimm, was dein ist, und gehe hin</i>
Genugsamkeit ist ein Schatz |
| BWV 51 | <i>Jauchzet Gott in allen Landen</i>
Jauchzet Gott in allen Landen | BWV 172 | <i>Erschallet, ihr Lieder, erklinget ihr Saiten</i>
O Seelenparadies |
| BWV 61 | <i>Nun komm, der Heiden Heiland</i>
Offne dich, mein ganzes Herze | BWV 182 | <i>Himmelskönig, sei willkommen</i>
Jesu, lass durch Wohl und Weh |
| BWV 83 | <i>Erfreute Zeit im neuen Bunde</i>
Erfreute Zeit im neuen Bunde | BWV 187 | <i>Es wartet alles auf dich</i>
Gott versorget alles Leben |
| BWV 84 | <i>Ich bin vergnugt mit meinem Glucke</i>
Ich bin vergnugt
Ich esse mit Freuden
(violin and oboe) | BWV 199 | <i>Mein Herze schwimmt im Blut</i>
Stumme Seufzer, stille Klagen
Tief gebückt
Ich dein betrübtes Kind
Wie freudig ist mein Herz
(complete: oboe and strings) |
| BWV 89 | <i>Was soll ich aus dir machen, Ephraim?</i>
Ein unbarmherziges Gerichte
Gerechter Gott, ach, rechnest, du? | BWV 202 | <i>Weichet nur, betrübte Schatten</i>
Weichet nur, betrübte Schatten
Sich üben im Lieben |
| BWV 101 | <i>Nimm von uns, Herr, du treuer Gott</i>
Gedenk an Jesu Bittern Tod | BWV 208 | <i>Was mir behagt, ist nur die muntre Jagd!</i>
Schafe können sucher weiden |
| BWV 102 | <i>Weh der Seele</i>
<i>Weh der Seele</i> | BWV 213 | <i>Lasst uns Sorgen, lasst uns wachen</i>
Schlafe, mein Liebster |
| BWV 127 | <i>Herr Jesu Christ, wahr' Mensch und Gott</i>
Die Seele ruht in Jesu Händen | | |

Oratorios

- | | | | |
|---------|--|---------|--|
| BWV 243 | <i>Magnificat</i>
Esurientes, implevit bonis
Quia respexit | BWV 245 | <i>Passion of St. John</i>
Ich folge dir gleichfalls
(flute) |
| BWV 244 | <i>Passion of St. Matthew</i>
Blute nur
Ich will dir mein Herze schenken | BWV 248 | <i>Christmas Oratorio</i>
Bereite dich, Zion |

Kristin Olson, oboe d'amore and english horn
Sarah Wass, flute
The Icicle Creek Chamber Players

“The Naked Aria: Adapting Opera to the Recital Stage”

John Hall

Raitt Recital Hall

- | | | |
|--|---|--|
| 1. Non so più cosa son, cosa faccio
<i>Le nozze di Figaro</i> , K. 492 (1786) | Mary Alice Korth, <i>mezzo-soprano</i>
Nicholas Hutchinson, <i>piano</i> | Wolfgang Amadeus Mozart
(1756-1791) |
| 2. Ah, fors è lui
<i>La traviata</i> (1853) | Roza Tulyanova, <i>soprano</i>
Nicholas Hutchinson <i>piano</i> | Giuseppe Verdi
(1813-1901) |
| 3. Caro nome
<i>Rigoletto</i> (1851) | Myriam Zekaria, <i>soprano</i>
Daniel Cromeenes, <i>piano</i> | Verdi |
| 4. Chacun le sait
<i>La fille du Régiment</i> (1840) | Brenna Wells, <i>soprano</i>
William Sovich, <i>piano</i> | Gaetano Donizetti
(1797-1848) |
| 5. Que fais-tu, blanche tourterelle
<i>Roméo et Juliette</i> (1867) | Allison Coop, <i>mezzo-soprano</i>
Michael Cotton, <i>piano</i> | Charles Gounod
(1818-1893) |
| 6. De miei Bollenti spiriti
<i>La traviata</i> (1853) | Miguel Villahermosa, <i>tenor</i>
Chika Ninagawa, <i>piano</i> | Verdi |
| 7. Sul fil d'un soffio etèsio
<i>Falstaff</i> (1893) | Sibel Demirmen, <i>soprano</i>
Hisalo Hiratsuka, <i>piano</i> | Verdi |
| 8. Die holle rache
<i>Die Zauberflöte</i> (1787) | Jennifer Kult, <i>soprano</i>
Diane Braun, <i>piano</i> | Mozart |
| 9. Air de bijoux
<i>Faust</i> | Shermayne Brown, <i>soprano</i>
Chen-Ju Chiang, <i>piano</i> | Gounod |
| 10. Scintelle, diamant
<i>Les Contes d'Hoffmann</i> (1877) | Patrick, Casey, <i>bass-baritone</i>
Isabelle Aubin, <i>piano</i> | Jacques Offenbach
(1819-1880) |

“The Naked Aria: Adapting Opera to the Recital Stage”

(Apprentice Division)

John Hall

Raitt Recital Hall

1. Elle à fuit
Les contes d'Hoffman (1877-80)
Rosamond Schoneberg, *soprano*
Rosemary Hyler, *piano*
Jacques Offenbach
(1819-1880)
2. Voi che Sapete
Le nozze di Figaro (K. 492, 1785-86)
Tamora Pellika, *soprano*
Rosemary Hyler *piano*
Wolfgang Amadeus Mozart
(1756-1791)
3. Donde lieta
La bohème (1894-95)
Indre Viskontas, *soprano*
Rosemary Hyler, *piano*
Giacomo Puccini
(1858-1924)
4. Adieu, notre petite table
Manon (1882-84)
Xoxi Mendez, *soprano*
Rosemary Hyler, *piano*
Jules Massenet
(1842-1912)
5. Me voici dans son boudoir
Manon (1852-54)
Ingrid Gillming, *mezzo-soprano*
Natsuki Hiratsuka, *piano*
Ambroise Thomas
(1813-1901)
6. Stizzoso, mio stizzoso
La serva padrona (1733)
Chandra Curry, *soprano*
Adelaide Leung, *piano*
Giovanni Battista Pergolesi
(1710-1736)
7. Una voce poco fà
Il barbiere di Siviglia (1816)
Kelsie Villahermosa, *soprano*
Adelaide Leung, *piano*
Gioachino Rossini
(1792-1868)
8. Avant de quitter
Faust (1859)
Zhan Wang, *baritone*
Yukiko Ueno, *piano*
Charles Gounod
(1818-1893)

Classic American Voices

Martin Katz

Raitt Recital Hall

1. A Green Lowland of Pianos (Czeslaw Milosz)
Three Songs
Michelle Culbertson, *soprano*
Isabelle Aubin, *piano*
Samuel Barber
(1910-1981)
2. Pastorale (Mathers)
Brenna Wells, *soprano*
Michael Cotton, *piano*
Aaron Copland
(1900-1990)
3. Tom Sails Away (Charles Ives)
Songs of War
Lisa Radakovich Holsberg, *soprano*
Yewon Lee, *piano*
Charles Ives
(1874-1954)
4. The Year's at the Spring (Robert Browning)
Kelsie Villahermosa, *soprano*
Adelaide Leung, *piano*
Amy Beach
(1867-1944)
5. I hate music...but I like to sing
I Hate Music
Emily Albrink, *soprano*
Natsuki Hiratsuka, *piano*
Leonard Bernstein
(1918-1990)
6. Lonesome Man (Joseph Fisher)
Four Mountain Ballads
Daniel Hunter-Holly, *soprano*
Michael Cotton, *piano*
Paul Bowles
(1896-1989)
7. The Lament of Ian the Proud
Three Poems of Fiona MacLeod
Shermayne Brown, *soprano*
Chen-Ju Chiang, *piano*
Charles Griffes
(1884-1920)
8. Sleep Now (James Joyce)
Lorna Jane Norris, *mezzo-soprano*
Sharon Lee, *piano*
Samuel Barber
(1910-1981)

“The Naked Aria: Adapting Opera to the Recital Stage”

John Hall

Ahmanson Music Building, Choral Room

1. Glitter and be Gay
Candide (1965)

Leonard Bernstein
(1921-1992)

Katie Van Kooten, *soprano*
Chen-Ju Chiang, *piano*
2. Batti, batti, O bel masetto
Don Giovanni (K. 527, 1787)

Wolfgang Amadeus Mozart
(1756-1791)

Devon Guthrie, *soprano*
Adelaide Leung, *piano*
3. Queen Mab's aria

Charles Gounod
(1818-1893)

Bryan Estabrooks, *baritone*
Nino Sanikidze, *piano*
4. Summertime
Porgy and Bess

George Gershwin

Allison Semmes, *soprano*
Nicholas Hutchinson, *piano*
5. Guglielmo's aria
Così fan tutte (K. 588, 1789)

Mozart

Tyrus Emory, *baritone*
Adelaide Leung, *piano*
6. Vedrai Carino
Don Giovanni (K. 8527)

Mozart

Jane Hoffman, *soprano*
Adelaide Leung, *piano*
7. When the Air Sings of Summer
The Old Maid and the Thief (1939)

Gian Carlo Menotti
(b. 1911)

Danny Armstrong, *baritone*
Adelaide Leung, *piano*

Arias

Martin Katz

Raitt Recital Hall

1. Come scoglio
Così fan tutte, K. 588 (1790)
Katie Van Kooten, *soprano*
Isabelle Aubin, *piano*
W. A. Mozart
(1756-1791)
2. Hear Me, O Lord
Susannah (1955)
Patrick Casey, *bass-baritone*
Tamara Sanikidze *piano*
Carlisle Floyd
(b. 1926)
3. Presentation of the Rose
Der Rosenkavalier (1956)
Sibel Demirmen, *soprano*
Yewon Lee, *piano*
Richard Strauss
(1893-1969)
4. Be Kind and Courteous
Midsummer Night's Dream (1960)
Hannah Smith, *soprano*
Nicholas Hutchinson, *piano*
Benjamin Britten
(1913-1976)
5. Steal me, sweet thief
The Old Maid and the Thief (1939)
Lauren Lee, *soprano*
Diane Braun, *piano*
Gian Carlo Menotti
(b. 1911)
6. Mi chiamano Mimi
La Bohème
Amanda Gosier, *soprano*
Nino Sanikidze, *piano*
Giacomo Puccini
(1858-1924)
7. Ach, ich fühl's
Die Zauberflöte, K.620 (1791)
Corinne Larsen, *soprano*
Chen-Ju Chiang, *piano*
Mozart



Playing Arias

Martin Katz

Class for Pianists

Ahmanson Music Building, 105

- | | | |
|--|--|--|
| 1. Mon Coeur s'ouvre a ta voix
<i>Samson et Dalila</i> (1877) | Chika Ninagawa | Camille Saint-Saëns
(1835-1921) |
| 2. Micaela's Air
<i>Carmen</i> (1875) | Natsuki Hiratsuka | Georges Bizet
(1838-1875) |
| 3. Jewel Song
<i>Faust</i> (1859) | Yukiko Ueno | Charles François Gounod
(1818-1893) |
| 4. Lia's Air
<i>Lenfant Prodigue</i> | Chen-Ju Chiang | Claude Debussy
(1862-1918) |
| 5. Ah fuyez, douce image
<i>Manon</i> (1884) | Diane Braun | Jules Massenet
(1842-1912) |
| 6. Toreador Song
<i>Carmenr</i> (1875) | Hisako Hiratsuka | Bizet |
| 7. Bell Song
<i>Lakmé</i> (1883) | Yewon Lee | Léo Delibes
(1836-1891) |
| 8. Condotta era in ceppi
<i>Il trovatore</i> (1853) | Isabelle Aubin | Giuseppe Verdi
(1813-1901) |
| 9. Du bist der Lenz
<i>Die Walküre</i> (1870) | Nino Sanikidze | Richard Wagner
(1813-1883) |
| 10. Divinities du Styx
<i>Alceste</i> (1767) | Michael Cotton | Christoph W. Gluck
(1714-1787) |
| 11. Composer's Aria
<i>Ariadne auf Naxos</i> (1911) | Nicholas Hutchinson and William Sovich | Richard Strauss
(1864-1949) |
| 12. Anne Truelove's aria
<i>The Rake's Progress</i> (1951) | Sharon Lee and Tamara Sanikidze | Igor Stravinsky
(1882-1971) |
| 13. Recondita armonia
<i>Tosca</i> (1898) | Daniel Cromeenes | Giacomo Puccini
(1858-1924) |

German Romantic Lieder

Martin Katz

Ahmanson Music Building, 105

- | | | |
|--|--|-----------------------------|
| 1. Immer leiser wird | Elizabeth Ackerman, <i>mezzo-soprano</i>
Michael Cotton, <i>piano</i> | Johannes Brahms (1833-1897) |
| 2. Singet nicht in trauer Tönen | Nishi Badhwar, <i>soprano</i>
Isabelle Aubin, <i>piano</i> | Robert Schumann (1810-1856) |
| 3. Die Kartenleigen | Allison Coop, <i>mezzo-soprano</i>
Sharon Lee, <i>piano</i> | Schumann |
| 4. Mignon's Lied | Corinne Larsen, <i>soprano</i>
Daniel Cromeenes, <i>piano</i> | Franz Liszt (1811-1886) |
| 5. Das irdische leben | Gina Lapka, <i>soprano</i>
Robert Thies, <i>piano</i> | Gustav Mahler (1860-1911) |
| 6. Erinnerung | Lisa Lynch, <i>soprano</i>
Diane Braun, <i>piano</i> | Brahms |
| 7. Er ist gekommen | Laurie Rubin, <i>mezzo-soprano</i>
David Wilkinson, <i>piano</i> | Clara Schumann |
| 8. Meine Rose | Melissa Simpson, <i>soprano</i>
Nino Sanikidze, <i>piano</i> | Schumann |
| 9. Von ewiger Liebe | Patrick Casey, <i>bass-baritone</i>
Chika Ninagawa, <i>piano</i> | Johannes Brahms |
| Alternate:
German Requiem, soprano solo | Amanda Gosier, <i>soprano</i>
Tamara Sanikidze, <i>piano</i> | Brahms |

Arias

Henry Price

Ahmanson Music Building, 105

- | | | |
|--|--|------------------------------|
| 1. Come scoglio
<i>Così fan tutte</i> , K. 588 (1790) | Roza Tulyaganova, <i>soprano</i>
Nino Sanikidze, <i>piano</i> | W. A. Mozart
(1756-1791) |
| 2. Padre Germani, addio!
<i>Idomeneo</i> , K 366 (1781) | Michelle Culbertson, <i>soprano</i>
Natsuki Hiratsuka, <i>piano</i> | Mozart |
| 3. Je dis, que rien ne m'epouvate
<i>Carmen</i> (1875) | Lisa Abel, <i>soprano</i>
Isabelle Aubin, <i>piano</i> | George Bizet
(1838-1875) |
| 4. Ain't it a Pretty Night
<i>Susannah</i> (1955) | Katie Van Kooten, <i>soprano</i>
Michael Cotton, <i>piano</i> | Carlisle Floyd
(b. 1926) |
| 5. The Silver Aria
<i>The Ballad of Baby Doe</i> (1956) | Maureen McGowan <i>soprano</i>
Adelaide Leung, <i>piano</i> | Douglas Moore
(1893-1969) |



Franz Schubert

Craig Smith

Raitt Recital Hall

Auf dem Wasser zu singen (Stolberg), D 774 (1823)

Amanda Gosier, *soprano*
Michael Cotton, *piano*

Abschied von der Harfe (Salis-Seewis), D 406 (1816)

Jason Wang, *tenor*
Yewon Lee, *piano*

Der Einsame (Lappe), D 800 (1825)

Elizabeth Ackerman, *mezzo-soprano*
Daniel Cromeenes, *piano*

Die Mutter Erde (Stolberg), D 788 (1823)

Laurie Rubin, *mezzo-soprano*
David Wilkinson, *piano*

Dass sie hier gewesen (Ruchert), D 775 (1823)

Daniel Hunter-Holly, *baritone*
Daniel Cromeenes, *piano*

Sehnsucht (Seidl), D879 (1826)

Debra Stanley, *soprano*
Adelaide Leung, *piano*

Nachstück (Mayrhofer), D 672 (1819)

Gina Lapka, *soprano*
Yewon Lee, *piano*

“Actus Interruptus!”

Recitatives without their Arias

Martin Katz

Ahmanson Music Building, Choral Room

1. What a Curse...
The Old Maid and the Thief (1939)
Emily Albrink, *soprano*
Chen-Ju Chiang, *piano*
Gian Carlo Menotti
(b. 1911)
2. Ah, scostati!
Così fan tutte, K. 588 (1790)
Allison Coop, *mezzo-soprano*
Hisako Hiratsuka, *piano*
Wolfgang Amadeus Mozart
(1756-1791)
3. Che disse
Orfeo (1892)
Elizabeth Ackerman
Daniel Cromeenes, *piano*
Gluck
(1857-1919)
4. Elijah, Get Thee Hence
Elijah
Ingrid Gillming, *mezzo-soprano*
Natsuki Hiratsuka, *piano*
Mendelssohn
(1732-1809)
5. E Susanna non vien
Le nozze di Figaro, K. 492 (1786)
Indre Viskontas, *soprano*
Sharon Lee, *piano*
Mozart
6. Guinse alfin il momento
Le nozze di Figaro, K. 492 (1786)
Maureen McGowan, *soprano*
Michael Cotton, *piano*
Mozart
7. Tutti e disposto
Le nozze di Figaro, K. 492 (1786)
Daniel Hunter-Holly
William Sovich, *piano*
Mozart
8. E pur così in un giorno
Giulio Cesare in Egitto (1724)
Melissa Simpson, *soprano*
Yukiko Ueno, *piano*
George Frideric Handel
(1685-1759)
9. E tardi! Attendo, attendo
La traviata (1853)
Roza Tulyaganova, *soprano*
Nicholas Hutchinson, *piano*
Verdi
10. And, God said
The Creation
Hannah Smith, *soprano*
Tamara Sanikidze, *piano*
Franz J Haydn
(1732-1809)
11. Eccomi in lieta vesta
I Capuleti e I Montecchi (1830)
Myriam Zekaria, *soprano*
Nino Sanikidze, *piano*
Vincenzo Bellini
(1801-1835)
12. Allons! il le faut, our lui meme
Manon (1853)
Lisa Lynch, *soprano*
Chen-Ju Chiang, *piano*
Massenet

Alternate: Ali's recit from Italiana by Rossini: Zhan Wang and Yukiko Ueno

Women Composers

D'Anna Fortunato

Raitt Hall

- | | | |
|---|---|-------------------------------------|
| 1. Come Down Angels | | Undine Smith Moore
(b. 1905) |
| | Shermayne Brown, <i>soprano</i>
Chen-Ju Chaing, <i>piano</i> | |
| 2. Boy's Lips (Rita Dove)
<i>Love After 1950</i> | | Libby Larsen
(b. 1950) |
| | Ingrid Gillming, <i>mezzo-soprano</i>
Hisako Hiratsuka, <i>piano</i> | |
| 3. My Letters
<i>Sonnets from the Portuguese</i> | | Larsen |
| | Jennifer Kult, <i>soprano</i>
Natsuki Hiratsuka, <i>piano</i> | |
| 4. Snow Towards Evening (Kane) | | Elinor Remick Warren
(1900-1991) |
| | Mary Alice Korth, <i>mezzo-soprano</i>
Nicholas Hurchinson, <i>piano</i> | |
| 5. Will There Really be a Morning (Dickinson) | | Lori Laitman
(b. 1955) |
| | Lisa Holsberg, <i>soprano</i>
Tamara Sanikidze, <i>piano</i> | |
| 6. Sunsets
<i>Five Songs</i> | | Ruth Crawford Seeger
(1901-1953) |
| | Lorna Jane Norris, <i>mezzo-soprano</i>
Yukiko Ueno, <i>piano</i> | |
| 7. Heather (Marguerite Wilkinson) | | Warren |
| | Corinne Larsen, <i>soprano</i>
Daniel Cromeenes, <i>piano</i> | |
| 8. Liebst du um Schoenheit | | Clara Schumann |
| | Laurie Rubin, <i>mezzo-soprano</i>
David Wilkinson, <i>piano</i> | |
| Alternate: Ich gab dem Schicksal dich zuruck | | Josephine Lang |
| | Gayle Shay, <i>mezzo-soprano</i>
Nicholas Hutchinson, <i>piano</i> | |

German Romantic Lieder

Henry Price

Ahmanson Music Building, Choral Hall

1. Du bist wie eine blume

Robert Schumann
(1810-1856)

Rosemond Schoneberg, *soprano*
Adelaide Leung, *piano*

2. Elfenlied

Hugo Wolf
(1860-1903)

Xoxi Mendez, *soprano*
Chika Ninagawa, *piano*

3. Auf dem Kirchhofe

Johannes Brahms
(1833-1897)

Zhan Wang, *baritone*
Yukiko Ueno, *piano*

4. Marienlied

Joseph Marx
(1882-1964)

Chandra-Lee Curry, *soprano*
William Sovich, *piano*

5. Breit über mein Haupt

Richard Strauss
(1864-1949)

Roza Tulyaganova, *soprano*
Michael Cotton, *piano*



American Song

Martin Katz

Smothers Auditorium

- | | | |
|---|---|------------------------------|
| 1. Good Morning, Midnight
<i>Three Dickinson Songs</i> | Melissa Simpson, <i>soprano</i>
Daniel Cromeenes, <i>piano</i> | Andre Previn
(b. 1929) |
| 2. God of the Sheep (John Fletcher) | Karen Brookens, <i>soprano</i>
Michael Cotton, <i>piano</i> | Richard Hundley
(b. 1931) |
| 3. Serenity | Laurie Rubin, <i>mezzo-soprano</i>
David Wilkinson, <i>piano</i> | Charles Ives
(1874-1954) |
| 4. The Crucifixion
<i>The Hermit Songs</i> | Gina Lapka, <i>mezzo-soprano</i>
Robert Thies, <i>piano</i> | Samuel Barber
(1910-1980) |
| 5. when faces called flowers float out of the ground
<i>Songs About Spring</i> (e.e. cummings) | Katie Van Kooten, <i>soprano</i>
Hisako Hiratsuka, <i>piano</i> | Argento |
| 6. Thomas Hardy's Funeral
<i>From the Diary of Virginia Woolf</i> | Gayle Shay, <i>mezzo-soprano</i>
Diane Braun, <i>piano</i> | Dominick Argento
(b.1927) |
| 7. Nocturne (Frederic Prokosch) | Lisa Abel, <i>soprano</i>
Diane Braun, <i>piano</i> | Barber |
| Alternate: Arise, My Love (Song of Solomon) | Katie Van Kooten, <i>soprano</i>
Laurie Rubin, <i>mezzo-soprano</i>
Nino Sandikidze, <i>piano</i> | Hundley |



Sentimental Songs

D'Anna Fortunato

Riatt Hall

1. Ah, Love but a Day (Robert Browning) Mrs. H.H.A. Beach
(1867-1944)

Lisa Abel, *soprano*
Diane Braun, *piano*
2. American Lullaby Gladys Rich
(b. 1918)

Indre Viskontas, *soprano*
Adelaide Leung, *piano*
3. Ecstasy Beach

Allison Coop, *mezzo-soprano*
Chika Ninagawa, *piano*
4. In the Woods (after Goethe)
Eight Songs Edward MacDowell
(1860-1908)

Hannah Smith, *soprano*
Natsuki Hiratsuka, *piano*
5. Be still as you are beautiful
Red Rose John Duke
(1899-1984)

Zhan Wang, *baritone*
Yukiko Ueno, *piano*
6. To every thing there is a season
Three Songs from Ecclesiastes Daniel Pinkham
(b. 1923)

Mary Alice Korth, *mezzo-soprano*
Nicholas Hutchinson, *piano*
7. Kiss Me Not Goodbye William Schuman
(b. 1910)

Xoxi Mendez, *soprano*
Sharon Lee, *piano*
8. O Mistress mine (Shakespeare) Beach

Debra Stanley, *soprano*
Isabelle Aubin, *piano*

American Song

Ollie Watts Davis

Ahmanson Music Building, 105

- | | | |
|--------------------------------------|--|------------------|
| 1. Barbra Allen | Allison Coop, <i>mezzo-soprano</i>
Chen-Ju Chaing, <i>piano</i> | Jake Heggie |
| 2. Deep River | Katie Van Kooten, <i>soprano</i>
Chila Ninagawa, <i>piano</i> | arr. Burleigh |
| 3. The water is wide | Briana Furst, <i>soprano</i>
Adelaide Leung, <i>piano</i> | Mark Hayes |
| 4. Sure on this Shining night (Agee) | Tyrus Emory, <i>baritone</i>
Adelaide Leung, <i>piano</i> | Samuel Barber |
| 5. Joy (Langston Hughes) | Devon Guthrie, <i>soprano</i>
William Sovich, <i>piano</i> | Ricky Ian Gordon |
| 6. Luke Havergal | Dominic Falbo, <i>tenor</i>
Adelaide Leung, <i>piano</i> | John Duke |

Alternate: Ridout; She's like a Swallow: Chandra-Lee Curry, *soprano*; Adelaide Leung, *piano*

Sensible/Sensitive/Sensical Singing: Finding an Emotional Core”

John Hall

Raitt Recital Hall

- | | | |
|---|--|--|
| 1. Deh vieni, non tardar
<i>Le nozze di Figaro</i> (K. 492, 1785-86) | Nishi Badhwar, <i>soprano</i> ; Nicholas Hutchinson, <i>piano</i>
Lauren Lee, <i>soprano</i> ; Yewon Lee, <i>piano</i> | Wolfgang Amadeus Mozart
(1756-1791) |
| 2. In uomini, in soldati
<i>Così fan tutte</i> (K. 588, 1789) | Melissa Simpson, <i>soprano</i> ; Hisako Hirasuka, <i>piano</i>
Debra Stanley, <i>soprano</i> ; Hisako Hirasuka, <i>piano</i> | Wolfgang Amadeus Mozart
(1756-1791) |
| 3. Laurie's song
<i>The Tender Land</i> (1952-54) | Maureen McGowen, <i>soprano</i> ; Daniel Cromeenes, <i>piano</i>
Michelle Culbertson, <i>soprano</i> ; Daniel Cromeenes, <i>piano</i> | Aaron Copland
(1900-1990) |

“Composer and Poet”

John Harbison
Cristanne Miller
Craig Smith

Raitt Recital Hall

North and South is a cycle of six settings of poems by Elizabeth Bishop composed between 1995 and 1999. It is divided into two books, each of similar proportion. Book One, dedicated to Lorraine Hunt Lieberson, begins with the first of Bishop's *Four Songs for a Colored Singer*. In an interview with Ashley Brown, Bishop said, “I was hoping someone would compose the tunes for them. I think I had Billie Holiday in mind. I put in a couple of big words just because she sang big words well...As for music in general; I'd love to be a composer.” After this rhetorical opening comes a setting of a typically elusive love-and-loneliness Bishop incantation, *Late Air*. The third song, *Breakfast Song*, was not published. It was transcribed, in progress, by Lloyd Schwartz during a visit to Bishop while she was in the hospital.

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

Flashes and Illuminations (1994) 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 lightning on the horizon.

- John Harbison

“*Composer and Poet*”

John Harbison, *composer*

Elizabeth Bishop, *poet*

Raitt Recital Hall

North and South

BOOK I:

Ballad for Billie (I)

Gayle Shay, *mezzo-soprano*

Nino Sanikidze, *piano*

Late Air

Mary Alice Korth, *mezzo-soprano*

Hisako Hiratsuka, *piano*

Breakfast Song

Laurie Rubin, *mezzo-soprano*

David Wilkinson

Yewon Lee, *piano*

BOOK II:

Ballad for Billie (II)

Lorna Jane Norris, *mezzo-soprano*

Diane Braun, *piano*

Song

Lorna Jane Norris, *mezzo-soprano*

William Sovich, *piano*

Dear, My Compass...

Gayle Shay, *mezzo-soprano*

Yukiko Ueno

Tamara Sanikidze, *piano*

Selections from

Flashes and Illuminations

Chemin de Fer

Bryan Estabrooks, *baritone*

Nicholas Hutchinson, *piano*

Cirque d'Hiver

Daniel Hunter-Holly

Daniel Cromeenes and Natsuki Hiratsuka, *piano*

John Harbison

Cristanne Miller

Craig Smith

Translations

NORTH AND SOUTH

Book I:

Ballad for Billie (I)

A washing hangs upon the line,
but it's not mine.

None of the things that I can see
belong to me.

The neighbors got a radio with an aerial;
we got a little portable.

They got a lot of closet space;
we got a suitcase.

I say, "Le Roy, just how much are we owing?
Something I can't comprehend,
the more we got the more we spend..."
He only answers, "Let's get going."
Le Roy, you're earning too much money now.

I sit and look at our backyard
and find it very hard.
What have we got for all his dollars and cents?
-A pile of bottles by the fence.
He's faithful and he's kind
but he sure has an inquiring mind.
He's seen a lot; he's bound to see the rest,
and if I protest

Le Roy answers with a frown,
"Darling, when I earns I spends.
The world is wide; it still extends...
I'm going to get a job in the next town."
Le Roy, you're earning too much money now.

He needn't try to make amends,
this occasion's all his fault.
Through rain and dark I see his face
across the street at Flossie's place.
He's drinking in the warm pink glow
to th' accompaniment of the piccolo.*

The time has come to call a halt.
I met him walking with Varella
and hit him twice with my umbrella.
Perhaps that occasion was my fault,
but the time has come to call a halt.

Go drink your wine and go get tight.
Let the piccolo play.
I'm sick of all your fussing anyway.
Now I'm pursuing my own way.
I'm leaving on the bus tonight.
Far down the highway wet and black
I'll ride and ride and not come back.
I'm going to go and take the bus
and find someone monogamous.

The time has come to call a halt.
I've borrowed fifteen dollars fare
and it will take me anywhere.
For this occasion's all his fault.
The time has come to call a halt.

*Jukebox

Song

Summer is over upon the sea.
The pleasure yacht, the social being,
that danced on the endless polished floor,
stepped and side-stepped like Fred Astaire,
is gone, is gone, docked somewhere ashore.

The friends have left, the sea is bare
That was strewn with floating, fresh green
weeds.
Only the rust-sided freighters
go past the moon's marketless craters
and the stars are the only sighs of pleasure.

Late Air

From a magician's midnight sleeve
the radio-singers
distribute all their love-songs
over the dew-wet lawns.
And like a fortune-teller's
their marrow-piercing guesses are whatever
you believe.

But on the Navy Yard aerial I find
better witnesses
for love on summer nights.
Five remote red lights
keep their nests there; Phoenixes
burning quietly, where the dew cannot climb.

Breakfast Song

My love, my saving grace,
your eyes are awfully blue.
I kiss your funny grace,
your coffee-flavored mouth.
Last night I slept with you.
Today I love you so
How can I bear to go
(as soon I must, I know)
to bed with ugly death
in that cold, filthy place,
to sleep there without you,
without the easy breath
and nightlong, limblong warmth
I've grown accustomed to?

Continued

Translations

NORTH AND SOUTH

tell me it is a lie!
But no, I know it's true.
It's just the common case;
there's nothing one can do.
My love, my saving grace,
Your eyes are awfully blue
Early and instant blue.

Book II:
Ballad for Billie (II)
The time has come to call a halt;
and so it ends.
He's gone off with his other friends.

"Dear, My Compass..."
Dear, my compass
still points north
to wooden houses
and blue eyes.

fairy-tales where
flaxen-headed

younger sons
bring home the goos,

love in hay-lofts,
Protestants, and
heavy drinkers...
Springs are backward,

but crab-apples
ripen to rubies,
cranberries
to drops of blood,

and swans can paddle
icy water,
so hot the blood
in those webbed feet.

-Cold as it is, we'd
go to bed, dear,
early, but never
to keep warm.

from FLASHES AND ILLUMINATIONS

Chemin de Fer
Alone on the railroad track, I walked with
pounding heart.
The ties were too close together or maybe too
far apart.
The scen'ry was improv'rish: scrub pine and
oak;
Beyond its mingled gray green foliage
I saw the little pond where the dirty hermit lives,
lie like an old tear holding onto its injuries
lucidly
year after year.

The hermit shot off his shotgun and the tree by
his cabin shook.
Over the pond went a ripple.
The pet hen went chook-chook.

"Love should be put into action!"
screamed the old hermit.

Across the pond an echo tried and tried to
confirm it.

Cirque d'Hiver
Across the floor flits the mechanical toy,

fit for a king of several centuries back.
A little circus horse with real white hair.
His eyes are glossy black.
He bears a little dancer on his back.

She stands upon her toes and turns and turns.
A slanting spray of artificial roses
is stitched across her skirt and tinsel bodice.
Above her head she poses
another spray of artificial roses.

His mane and tail are straight from Chirico.
He has a formal, melancholy soul.
He feels her pink toes dangle toward his back
along the little pole
that pierces both her body and her soul

and goes through his, and reappears below,
under his belly, as a big tin key.
He canters three steps, then he makes a bow,
canters again, bows on one knee,
canters, then clicks and stops, and looks at me.

The dancer, by this time, has turned her back.
He is the more intelligent by far.
Facing each other rather desperately-

Franz Schubert

Graham Johnson

Raitt Recital Hall

Im Freien (*Seidl*), D 880 (1826)

Lisa Abel, *soprano*
Sharon Lee, *piano*

Der Musensohn (*Goethe*), D 764 (1822)

Gayle Shay, *mezzo-soprano*
Hisako Hiratsuka, *piano*

Lied de Anne Lyle (*Sir Walter Scott*), D 830 (1825)

Laurie Rubin, *mezzo-soprano*
David Wilkinson, *piano*

Ellens Gesang 11 (*Sir Walter Scott*), D 838 (1825)

Karen Brookens, *soprano*
Yukiko Ueno, *piano*

Die Gebusche (*Schlegel*), D 646 (1819)

Sibel Demirmen, *soprano*
Yewon Lee, *piano*

Der Zwerg (*Collin*), D 771 (1822)

Gina Lapka, *soprano*
Michael Cotton, *piano*

Die Taubenpost (*Seidl*), D 646 (1826)

Bryan Estabrooks, *baritone*
Robert Thies, *piano*

Alternate: Ellen's Song III: Myriam Zekaria and Hisako Hiratsuka

Franz Schubert

Graham Johnson

Raitt Recital Hall

Du bist die Ruh (*Ruckert*), D 776 (1823)

Lauren Lee, *soprano*
Daniel Cromeenes, *piano*

Die Manner sind mechant (*Seidl*), D 866 (1828)

Allison Coop, *mezzo-soprano*
Isabelle Aubin, *piano*

Nachthymne (*Novalis*), D 687 (1820)

Myriam Zekaria, *soprano*
Robert Thies, *piano*

Der Einsame (*Lappe*), D800 (1825)

Daniel Hunter- Holly, *baritone*
Nicholas Hutchinson, *piano*

Fruhlingsglaube (*Uhland*), D 686 (1820)

Elizabeth Ackerman, *mezzo-soprano*
Chika Ninagawa, *piano*

Gretchen am Spinnrade (*Goethe*), D 118

Shermayne Brown, *soprano*
Nino Sanikidze, *piano*

Rastlose Liebe (*Goethe*), D 222 (1815)

Jennifer Kult, *soprano*
Diane Braun, *piano*



American Song

New Voices: Composer and Performer Performance and Discussion

Judith Kellock

Ahmanson Music Building, Room 105

Now Blue October Sky (Robert Nathan)

Lincoln Hanks
(b. 1969)

Sibel Demirmen, *soprano*
Katie Somero, *clarinet*
Adelaide Leung, *piano*

Heart, we will forget Him (Emily Dickinson)

Jocelyn Hagen
(b. 1980)

Jennifer Kult, *soprano*
Hisako Hiratsuka, *piano*

So has a daisy vanished (Emily Dickinson)

Sharon Lee
(b. 1923)

Brenna Wells, *soprano*
Sharon Lee, *piano*

I never saw a Moor (Emily Dickinson)
from *Five Poems of Emily Dickinson*

Richard Pearson Thomas
(b. 1957)

Lisa Radakovich Holsberg, *soprano*
Chen-Ju Chiang, *piano*



HUGO WOLF: In memoriam (b.1860- d.1903)

Martin Katz

Raitt Recital Hall

Mörike Lieder (Eduard Mörike (1804-1875))

Er ist's

Lisa Abel *soprano*
Hisako Hiratsuka, *piano*

Elfenlied

Debra Stanley, *soprano*
Chika Ninagawa, *piano*

Im Frühling

Amanda Gosier, *soprano*
Tamara Sanikidze, *piano*

Goethe Lieder (Wolfgang von Goethe (1749-1832))

Kennst du das Land?

Karen Brookens, *soprano*
Nicholas Hutchinson, *piano*

Ganymed

Brenna Wells, *soprano*
Sharon Lee, *piano*

Eichendorff (Lieder Eichendorff (1788-1857))

Verschwiegene Liebe

Hannah Smith, *soprano*
Natsuki Hiratsuka, *piano*

Italienisches Liederbuch

Ich hab'in Penna einen Liebsten
Du denkst mit einem Fadchen

Maureen McGowan, *soprano*
Nicholas Hutchinson and Nino Sanikidze, *piano*

Spanisches Liederbuch

Auf dem grünen Balkon

Daniel Hunter-Holly, *baritone*
Michael Cotton, *piano*

Geh, Geliebter, geh jetzt

Katie Van Kooten, *soprano*
Robert Thies, *piano*

Alternate: Mögen alle bösen zungen

Katie Van Kooten, *soprano*
Yewon Lee, *piano*

Franz Schubert

Graham Johnson

Ahamanson Music Building 105

Nachtviolen (Mayrhofer), D 752 (1819)

Hannah Smith, *soprano*
Natsuki Hiratsuka, *piano*

Aufloesung (Mayrhofer), D 807 (1824)

Katie Van Kooten, *soprano*
Chen-Ju Chiang, *piano*

Ganymed (Goethe), D 544 (1817)

Amanda Gosier, *soprano*
Nino Sandikidze, *piano*

Die Sterne (Schlegel), D684(1820)

Lisa Lynch, *soprano*
Natsuki Hiratsuka, *piano*

Die Forelle (Schubart) D 550 (1817)

Amanda Gosier, *soprano*
Yewon Lee, *piano*

An mein Herz (Schulze), D 860 (1825)

Emily Albrink, *soprano*
Chika Ninagawa, *piano*

Alternate: Schafers Klaglied (Goethe), D 121, (1814): Mary Korth and Chika Ninagawa



Johann Wolfgang von Goethe (1749- 1832)

Wilhelm Meister

Ahamanson Music Building 105

Heiss mich nicht reden

Franz Schubert
(1797 –1828)

Lisa Radakovich Holsberg, *soprano*
Sharon Lee, *piano*

So lass mich scheinen

Robert Schumann
(1810-1858)

Nishi Badhwar, *soprano*
Robert Thies, *piano*

Nur wer die sehnsucht kennt

Schumann

Rosemond Schoneberg, *soprano*
Hisako Hiratsuka, *piano*

Westöstlicher Divan

Lied der Suleika

Schumann

Sibel Demirmen, *soprano*
Sharon Lee, *piano*

Suleika II: Ach, um deine feuchten Schwingen, D717

Schubert

Corinne Larsen, *soprano*
Diane Braun, *piano*

Suleika I: Ach, um deine feuchten Schwingen, D717

Schubert

Brenna Wells, *soprano*
Yukiko Ueno, *piano*

GRAHAM JOHNSON



Bach Arias and American

Judith Kellock

Raitt Recital Hall

1. Spring

Six Elizabethan Songs

Dominick Argento
(b. 1929)

Rosemond Schoneberg, *ssoprano*
Michael Cotton, *piano*

2. Black Anemones

Joseph Schwantner
(b. 1931)

Brenna Wells *soprano*
Yukiko Ueno *piano*

3. who knows if the moon's a balloon

Songs About Spring (e.e. cummings)

Argento

Katie Van Kooten, *soprano*
Michael Cotton, *piano*

4. where the music comes from

Leeltuiby

Allism Seemes, *soprano*
Adelaide Leung, *piano*

BACH ARIAS: TBA



AMERICAN SONG: *Portrait of a Composer*

John Harbison (b.1938)

JOHN HARBISON *and* CRAIG SMITH

Ahmanson Music Building, Orchestral Room

MIRABAI SONGS (English translation by Robert Bly)

It's true, I went to the market

Nishi Badhwar, *soprano*
Robert Thies, *piano*

All I was doing was breathing

Lisa Lynch, *soprano*
Sharon Lee, *piano*

Why Mira can't go back to her old house

Lisa Lynch, *soprano*
Isabelle Aubin, *piano*

Where did you go, Holy One?

Katie Van Kooten, *soprano*
Daniel Cromeenes, *piano*

FLASHES AND ILLUMINATIONS

December 1 (Milosz)

Bryan Estabrooks, *baritone*
Chen-Ju Chiang, *piano*

THE GREAT GATSBY (2000)

Myrtle's aria

Gayle Shay, *mezzo-soprano*
Diane Braun, *piano*

Robert Schumann (1810- 1856)

Graham Johnson

Ahmanson Music Building, 105

Widmung

Indre Viskontas, *soprano*
Chika Ninagawa, *piano*

Die Blume Ergebung

Nishi Badhwar, *soprano*
Tamara Sanikidze, *piano*

Aus den Hebraeischen Gesaengen

Mary Korth, *mezzo-soprano*
Tamara Sanikidze, *piano*

Mein schöner Stern!

Jennifer Kult, *soprano*
Chika Ninagawa, *piano*

DICHTERLIEBE, op. 48 (Heine)

Und wussten's die Blumen
Hor'ich das Liedschen klingen
Die alten, bosen lieder

Miguel Villahermosa, *tenor*
Nino Sanikidze, *piano*

Alternate: Das ist die Floten und Geigen: Miguel Villahermosa and Chen-Ju Chiang

Alternate: An eine Aeolsharfe: Bryan Estabrooks and Robert Thies



Franz Schubert

Graham Johnson

Ahmanson Music Building, 105

PIANIST'S CLASS

An die Musik (Schober), D547 (1817)

Danny Armstrong, *baritone*
Adelaide Leung, *piano*

Totengrabers Heimweh (Craigher), D 842 (18125)

Daniel Cromeenes, *piano*

Erlkonig (Goethe), D 328 (1815)

Gina Lapka, *soprano*
Tamara Sandikidze, *piano*

Memnon (Mayrhofer), D541 (1817)

Bryan Estabrooks, *baritone*
Nicholas Hutchinson, *piano*

Schaefers Klagelied (Goethe), D121(1814)

Mary Korth, *mezzo-soprano*
Chika Ninagawa, *piano*

An die Leier (Bruchmann), D737 (1822)

Yewon Lee, *piano*

Im Fruhling (Schulze), D882 (1826)

Chen-Ju Chiang, *piano*

Der Strom (unknown), D565

Tamara Sandikidze, *piano*

American Music Theater: The Classic Composers

John Hall

Raitt Recital Hall

- | | |
|--|---|
| 1. Romany Life
<i>The Fortune Teller</i> (1898) | Victor Herbert |
| | Brenna Wells, soprano
Sharon Lee, piano |
| 2. Somebody Somewhere
<i>Most Happy Fella</i> | Sibel Demirmen, soprano
Yewon Lee, piano |
| 3. Someone to Watch Over Me
<i>Oh, Kay!</i> (1926) | George Gershwin |
| | Lauren Lee, soprano
Hisako Hiratsuka, piano |
| 4. Far From the Home I Love
<i>Fiddler on the Roof</i> (1964) | Jerry Bock |
| | Hannah Smith, soprano
Sharon Lee, piano |
| 5. Falling in Love with Love
<i>The Boys from Syracuse</i> (1938) | Richard Rodgers |
| | Amanda Gosier, soprano
Nino Sanikidze, piano |
| 6. Softly, As In A Morning Sunrise
<i>The New Moon</i> (1928) | Sigmund Romberg |
| | Patrick Casey, baritone
Adelaide Leung, piano |
| 7. If I were a Bell
<i>Guys and Dolls</i> (1950) | Frank Loesser |
| | Debra Stanley, soprano
Natsuki Hiratsuka, piano |
| 8. I'm a Stranger Here Myself
<i>One Touch of Venus</i> (1943) | Kurt Weill |
| | Indre Viskontas, soprano
William Sovich, piano |
| 9. I Don't Want to Know
<i>Dear World</i> (1969) | Jerry Herman |
| | Tamora Pellikka, mezzo-soprano
Daniel Cromeenes, piano |
| 10. Stars
<i>Les Miserables</i> (1980) | Claude-Michel Schönberg |
| | Tyrus Emery, baritone
Adelaide Leung, piano |
| 11. What More Do I Need?
<i>Saturday Night</i> (1955) | Stephen Sondheim |
| | Lisa Radakovich Holsberg, soprano
Yewon Lee, piano |
| Alternate: I Love a Cop
<i>Fiorello</i> (1950) | Jerry Bock |
| | Corinne Larsen, soprano
William Sovich, piano |

Franz Schubert

Graham Johnson

Raitt Recital Hall

An Silvia (Shakespeare), D 891 (1826)

Dominic Falbo, *tenor*
William Sovich, *piano*

Licht und Liebe (*Goethe*), D 544 (1817)

Amanda Gosier, *soprano*
Jason Wang, *tenor*
Sharon Lee, *piano*

Ellen Song 1 (*Sir Walter Scott*), D 837 (1825)

Laurie Rubin, *mezzo-soprano*
David Wilkinson *piano*

Wanderers Nachtlid (*Goethe*), D 768 (1822)

Zhan Wang, *baritone*
Yukiko Ueno, *piano*

Delphine (*Schutz*), D 857 (1825)

Roza Tulyaganova, *soprano*
Nicholas Hutchinson, *piano*

Greisengesang (*Ruckert*), D778(1822)

Daniel Hunter-Holly, *baritone*
Isabelle Aubin, *piano*

Wehmut (*Collin*), D772 (1822)

Debra Stanley, *soprano*
William Sovich, *piano*

An Schwager Kronos (*Goethe*), D 369 (1816)

Nino Sandikidze, *piano*

American Music Theater: The Recent Years

John Hall

Raitt Recital Hall

- | | | |
|---|---|--------------------|
| 1. Poor Child
<i>The Wild Party</i> | <i>Black</i> Daniel Hunter Holly
<i>Burrs</i> Dominic Falbo
<i>Kate</i> Corinne Larsen
<i>Queenie</i> Mary Korth | Andrew Lippa |
| 2. Stars and the Moon
<i>Songs for a New World</i> | Adelaide Leung, <i>piano</i>

Emily Albrink, <i>soprano</i>
Nicholas Hutchinson, <i>piano</i> | Jason Robert Brown |
| 3. Come to Jesus
<i>Myths and Legends</i> | Gail Shay, <i>mezzo, soprano</i>
Miguel Villahermosa, <i>tenor</i>
Adelaide Leung, <i>piano</i> | Adam Guettel |
| 4. Your Daddy's Son
<i>Ragtime</i> | Shermayne Brown, <i>soprano</i>
Chen-Ju Chiang, <i>piano</i> | Stephen Flaherty |
| 5. Make Me a Willow
<i>The Twelfth Night</i> | Allison Coop, <i>mezzo-soprano</i>
Hisako Hiratsuka, <i>piano</i> | David Amram |
| 6. Stella's aria
<i>A Streetcar Named Desire</i> | | Andre Previn |
| 7. This Journey to Christ
<i>Dead Man Walking</i> | Tamora Pellikka, <i>mezzo-soprano</i>
William Sovich, <i>piano</i> | Jake Heggie |
| 8. New Words
<i>In the Beginning</i> | Lisa Radakovich Holsberg, <i>soprano</i>
Yewon Lee, <i>piano</i> | Maury Yeston |
| 9. Make Peace, now
<i>Little Women</i> | Jennifer Kult, <i>soprano</i>
Daniel Cromeenes, <i>piano</i> | Mark Adamo |

Song Fest 2003

June 5-17, 2003

Apprentice Classes

Friday, June 6, 2003

2:00 – 4:30 p.m.

APPRENTICE MASTER CLASS: ARIAS

John Hall

Saturday, June 7, 2003

4:00 – 6:00 p.m.

APPRENTICE MASTER CLASS: ARIAS

John Hall

Sunday, June 8, 2003

10:00 a.m. – 12:00 p.m.

APPRENTICE MASTER CLASS

D'Anna Fortunato

Monday, June 9, 2003

4:00 – 6:00 p.m.

APPRENTICE MASTER CLASS

Henry Price

Tuesday, June 10, 2003

8:30 – 9:45 p.m.

APPRENTICE II MASTER CLASS

Ollie Watts Davis

Wednesday, June 11, 2003

10:00 a.m. – 12:00 p.m.

APPRENTICE MASTER CLASS

Henry Price

Thursday, June 12, 2003

4:00 – 5:30 p.m.

APPRENTICE II MASTER CLASS

Ollie Watts Davis

Friday, June 13, 2003

8:30 – 10:00 a.m.

APPRENTICE MASTER CLASS

Judith Kellock

Apprentice Singers

Danny Armstrong

Chandra-Lee Curry

Tyrus Emory

Dominic Falbo

Briana Furst

Ingrid Gillming

Devon Guthrie

Jane Hoffman

Mary Korth

Maureen McGowan

Xoxi Mendez

Tamora Pellikka

Rosamond Schoneberg

Allison Semmes

Melissa Simpson

Debra Stanley

Roza Tulyaganova

Kelsie Villahermosa

Indre Viskontas

Zhan Wang

Biographies

D'ANNA FORTUNATO

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

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

JOHN HALL

For over twenty years John Hall has produced and directed opera and musical theatre at UCLA. His graduates have performed at Covent Garden, Munich, Deutsche Oper Berlin, Opera de Lyon and the Metropolitan Opera. They have also appeared on Broadway and toured with national companies in *Miss Saigon*, *Beauty and the Beast*, *Carousel*, and *Les Misérables*. As a lyricist, Dr. Hall is well known for his text to the cantata *Hidden Legacies* (music by Roger Bourland) which was performed in Carnegie Hall, Myerson Hall (Dallas), Davies Hall (San Francisco) and in over fifteen other American cities. The song cycle *Encountertenor* (text by John Hall) written for his former student Brian Asawa, was premiered at London's Wigmore Hall, and subsequently was presented in New York's Alice Tully Hall. In 1996, John Hall and Rosemary Hyler founded and produced the first SongFest on the UCLA campus.

JOHN HARBISON

At the age of 19 John Harbison (born 1938, in Orange, New Jersey) received fellowships to both Tanglewood and the Lenox School of Jazz. A 1991 interview in the Minneapolis Star Tribune quotes him as saying, "My original scheme was to write pop songs and have them support me so I could write other kinds of music." His undergraduate studies at Harvard with Walter Piston, however, led to further studies in Berlin with Boris Blacher and at Princeton with Roger Sessions and Earl Kim. Instead of supporting himself with pop songs, he subsequently garnered a host of commissions, prizes, and awards for his musical works: a Guggenheim Fellowship in 1978, a Kennedy Center Friedheim first prize in 1980, a MacArthur Fellowship in 1989, and the Heinz Family Foundation Award in 1997, as well as Koussevitsky, Naumburg, Rockefeller and Fromm foundation grants. His opera, *The Great Gatsby*, premiered at the Metropolitan Opera in December 1999.

Among his larger works are three operas, two ballets, three symphonies, eight instrumental concertos, *Deep Potomac Bells* for 250 tubas (1983), works for various chamber ensembles including three string quartets, and many cantatas and song cycles.

Harbison has held residencies at the music festivals in Aspen, Tanglewood, Marlboro, Ojai, and Santa Fe, at Reed College, and with the Pittsburgh Symphony Orchestra, the Berkshire Music Center, St. Paul Chamber Orchestra, and the Los Angeles Philharmonic. He and his wife jointly direct the Token Creek Chamber Music Festival near Madison, Wisconsin. He is Institute Professor at MIT and Principal Guest Conductor of Emmanuel Music, Boston. He has also conducted the Handel and Haydn Society, the Da Capo Chamber Players, and the Symphony Orchestras of San Francisco and Boston. In May, 2000, Harbison was in residence at UC Irvine as Chancellor's Distinguished Lecturer.

LISA RADAKOVICH HOLSBERG

Soprano Lisa Radakovich Holsberg returns to Songfest 2003 after serving for three years as its Young Artist Program Director at UC Irvine and Chapman Universities. An MFA graduate of UCI, she received a Rotary Foundation Scholarship to study early music and poetry at Hull University, England, and subsequently continued her travels around the world singing on luxury cruise liners, national and international tours in music theatre, opera and concert performances.

Roles include Anne in *A Little Night Music*, *Kate in Kiss Me, Kate*, Phyllis in *Iolanthe*, Elizabeth Bennet in *Pride and Prejudice*, and Sarah Brown in *Guys and Dolls*. She recently appeared as guest artist at the Winter Sun Music Festival in St. Petersburg, Florida, and commissioned and premiered Richard Pearson Thomas' *Race for the Sky* last fall in New York.

A continuing student of music theatre and classical voice with Bill Schuman in New York City, she currently serves on the faculty of the C.W. Post Campus of Long Island University, and lives and teaches in Manhattan with her husband Peter and two young children, Sarah and Lukas.

GRAHAM JOHNSON

Graham Johnson is one of the most distinguished vocal accompanists of our time. He 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. In 1976 Mr. Johnson formed The Songmakers' Almanac to further the cause of neglected areas of piano-accompanied vocal music, and to place the staple repertoire in new and challenging contexts. This endeavor was much supported by the late Gerald Moore, whose guiding influence in Graham Johnson's career was of crucial importance.

Apart from devising and accompanying over one hundred and fifty Songmakers' recitals, Mr. Johnson has presented a number of summer recital cycles at the South Bank and Wigmore Hall, as well as a seven-part cycle of Goethe settings for the Alte Oper, Frankfurt. He has written and presented programs for both BBC Radio and Television on the songs of Schubert, Poulenc, Liszt and Shostakovich. He is Professor of Accompaniment at the Guildhall School of Music, and is a Fellow of that School as well as of the Royal Academy of Music. He has given master classes as far afield as Finland, New Zealand, and at the Music Academy of the West in Santa Barbara, California. This is Mr. Johnson's third summer at SongFest.

Graham Johnson has accompanied such distinguished singers as Elly Ameling, Victoria de los Angeles, Arleen 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 the 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 has just completed, with Richard Stokes, *A French Song Companion*, published by Oxford University Press. He was made an OBE in the 1994 Queen's Birthday Honours list.

MARTIN KATZ

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

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

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

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

JUDITH KELLOCK

Soprano Judith Kellock has been described in the press as "a singer of rare intelligence and vocal splendor, with a voice of indescribable beauty". A primary influence in her musical life was the late Jan DeGaetani, with whom she studied for many years. Other teachers have included Grace Hunter, Hazel O'Donnell, Phyllis Curtin at Tanglewood, and Wilma Thompson at Boston University. Ms. Kellock has been featured with the St. Louis Symphony, the Minnesota Orchestra, the Brooklyn Philharmonic, the Los Angeles Philharmonic Green Umbrella Series, the Honolulu Symphony, the Pro Arte Chamber Orchestra, the Greek Radio Orchestra, the Cayuga Chamber Orchestra, the West Virginia Symphony and orchestras throughout New England. At the Aspen Festival she has been featured with the Symphony Orchestra as well as in chamber music and oratorio. Other festival performances include Monadnock, Arcady and the Music Festival of the Hamptons. Highly acclaimed for her song recitals and chamber music performances, she is also sought after by composers for her interpretation of contemporary music. She is a founding member of the new music group "Ensemble X", whose music director is composer Steven Stucky. Ms. Kellock's recent residency in Prague included recitals of German Lieder and American art song with pianist Phillip Moll, as well as master classes and lectures at the Prague Conservatory. As a recipient of a National Endowment of the Arts recitalist fellowship, she toured the west coast with a variety of programs. Ms. Kellock has sung major operatic roles in Italy and

Continued

Greece, toured with the Opera Company of Boston and performed with the Mark Morris dance Company at the Theatre de la Monnaie in Brussels. Most recently, she created the role of The Woman in Poulenc's *La Voix Humaine* to critical acclaim. She has recorded for the Koch International, turnabout, Sine Qua Non and Gasparo labels. Ms. Kellock makes her home in Ithaca, N.Y., where she serves on the performing faculty of Cornell University.

LOUISE LOFQUIST

Louise Lofquist has had an unorthodox musical career. Although she made her pianistic debut with the National Symphony at age 18, she pursued other fields for several years before returning to the piano. Lofquist received her bachelor's degree in history, *summa cum laude*, from Duke University, and her master's degree, also in history, from Stanford University. After finally deciding she belonged in music, Lofquist sang as a mezzo-soprano before an injury to her vocal cords cut short her singing career. She then resumed her pianistic studies, earning her M.M. in Accompanying from U.C./Santa Barbara and her D.M.A. in 2000 from U.S.C., where she studied with Kevin Fitz-Gerald and Bernadene Blaha.

Since her return to the piano, Lofquist has become one of the Southland's most sought-after collaborative pianists. She has performed in recital with such artists as baritones Rodney Gilfry, Richard Bernstein, and Nmon Ford, tenor Henry Price, sopranos Camille King and Jessica Rivera, violinist Gilles Apap, and clarinetist Fred Ormand, among others. Also in demand as a vocal coach, Lofquist has taught in that capacity at the Music Academy of the West and the U.C./Santa Barbara Summer Vocal Institute. From 2001-2002 she served as an adjunct faculty member at U.S.C., where she taught the undergraduate accompanying class. In 2002 she joined the faculty at Pepperdine University as a staff accompanist, vocal coach and piano instructor.

Lofquist lives in Camarillo with her husband, Grant Specht, an attorney, and their two sons, Dylan and Shane.

CRISTANNE MILLER

Cristanne Miller is the W M Keck Distinguished Professor and Professor of English at Pomona College. She has authored and edited several books on American poetry, and served for five years as the President of the Emily Dickinson International Society. Her publications on Dickinson include *Emily Dickinson: A Poet's Grammar* (Harvard UP, 1987), *Comic Power in Emily Dickinson*, and the *Emily Dickinson Handbook*. Other publications include *Marianne Moore: Questions of Authority* (Harvard UP, 1995) and *Selected Letters of Marianne Moore*. She is currently completing a book entitled *Women Shaping Modernism: Poetry, Gender, and Nation*.

MARIA NEWMAN

Maria Newman, composer/conductor/violinist/violist/pianist, was born into one of the most famous and influential musical families in Hollywood. The youngest daughter of the nine time Academy Award-winning composer/conductor, Alfred Newman, she grew up surrounded by great music and fine musicians.

She was educated at the prestigious Eastman School of Music and Yale University, and graduated both institutions with high honors. Maria Newman has since become known as a serious composer in the field of concert music and continues to receive acclaim from audiences and critics alike.

Newman has been the recipient of many honors and awards, including ten consecutive ASCAP Awards and the Composition Grant 2000 from the California Arts Council. She has been commissioned by numerous organizations and has developed a large library of original works for chamber ensemble (vocal and instrumental), orchestra, chorus, ballet and opera/oratorio. She has served as Composer-in-Residence at the Icicle Creek Music Center in Washington for the past seven years, and has held residency positions with the Los Angeles Mozart Orchestra, the Chamber Orchestra of St. Matthew's in Los Angeles, Central Washington University, California Institute of Technology, Azusa Pacific University, the Gold Coast Chamber Music Festival and Viklarbo Chamber Ensemble, among others.

Newman has received numerous commissions from the Mary Pickford Foundation to compose original music for newly restored vintage classic films of the silent era. She has also been commissioned by Turner Classic Movies (*Mr. Wu* 1929, starring Lon Chaney), and by the Library of Moving Images (*Tom Sawyer* 1917, starring Jack Pickford). These compositions continue to receive live concert performances (with picture), appear on video/DVD format, and are frequently aired on television. A world class violinist/violist, Maria Newman is a founding member of the award-winning Viklarbo Chamber Ensemble, with whom she has won multiple awards from the National Endowment for the Arts. As solo violist, Newman recorded Miklos Rozsa's *Concerto for Viola and Orchestra* with the Nuremburg Orchestra for the Grammy Award-winning Symphonic Hollywood CD, and continues to perform concerts nationwide.

HENRY PRICE

Henry Price has been hailed by major critics as one of America's finest singing actors. He has appeared with opera companies and symphony orchestras throughout North America and abroad, including the Metropolitan and New York City opera companies, the New York Philharmonic under Zubin Mehta and the Detroit Symphony under Sir Neville Marriner. Dr. Price's performances from the *Live from Lincoln Center* series on PBS opposite the legendary Beverly Sills (in *Manon*, *The Barber of Seville* and *La Traviata*) have been released on home video. His recording of Lehar's *The Merry Widow* on Angel Records, on which he sang the role of Camille, won a Grammy Award as "Best Opera Recording." Henry Price has appeared as a recitalist throughout the United States and abroad. During the 1999 Salzburg Festival, he presented Massenet's *Poème d'Avril* at the University of Salzburg.

Dr. Price is Associate Professor of Voice and Opera at Pepperdine University. Under his direction, the Flora L. Thornton OPERA PROGRAM has grown from a small opera workshop to a major operatic resource for Malibu and the Conejo and San Fernando Valleys. Recent graduates from the all-undergraduate program have already gone on to some of the nation's finest graduate schools, conservatories and professional young artist programs.

ROSEMARY HYLER RITTER

As a pianist, vocal coach, and teacher, **Rosemary Hyler Ritter** is well-known and respected in Southern California. The SongFest summer program was co-founded by Ms. Hyler and John Hall, Director of Opera and Musical Theatre at UCLA. SongFest '03 is the eighth year of the summer program for professional singers and pianists, both teachers and performers, and pre-professional students. This program has attracted both national and international attention, and has been acclaimed as one of the finest programs of its type.

Prior to 1991, when Ms. Hyler was given a full-time appointment at the University of California, Irvine, she was also a faculty member in the UCLA Opera Department. As the founder of the UC Irvine Master Class Series "The Singer's Art" she has engaged many noted artists: Haken Hagegaard, Arleen Auger, Dawn Upshaw, Sarah Walker, Martin Katz, Roger Vignoles, and numerous others. In past years, she nominated for "Regents' Lecturer" Martin Katz, Graham Johnson, and most recently American Composer John Harbison.

CRAIG SMITH

The American conductor **Craig Smith** attended Washington State University and the New England Conservatory of Music in Boston. Since 1970, he has been artistic director of Emmanuel Music in Boston, and, from 1988 to 1991, was the Permanent Guest Conductor of the Theatre Royal de la Monnaie in Brussels.

For 27 years with Emmanuel Music, Craig Smith has conducted a Cantata of J.S. Bach each week as part of the Sunday worship service at Boston's Emmanuel Church. As artistic director of Emmanuel Music, Craig Smith presides over a popular and critically acclaimed concert series which has included the Passions, Christmas Oratorio (BWV 248), and B minor Mass (BWV 232) of Bach; Mozart and Händel operas; major symphonic works; chamber series surveying the complete vocal, piano and chamber works of great composers (currently Schubert); and world premieres and commissions by composer John Haribson.

He has collaborated with stage director Peter Sellars in opera productions presented in the USA at Pepsico Summerfare, the Brooklyn Academy of Music, the Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, the American Repertory Theatre, and the Opera Company of Boston. Their productions of the three Mozart/da Ponte operas, *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni* were premiered at Pepsico Summerfare, later performed throughout the USA and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video compact disc for Decca Records. As principal guest conductor of the Monnaie Theatre, Mr. Smith collaborated with choreographer Mark Morris for two seasons, and has since toured with these productions to Boston, Minneapolis, New York City's Lincoln Center, Hong Kong, Los Angeles, Holland, Israel, and New Zealand. He has conducted the Vienna Symphony, the Dresden Staatskapelle, the Northern Sinfonia, and the Hong Kong Philharmonic. Craig Smith made his Houston Grand Opera debut conducting Händel's *Giulio Cesare* directed by Nicholas Hytner.

His work with Emmanuel Music has been the subject of numerous radio and television specials including National Public Radio's *Performance Today*, and CBS *Sunday Morning*. With Emmanuel Music, on the Koch International label, he has recorded three highly acclaimed CD's of a capella music by Heinrich Schütz, and a recently completed CD which features works by Pulitzer Prize-winning composer John Haribson who is closely associated with Emmanuel Music.

Craig Smith has taught at Juilliard, MIT, New England Conservatory, and currently is on the faculty of Boston Conservatory.

OLLIE WATTS DAVIS

Ollie Watts Davis, soprano, is Professor of Voice at the University of Illinois, Urbana-Champaign. Since making her debut at Carnegie Hall in 1990, Ms. Davis has appeared with major symphony orchestras in the U.S. She has appeared in roles with Opera Theatre of St. Louis, Illinois. In addition to serving on the voice faculty, she conducts the University's Black Chorus and is the Founding Director of the Black Music Symposium. Dr. Davis has received awards for excellence in teaching, and is the author of *Talks My Mother Never Had With Me*.

FRANCES YOUNG BENNETT

Soprano **Frances Young's** recital and concert performances have included: *Young Songmaker's Almanac* with Graham Johnson in London; a solo recital at the American University in Paris; and Sundays at 4 on KUSC radio. She recently sang Mozart's *Exsultate Jubilate* for the Saint Alban's Episcopal Church concert series, and *Handel's Messiah* with Musica Angelica conducted by Martin Neary.

Her operatic roles include: Anne Trulove in *The Rake's Progress* at the Aldeburgh Festival; the Countess in *The Marriage of Figaro* with Mayer-Lismann Opera Centre, London; Rosalinda in *Die Fledermaus* for LA Concert Opera; Rosina in *The Barber of Seville*, Pamina in *The Magic Flute*; and Yum-Yum in *The Mikado* all with Los Angeles Guild Opera.

She studied at the Guildhall School of Music in London on a Fulbright Scholarship. She has won the Los Angeles NATS vocal competition, and was recognized International Young Singer of the Year at the Eisteddfod in Llangollen, Wales.

THE ICICLE GREEK CHAMBER PLAYERS

Songfest 2003 welcomes **The Icicle Creek Chamber Players**. They have been active as a performing entity since 1995 serving as the core artistic component of the Icicle Creek Chamber Music Festival since its inception in 1995. The group is comprised of outstanding artist faculty from across North America who collaborates widely with international artists each summer in the Festival as well as participating in significant outreach through concertizing, recording, workshops and informational performances at Icicle Creek and beyond. The adaptable nature of the Chamber Players makes the group suitable for a wide range of collaboration and expression.

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MARTIN KATZ, *Piano*

JOHN HALL, *Opera Director*

JOHN HARBISON, *Pulitzer-prize winning composer*

CRAIG SMITH, *Boston Emmanuel Music*

JUDITH KELLOCK, *Soprano*

HENRY PRICE, *Tenor*

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Marcia Brown	KUSC
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John Hall	John Steele Ritter
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Icicle Creek Chamber Ensemble, Scott Hosfeld, *Director*



Songfest Finale

Songfest 2003 Participants with direction by
John Hall, John Harbison, Graham Johnson and Craig Smith
with the **Icicle Chamber Ensemble**,
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Isabelle Aubin	Natsuki Hiratsuka	Nino Sanikidze
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“I sing what I feel.”

– Ella Fitzgerald