

PEPPERDINE UNIVERSITY

PRESENTS

Songfest

ROSEMARY HYLER RITTER

Director

MELANIE EMELIO

Director, Apprentice Program

2008

IN MALIBU, CALIFORNIA

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

– Robert Lewis Stevenson



THE COMPLETE RECITALIST
MAY 26 – JUNE 17, 2008

Rosemary message

Welcome to Songfest 2008

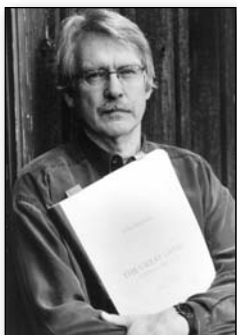
“Whatever you can do, or dream you can do, you can. Boldness has a genius, magic and power to it.”

– Goethe



SongFest 2008 is supported, in part, by grants from the Marc and Eva Stern Foundation, The Aaron Copland Fund for Music and The Ann and Gordon Getty Foundation.

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John Harbison (b. 1938)

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

Opera and premiered to great acclaim in December 1999.

Harbison's music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance, ranging from the grandest to the most intimate, pieces that embrace jazz along with the pre-classical forms. He is considered to be "original, varied, and absorbing – relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated hearings – his style boasts both lucidity and logic" (*Fanfare*). Harbison is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet (he wrote his own libretto for *Gatsby*). Today, he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

Several major works have recently premiered: *Symphony No. 5*, commissioned by the Boston Symphony Orchestra; *Cortege*, for six percussionists; *Milosz Songs*, commissioned by the New York Philharmonic for long-time Harbison champion Dawn Upshaw; the *Concerto for Bass Viol*, commissioned by the International Society of Double Bassists for a consortium of fifteen major orchestras; *But Mary Stood: Sacred Symphony for Soprano, Chorus, and Strings* for the Cantata Singers of Boston; and the sinfonietta *Umbrian Landscape* for the Chicago Chamber Musicians. Last season also saw first performances of *Deep Dances*, *Abu Ghraib*, for cello and piano (for the Rockport Festival), *Crane Sightings*, for violin and strings (Tanglewood), and the New York premiere of *Mottetti di Montale* (Carnegie Hall).

Among other recent works are the motet *Abraham* (commissioned for the Papal Concert of Reconciliation in Rome in 2004), *Requiem* (for the Boston Symphony Orchestra), *Four Psalms* (commissioned by the Israeli Consulate) for the Chicago Symphony to celebrate the 50th anniversary of the founding of the State of Israel.

Harbison's *Montale Sketches* was released on the Albany label in January 2008, and his ballet *Ulysses* (BMOP Sound) in February. Several new recordings were released last season, among them: *The Rewaking (String Quartets with Soprano, Bridge)*; *Partita (American Orchestral Works, Cedille)*, nominated for a Grammy Award; *John Harbison: Chamber Music* (Naxos); *Music of John Harbison, Volume 1* (Bridge); and *The Amelia Trio: Music of John Harbison* (Naxos). Other recent rerecordings include: *Motetti di Montale* (Koch), also a Grammy nominee, *Symphony No. 3* (Oehms Classics: Levine/Munich), *String Quartet No. 4* (Koch), the *Viola Concerto* (Albany), the *Cello Concerto* (Albany), *Four Psalms and Emerson* (New World), and *Variations, Four Songs of Solitude, and Twilight Music* (Naxos). The *Musica Omnia* double album of works for string quartet, was named one of top ten classical CDs of the year by *The New York Times*.

Harbison has been composer-in-residence with the

Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, and Santa Fe Chamber Music Festivals, SongFest at Pepperdine, and the American Academy in Rome. His music has been performed by many of the world's leading ensembles, including the Metropolitan Opera, Chicago Lyric Opera, New York Philharmonic, Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, Lincoln Center Chamber Players, the Santa Fe and Aspen festivals, among others.

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

Harbison was born in Orange, New Jersey on 20 December 1938 into a musical family. He was improvising on the piano by five years of age and started a jazz band at age 12. He did his undergraduate work at Harvard University and earned an MFA from Princeton University. Following completion of a junior fellowship at Harvard, Harbison joined the faculty at the Massachusetts Institute of Technology where, in 1984, he was named Class of 1949 Professor of Music; in 1994, Killian Award Lecturer in recognition of "extraordinary professional accomplishments;" and in 1995 he was named Institute Professor, the highest academic distinction MIT offers to resident faculty. He has also taught at CalArts and Boston University, and in 1991 he was the Mary Biddle Duke Lecturer in Music at Duke University. Furthering the work of younger composers is one of Harbison's prime interests, and he serves as president of the Aaron Copland Fund for Music.

In 1998, Harbison was named winner of the Heinz Award for the Arts and Humanities, a prize established in honor of the late Senator John Heinz by his wife Teresa to recognize five leaders annually for significant and sustained contributions in the Arts and Humanities, the Environment, the Human Condition, Public Policy and Technology, and the Economy and Employment. He is the recipient of numerous other awards, among them the Distinguished Composer award from the American Composer's Orchestra (2002), the Harvard Arts Medal (2000), the American Music Center's Letter of Distinction (2000), the Kennedy Center Friedheim First Prize (for his *Piano Concerto*), a MacArthur Fellowship (1989), and the Pulitzer Prize (1987). He also holds four honorary doctorates.

Much of Harbison's violin music has been composed for his wife Rose Mary, with whom he serves as artistic director of the annual Token Creek Chamber Music Festival on the family farm in Wisconsin, where much of his music has been composed. In recent years Harbison has revived his career as a jazz pianist, composer, and arranger. Early on the founder-leader of the Harbison Heptet (1952-1956) and sideman in many other groups, he took a jazz sabbatical for four decades, returning in 2003 to found the Token Creek Jazz Ensemble.

SongFest 2008

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



Stotsenberg Recital Series

SUNDAY, JANUARY 11, 2009

2:00 P.M.

Pepperdine University, Raitt Recital Hall

Emily Albrink, *soprano*

Tomasz Lis, *piano*

“SongFest is a a unique and special place for singers to come and have their lives changed. The word grateful keeps coming up... but it is what I am feeling. If this place called SongFest hadn't existed I don't know how my life would be different, but I know it would not be the same. Everyone needs an inspiring place to explore who they are as artists, to grow, and to be encouraged and this is what I found through SongFest.” —Emily Albrink

“Emily Albrink is an elegant, sparkling and stylish young singer with a formidable interest in songs of the past as well as those being written today. She is exactly the kind of singing actor we all love in concert: a natural artist who connects with our hearts. How exciting it is to watch as audiences around the country discover her and how thrilling that we heard her first at SongFest!” —Jake Heggie



Hailed by the *New York Times* as being “delightful and vocally strong and versatile”, Emily Albrink is at the beginning of a very promising career. This 25 year-old American soprano began the season singing Despina in *Così fan Tutte* with the Tanglewood Music Center Orchestra, conducted by James Levine and Nuria in *Ainadamar* with the Colorado Music Festival, a role which she repeats with Opera Boston and the Chicago Symphony Orchestra.

Next season, Ms. Albrink will join the Domingo-Cafritz Young Artist Program at the Washington National Opera and will make her Carnegie Hall debut singing Nuria in *Ainadamar* with the Orchestra of St. Luke's, conducted by Robert Spano.

Last season, Ms. Albrink was a fellow at the Tanglewood Music Center where she sang Parasha in *Mavra* and Die Vertraute in *Elektra*, again conducted by Maestro Levine. She also appeared as Laurie in *The Tender Land* with the Bronx Opera and performed the world premiere of *Confessions* by Clarice Assad as part of the Professional Training Workshop with Dawn Upshaw and Osvaldo Golijov at Carnegie Hall.

A strong proponent of art song as well as new music, Ms. Albrink has studied through such programs as SongFest, the German for Singers Program at Middlebury College, the Franz-Schubert Institut in Baden bei Wien, Austria, and the Cleveland Art Song Festival. She has also collaborated with composers Ricky Ian Gordon, Jake Heggie, John Bucchino, Ned Rorem, and Stephen Schwartz. She received a BFA in Musical Theatre from the University of Michigan and a Master of Music and Professional Studies Degree from the Manhattan School of Music.

“I am overjoyed that Emily feels her SongFest experience has been so pivotal in her development as an artist and a singer. Emily has always personified what I look for in a recitalist: specific and equal attention to both text and music and a unrelenting commitment to communicating and touching her audience.”

—Martin Katz

Song Fest 2008

May 26-June 17, 2008

All classes held in Raitt Recital Hall unless noted.
*Indicates: Classes and concerts open to the public.
(AMB-Ahmanson Music Building)

The Complete Recitalist

Sunday, May 25

Noon-10:00 p.m. Early Check-in (Office of Special Programs) ALL
All Day Rehearsals (Singers and pianists) - (AMB) ALL

Monday, May 26

Noon-10:00 p.m. Regular Check-in (Office of Special Programs) ALL
All Day: Rehearsals singers and pianists - (AMB) ALL
7:00-8:00 p.m. Organizational Meeting: Mandatory ALL

Tuesday, May 27

All Day **Emelio/Sperry/Van Gryspeer**
Rehearsals singers and pianists - (AMB) ALL
Noon-1:00 p.m. Opera scene meeting (AMB 220) Apprentice singers/Van Gryspeer
*7:00-9:00 p.m. French Mélodies Sperry

Wednesday, May 28

Bennett/Emelio/Johnson/Musto/Sperry/Van Gryspeer
NOTE: Musto Book of Uncommon Coaching will continue TBA after May 31
8:30-9:15 a.m. Movement - Group 1, Apprentice (RM 105) Bennett
*9:30 a.m.-noon Echoes I (required) Johnson/Musto
Noon-2:00 p.m. Opera scenes rehearsals (RM 105) Van Gryspeer
*1:30-3:30 p.m. German Romantic Lieder Sperry
2:00-4:00 p.m. Song Lit - Schubert (CAC 204) Emelio
1:30-2:45 p.m. BOUP # 6/9 (Dain/Calloway/Ng/Aronoff/Lis) (RM 118) Musto
3:00-3:30 p.m. BOUP #1 (Andemicael/MacNeil/Ng/Thompson/Trippett) (RM 118) Musto
3:30-4:00 p.m. BOUP #12 (MacNeil/Goff) (RM 118) Musto
4:00-5:00 p.m. CFA reception (Smothers garden) All faculty/staff and participants
*6:30-9:00 p.m. Debussy/Fauré Johnson
7:00-7:30 p.m. BOUP # 8 (Thompson/Lis/Musto) (RM 118) Musto
7:30-8:15 p.m. BOUP #5 (Ng/Chesy-Parda) (RM 118) Musto

Thursday, May 29

Bennett/Emelio/Johnson/Musto/Sperry/Van Gryspeer
8:30-9:15 a.m. Movement - Group 2 (RM 105) Bennett
*9:30 a.m.-noon Echoes II (required) Johnson/Musto
Noon-10:00 p.m. Opera scenes rehearsals (RM 105) Van Gryspeer/Wieczorek/Jun/Mollicone
*1:30-3:30 p.m. Schubert II Johnson
3:00-5:30 p.m. A Visit with Emily, Sperry (RM 220) Sperry/Kapusta/Browsers/Mollicone
3:30-4:45 p.m. BOUP #4/11 (Andemicael/MacNeil/Ng/Aronoff/Trippett/Goff) (RM 118) Musto
*3:45-5:45 p.m. Apprentice Master Class: Italian Emelio
4:00-5:30 p.m. Coaching: Echoes (RM 235) Johnson
4:45-5:15 p.m. BOUP/ #7 (Andemicael/Pardee/Ng/Aronoff/Lis) (RM 118) Musto
5:15-6:00 p.m. BOUP #14 (Awet/Calloway/Ng/Lancaster/Lemmons) (RM 118) Musto
*7:00-9:00 p.m. Sacred and Secular Arias, Apprentice Bennett
7:00-9:00 p.m. Coaching: June 10 concert: TBA (RM 220) Sperry

Friday, May 30

Bennett/Emelio/Johnson/Musto/Sperry/Van Gryspeer
8:30-9:15 a.m. Movement - Group 1 (RM 105) Bennett
*9:30 a.m.-noon Echoes III (required) Johnson/Musto
Noon-2:00 p.m. Opera scenes (RM 105) Van Gryspeer/Jun
*1:30-3:45 p.m. Schubert I Johnson
1:30-5:00 p.m. Private coaching - TBA (RM 118) Musto
4:00-5:30 p.m. Coaching: Echoes (RM 235) Johnson
4:00-5:30 p.m. Coaching: A Visit with Emily (Kapusta/Troup/Mollicone) (RM 220) Sperry
7:00-9:00 pm German Lieder 19th Century Emelio
7:00-9:00 p.m. Coaching: June 10 concert: TBA (RM 220) Sperry

Saturday, May 31

Emelio/Johnson/Musto/Sperry/Albrink
*9:30 a.m.-noon Echoes IV (required) Musto/Johnson
*1:30-3:30 p.m. Richard Hundley Sperry

continued

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The Complete Recitalist

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(AMB-Ahmanson Music Building)

1:00–2:00 p.m.	Movements #13 (Albrink/Calloway/Cook/Aronoff/Lemmons)	
1:30–3:00 p.m.	Coaching: Echoes (RM 235)	Johnson
2:00–3:00 p.m.	Movement # 2/10 (Albrink/Calloway/Cook/Lancaster/Trippett)	
3:00–3:30 p.m.	Movement #15 (Albrink/Calloway/Ng/Thompson/Trippett)	
3:30–6:00 p.m.	Coaching: (RM 118)	Musto
*3:30–6:00 p.m.	Wilhelm Meister	Johnson
7:30 p.m.	Los Angeles Opera, <i>Tosca</i> (Pepperdine Van leaves 5:30 p.m.)	All Apprentices/Troup/Browsers
Sunday, June 1	Emelio/Johnson/Musto/Sperry	
10:00 a.m.–12:30 p.m.	Coaching: June 10 concert: TBA (RM 220) (Mollicone/Kapusta/Troup/Browsers)	Sperry
12:30–1:00 p.m.	BOUP #3 (Albrink/Lis) (RM 118)	Musto
*1:30–4:00 p.m.	Echoes V (required)	Musto/Johnson
4:00–5:30 p.m.	Song Lit (Strauss/Wolf) (CAC 204)	Emelio
*7:00–9:30 p.m.	Echoes VI (required)	Musto/Johnson
Monday, June 2	Bennett/Emelio/Johnson/Musto/Sperry/Van Gryspeer/Lamanna	
8:45–9:45 a.m.	Movement – Group 2 (RM 105)	Bennett
*10:00 a.m.–12:30 p.m.	Echoes VII (required)	Johnson/Musto
Noon–2:00 p.m.	Opera scenes (RM 105/111)	Van Gryspeer/Lamanna/Wieczorek
1:30–2:30 p.m.	Coaching: Penelope (RM 118)	Musto/Lemmons/Hae Song/Albrink
2:00–4:00 p.m.	Coaching: June 10 concert: TBA (RM 220)	Sperry
2:00–5:00 p.m.	Echoes coaching – TBA (RM 235)	Johnson
2:30–3:30 p.m.	Coaching: Musto (RM 118)	Albrink/Lis/Dove/Sta
3:30–5:00 p.m.	Coaching: Musto (RM 118)	Musto/TBA
4:00–6:00 p.m.	Song Lit: Schumann – Apprentice (CAC 204)	Emelio
*7:00–9:00 p.m.	North and South (Harbison)	Musto
*7:00–9:00 p.m.	American Voices (RM 220)	Sperry
Tuesday, June 3	Bennett/Emelio/Johnson/Lamanna/Musto/Sperry/Van Gryspeer	
10:00 a.m.–noon	Coaching: Echoes – TBA (RM 235)	Johnson
10:00 a.m.–noon	Coaching: BOUP – TBA (RM 118)	Musto
10:00 a.m.–noon	Vocal Health – (Vocal Lab)	Emelio
10:00 a.m.–noon	Coaching: – TBA (RM 235)	Johnson
10:00 a.m.–12:30 p.m.	Coaching: June 10 concert – TBA (RM 220)	Sperry
Noon–2:00 p.m.	Opera scenes (RM 105/111)	Van Gryspeer/ Lamanna/Mollicone/Jun
*2:00–5:00 p.m.	Francis Poulenc (required)	Johnson
7:00–9:00 p.m.	Coaching: A Visit with Emily (RM 220)	Sperry/Mollicone/Browsers/Hyunju Song
7:00–9:00 p.m.	Coaching: Echoes and BOUP – TBA (RM 118/235)	Johnson/Musto
Wednesday June 4	Bennett/Emelio/Johnson/Lamanna/Musto/Sperry/Van Gryspeer	
8:30–9:30 a.m.	Movement – Group 1 (RM 105)	Bennett
*9:30 a.m.–noon	Master Class	Sperry
10:00 a.m.–2:00 p.m.	Opera scenes rehearsals (RM 105/111)	Van Gryspeer/Lamanna/Jun/Wieczorek
1:00–3:00 p.m.	Master Class	Johnson
3:00–5:00 p.m.	Song Lit (Barber/Britten) – Apprentice (CAC 204)	Emelio
Evening	Dress Rehearsal: Echoes of Musto concert – ALL	Johnson/Musto
Thursday, June 5	Burton/Emelio/Johnson/Musto/Sperry	
8:45–9:45 a.m.	Movement - Group 2 (RM 105)	Bennett
10:00 a.m.–5:00 p.m.	Opera scenes rehearsals (Jun: 10-1/Mollicone: 1-4)	Van Gryspeer/Lamanna
*10:00 a.m.–12:30 p.m.	French Mélodies - Master Class	Burton
*1:00–2:00 p.m.	Leos Janáček (RM 220)	Johnson
1:00–3:00 p.m.	Coaching: TBA	Musto
2:00–3:00 p.m.	Coaching: TBA	Johnson
*2:00–4:30 p.m.	Word, words, words!	Burton
*7:00 p.m.	Concert: Echoes of Musto in Lieder, Mélodies and English Song	

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Friday, June 6

*9:30–11:30 a.m.
10:00 a.m.–5:00 p.m.
12:00 noon–4:00 p.m.
*1:00–3:30 p.m.
Noon–4:00 p.m.
*7:00 p.m.

Burton/Emelio/Johnson/Lamanna/Musto/Sperry/Van Gryspeer

American Classics (RM 220) Bennett
Opera scenes rehearsals (RM 105/111) Van Gryspeer/Lamanna/Mollicone/Jun
Coaching: June 10 concert: TBA (RM 220) Sperry
Mélodies sur des poems de Paul Verlaine (RM 220) Burton
Coaching: (RM 235) Johnson
Concert: John Musto *A Book of Uncommon Prayer* ALL

Saturday, June 7

*9:30 a.m.–noon
*1:00–4:00 p.m.
4:30–9:00 p.m.

Burton/Emelio/Johnson/Sperry

American Voices Burton
Benjamin Britten (required) Johnson
BBQ dinner and pool party (Villa Malibu) Faculty and Participants

Sunday, June 8

*10:00 a.m.–noon
1:00–10:00 p.m.
2:00 p.m.

Burton/Emelio/Lamanna/Sperry/Van Gryspeer

French Song Sperry
Opera scenes rehearsals Apprentice singers
Los Angeles Opera, *Tosca* Stern singers/Pianists
(Pepperdine Van leaves Noon)

Monday, June 9

Noon–4:00 p.m.
9:30 a.m.–12:30 p.m.
2:00–4:00 p.m.
4:00–5:30 p.m.
7:00 p.m.

Bennett/Emelio/Katz/Sperry

Opera scenes (Wieczorek: 12-2 and Jun: 2-4) (RM 105) Van Gryspeer/Lamanna
Romantic Lieder – late 19th century Katz
France in the 20th century Katz
Aria Class – Apprentice (RM 220) Emelio
Concert: “A Visit with Emily” by Tom Cipullo

Tuesday, June 10

9:00–10:30 a.m.
10:00 a.m.–4:00 p.m.
10:45 a.m.–12:45 p.m.
2:30–5:00 p.m.
7:00 p.m.

Colton/Emelio/Fortunato/Katz/Pearson

Dichterliebe 1 Katz
Opera scenes rehearsals (RM 105) Van Gryspeer/Lamanna
(Jun: 10-12; Mollicone: 12- 2; Wierczorek: 2-4)
Hugo Wolf's poets Katz
Arias in English Katz
Concert: “American Song is Alive and Well”

Wednesday, June 11

10 a.m.–noon
Noon–4:00 p.m.
1:30–3:30 p.m.
1:30–3:30 p.m.
1:30–3:30 p.m.
3:30–5:30 p.m.
6:30–9:00 p.m.

Colton/Emelio/Harbison/Fortunato/Katz/Pearson/Woodruff

How a singer approaches a Bach Cantata (required) Harbison/Bach Faculty
Opera scene rehearsals (RM 105) Van Gryspeer/Lamanna
(Mollicone: 12-2; Jun: 2-4)
Coaching: Bach TBA (RM 118) Harbison/Harbison/Woodruff
Coaching: Bach TBA (RM 120) Colton/Pearson
Johann Sebastian Bach (RM 220) Fortunato
Liederkreis II, opus 39 Katz
Arias from Handel and Mozart Katz

Thursday, June 12

8:30–10:00 a.m.
10:00 a.m.–12:30 p.m.
10:00 a.m.–3:00 p.m.
1:30–3:30 p.m.
1:30–3:00 p.m.
12:30–2:30 p.m.
12:30–2:30 p.m.
3:00–5:00 p.m.
6:30–9:00 p.m.

Colton/Emelio/Fortunato/Harbison/Katz/Pearson/Woodruff

Song Lit (Brahms) – Apprentice (CAC 204) Emelio
Germany in the 20th century I Katz
Opera scenes rehearsals (RM 105) Van Gryspeer/Lamanna
Women Composers I Fortunato
Dichterliebe II – Men (RM 220) Katz
Coaching: Bach TBA (RM 118) Harbison/Harbison/Woodruff
Coaching: Bach TBA (RM 120) Colton/Pearson
(TBA: schedule women only)
Bach Repertory class (required) Harbison/Bach faculty
Richard Strauss Katz

continued

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The Complete Recitalist

Friday, June 13

(Opera – all day)

9:00-11:00 a.m.

12:30-2:30 p.m.

3:00-5:00 p.m.

3:00-5:00 p.m.

3:00-6:00 p.m.

7:00-9:00 p.m.

7:00-9:00 p.m.

Colton/Emelio/Fortunato/Harbison/Katz/Pearson/Woodruff

Women Composers I

Germany in the 20th century II

Bach coaching's: TBA (RM 118)

Bach coaching's: TBA (RM 120)

Coaching (RM 235)

Bach Dress rehearsal

Master Class – Apprentice (RM 220)

Fortunato

Katz

Harbison./Harbison/Woodruff

Colton/Pearson

Katz

Bach faculty

Bennett

Saturday, June 14

9:30 a.m.–noon

1:00-3:00 p.m.

1:00-4:00 p.m.

7:00 p.m.

Colton/Emelio/Fortunato/Harbison/Katz/Pearson/Woodruff

Russian Class - Master Class

Master Class - Master Class (RM 220)

Creativity – Pianists only - Master Class (RM 118)

Bach Cantata Concert

Katz

Fortunato

Katz

Sunday, June 15

10 a.m.–1:00 p.m.

2:30-4:30 p.m.

6:00-10:00 p.m.

Emelio/Katz/Lamanna/Van Gryspeer

Playing Arias – pianists only (RM 118)

España (RM 220)

Dress rehearsals for Opera scenes

Katz

Katz

Jun/Mollicone/Wieroczek

Monday, June 16

9:30 a.m.–noon

1:00-3:30 p.m.

3:45-5:45 p.m.

5:00 p.m.

7:00 p.m.

Bennett Emelio, Katz, Lamanna, Van Gryspeer

English Song

Bel Canto Arias

Romanser: The Art of Scandinavia (RM 220)

Call for Opera scenes

Concert: Opera Scenes

Katz

Katz

Roland-Silverstein

Tuesday, June 17

9:30 a.m.–noon

1:30-4:00 p.m.

German Lieder

Potpourri Class

Katz

Katz

Musto: *The Book of Uncommon Prayer*: coaching TBA after May 31

Cipullo: *A Visit with Emily*: coaching TBA

Sperry: June 10th concert: coaching TBA

FOR ALL PRIVATE COACHING:

John Musto: Room 118

John/Rosemary Harbison: Room 118

Graham Johnson: Room 235

Martin Katz: Room 235

Paul Sperry: Room 212/ 220

Amy Burton: Room 213

Frances Young Bennett: Room 111/ 213

Melanie Emelio: Room 225

Kendra Colton/Peggy Pearson: Room 120

Kristof Van Gryspeer/Mark Lamanna: Room 105

D'Anna Fortunato: Room 212

“SongFest is a clarion call stirring all those who care about song to come to the immediate defence of an embattled art form. Where would we be without song and what it represents in terms of education, inspiration, team work, broadening horizons and ongoing challenges to the soul of the working singer and pianist? An endangered species certainly, but one that is not being allowed to die in Southern California because of the tenacity and quality of SongFest and the people who run it.” —Graham Johnson

Pepperdine University and SongFest *present*

ALL CONCERTS FREE

Song Fest 2008 CONCERTS

Rosemary Hyler Ritter
Founder/Artistic Director

Melanie Emelio
Director Apprentice Program

Public concerts featuring the **Stern Fellows** and **Apprentices** in Raitt Recital Hall, Pepperdine University.



ECHOES OF MUSTO WITH GRAHAM JOHNSON & THE COMPOSER

Within the context of the German, French and English repertoires

Thursday, June 5, 2008 • 7:00 pm



THE BOOK OF UNCOMMON PRAYER

by John Musto

West coast premiere

Friday, June 6, 2008 • 7:00 pm



A VISIT WITH EMILY

by Tom Cipullo

Monday June 9, 2008 • 7:00 pm



NEW AMERICAN VOICES

directed by Paul Sperry

Tuesday, June 10, 2008 • 7:00 pm

A concert of New American songs presented by the SongFest Apprentices



The SACRED CANTATAS of J.S. BACH

directed by John Harbison

Saturday, June 14, 2008 • 7:00 pm

with *soprano* Kendra Colton; *violinists* Rose Mary Harbison and Mary Beth Woodruff and *oboist* Peggy Pearson

Performers will include Stern Fellows and all Bach faculty



EVENING AT THE OPERA

Kristof Van Gryspeer, *Music Director* • Mark Lamanna, *Stage Director*

Monday, June 16, 2008 • 7:00 pm

A program of staged opera scenes presented by the SongFest Apprentices

INFORMATION: songfest@earthlink.net • www.songfest.us • (310) 384-3706

John Musto

Composer, Pianist



Photo by Christian Steiner

Though now known as one of our busiest opera composers, John Musto's reputation as a master of the concert song has long been secure, both as composer and as a performer at the piano. His highly refined playing is featured in song recitals (often with the soprano Amy Burton),

chamber music, concertos, and solo works. His interpretations of his own music and that of other composers are rivaled by his extraordinary gifts as an improviser. Critics often point out that this combination of abilities, so common in the virtuosi of the 18th and 19th centuries, finds a rare exponent in John Musto.

It has been asserted his feat of premiering two of his own piano concertos in one season is the first such accomplishment since Beethoven's unveiling of his own first and second concertos. In the past four years, he has seen the production of three new operas (one of them already given a second new production), with a fourth currently being composed for the Opera Theater of St. Louis and Wolftrap Opera. The latter theater had also commissioned his first opera, *Volpone*, whose success was a highlight of the 2004 season. That comic opera's second production was quickly followed by the premiere last November of the genial drama *Later the Same Evening* at the National Gallery of Art in Washington and the University of Maryland Opera Theater, the co-commissioners of the work. That enthusiastically received, innovative work will have its New York premiere in December at the Manhattan School of Music. Only four months after that Washington premiere, New York and Caramoor audiences saw the lively new one-act comedy, *Bastianello*, commissioned to celebrate the twentieth anniversary of the New York Festival of Song. While the earlier operas had been characterized by their

colorful orchestration, the NYFOS work explored the potential of two concert-grand pianos as luxurious and eloquent pit instruments.

All these operas involve collaboration with the librettist Mark Campbell. A master both of light verse and affecting prose, Campbell is a creator who understands the forms that give composers the best opportunities for effective stage works. The new commission for St. Louis and Wolf Trap will set Mark Campbell's libretto, *A Visitor from Rome*, based on a satirical play of Gogol. It will see its first performances in June of 2010.

Recent recordings include the revelatory chamber-music release from the Copland House, the first stand-alone collection of Musto songs and a recording of the opera *Volpone* – the latter two for September release. A much-requested recording of both piano concertos, with the composer as soloist, is also in the queue.

Musto's new *Improvisation and Fugue* for piano will be featured in June at the fourth New York Piano Competition, which commissioned it, and the release of the song recordings will be the occasion for Peer Music's fall publication of Musto's collected songs for voice and piano.

Besides being a guest composer during the coming summer at the Ravinia Festival (where he will coach singers in his songs) and SongFest at Pepperdine University (which will see the West-Coast premiere of his cycle *The Book of Uncommon Prayer*), an active concert schedule includes scheduled appearances around the United States and in Europe, playing repertory extending from Bach keyboard works to the Gershwin Piano Concerto – and, as always, appearing as pianist in his own extravagantly varied songs.

John Musto, amidst all this activity, is at home on the Upper West Side of Manhattan with his wife, Amy Burton of the Metropolitan and New York City opera companies, and their teenage son, Joshua, an avid guitarist.

Echoes of Musto with Graham Johnson & The Composer

Within the context of the German, French and English repertoires

TWO BY FROST: (Robert Frost)

Nothing Gold can stay

Schubert: Alte Liebe rostet nie (Mayrhofer)

Schubert: Erster Verlust (Goethe)

The Rose family (Eugene O'Neill)

Schumann: Meine Rose (Lenau)

Schubert: Die Rose (Schlegel)

CANZONETTAS

Western Wind

Schubert: Suleika II (Marianne von Willemar)

All Night by the Rose

Peter Warlock: The Bailey beareth the bell away (trad.)

The Silver Swan (Orlando Gibbons)

Schubert: Schwanengesang (Senn)

SHADOW OF THE BLUES (Langston Hughes)

Silhouette

Litany

Wolf: Gebet (Mörike)

Island

Schubert: Selige Welt (Senn)

Gounod: Ou voulez-vous aller? (Gautier)

Berlioz: Lile inconnue (Gautier)

Could be

Debussy: Spleen (Verlaine)

RECUERDO (Edna St. Vincent Millay)

Last Song (Louise Bogan)

Wolf: Lebewohl (Mörike)

DOVE STA AMORE (Carl Sandburg)

Sea Chest

Fauré: Les Berceaux (Sully Prudhomme)

How many Little Children Sleep

Schumann: Muttertraum (Andersen/Chamisso)

ENOUGH ROPE (Dorothy Parker)

The Sea

Fauré: Au cimetière (Richepin)

QUIET SONGS

Intermezzo

|Schumann: So wahr die Sonne scheint (Rückert)

Quiet Song (Eugene O'Neill)

Schubert: Der Winterabend (Leitner)

A Christmas Carol (Edna St Vincent Millay)

Debussy: Noel des enfants qui n'ont plus de maisons

Palm Sunday: Naples

John Ireland: 'Santa Chiara, Palm Sunday, Naples' (Symons)

Lullaby

Benjamin Britten: The Nurse's Song (Phillip)

PENELOPE (Denise Lanctot)

Prologue

Duparc: Au pays où se fait la guerre (Gautier)

Weaving Song

Schubert: Gretchen am Spinnrade (Goethe)

Schumann: Spinnerlied

Fauré: Dans le pénombre (Van Lerberghe)

Noel Coward: Spinning Song

Epithalamium

Schumann: Der Nussbaum (Mosen)

VIVA SWEET LOVE

Rome: In the Café

Argento: Rome (Virginia Woolf)

You came as thought

Schubert: Sehnsucht (Seidl)

Schumann: Mein schöner Stern (Rückert)

I stop writing the Poem (Tess Gallagher)

Walton: Wapping Old Stairs (trad.)

LAMENT (Edna St Vincent Millay)

Schumann: Nun hast Du mir den ersten Schmerz getan

(Chamisso)

OLD PHOTOGRAPH

Fauré: Soir (Samain)

Dans la Nymphée (Van Lerberghe)

Bach Cantata Program

CRAIG SMITH

Craig Smith



This summer SongFest dedicates the Bach Cantata Program to **Craig Smith**, musician and long-time friend of SongFest. Rare is the person who not only embodies and becomes the music he performs, but also profoundly inspires those around him to do the same. Throughout his world-class career, Craig remained a loyal devotee to the education and nurturing of young musicians. His compassion, humanity, and humility toward music and the process of creating it combined to make a magnetic force between himself, the music, and his collaborators. Craig

John Harbison



Smith passed away on November 14, 2007 in Boston where he continued to conduct and lead the orchestra and chorus of Emmanuel Music. Beyond leaving to us his unique artistic legacy, he inspires us to leave our own. SongFest is immensely grateful to Craig for his many dedicated hours of teaching and commitment to the program and, together with his long time close friend John Harbison, creating this ongoing Bach program at SongFest each summer. Craig will be here with us in spirit and love!

EMMANUEL MUSIC was founded in 190 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. During this period, Craig conducted a cantata each week as part of the Sunday worship service at Boston's Emmanuel Church. Together Craig Smith and John Harbison have established a unique reputation in the interpretation and presentation of the music of J.S. Bach.



BACH SACRED CANTATAS

This summer's SongFest Bach Program will focus on vocal and instrumental duets. These works require the finest vocal and chamber music skills and bring us in contact with some of the most beautiful music in the cantatas.



Class I

How a Singer Approaches a Bach Cantata

Wednesday, June 11, 2008

10:00 a.m. – 12:00 p.m.

All Bach Faculty

Class II

Bach Repertory Class

Thursday, June 12, 2008

3:00 – 5:00 p.m.

All Bach Faculty



BACH CANTATA PROGRAM: June 10-15, 2008

Faculty: Kendra Colton, John Harbison, Rosemary Harbison,
Peggy Pearson and Mary Beth Woodruff

Instruction includes: private coachings and the classes described above

Concert: June 14, 7:00 p.m. music will be chosen by the Bach faculty and will include performances by the Stern Fellows and the Bach faculty.

J.S. Bach (1685-1750)

Sacred Cantatas

- | | |
|---|--|
| <p>BWV 9
<i>Es ist das Heil uns kommen her</i>
DUET: Herr, du siehst statt gutter Werke
Sarah Shafer, <i>soprano</i>
Abigail Levis, <i>mezzo-soprano</i>
Cheryl Lemmons, <i>piano</i></p> | <p>BWV 93
<i>Wer nur den lieben Gott läßt walten</i>
DUET: Erkennt die rechten Freudenstunden
Rachel Traughber, <i>soprano</i>
Rachel Calloway, <i>mezzo-soprano</i>
Carolyn Goff, <i>piano</i></p> |
| <p>BWV 38
<i>Aus tiefer Not schrei ich zu dir</i>
TRIO: Wenn meine trübesal als mit Ketten
Paula Downes, <i>soprano</i>
Jazimina MacNeil, <i>mezzo-soprano</i>
John Kapusta, <i>baritone</i>
David Trippett, <i>piano</i></p> | <p>BWV 120
<i>Gott, man lobet dich in der Stille</i>
Heil und Segen
Bach Faculty</p> |
| <p>BWV 47
<i>Wer sich selbst erhöhet, der soll
erniedriget werden</i>
Wer ein wahrer Christ will heißen
Katharine Dain, <i>soprano</i>
Katarzyna Wiczorek, <i>piano</i></p> | <p>BWV 125
<i>Mit Freid und Freud ich fahr dahin</i>
DUET: Ein unbegreiflich Licht erfüllt den
ganzen Kreis der Erden
Stephen Ng, <i>tenor</i>
Neil Aronoff, <i>bass-baritone</i>
Anne-Marie Bernard, <i>piano</i></p> |
| <p>BWV 58
<i>Ach Gott, wie manches Herzeleid II</i>
Ich bin vergnügt in meinem Leiden
Sarah Elizabeth Bach, <i>soprano</i>
Emily Murphy, <i>piano</i></p> | <p>BWV 140
<i>Wachet auf, ruft uns die Stimme</i>
DUET: Mein Freund ist mein
Hayden Eberhart, <i>soprano</i>
Nathan Troup, <i>tenor</i>
Daniel Padgett, <i>piano</i></p> |
| <p>BWV 63
<i>Christen, ätzt diesen Tag</i>
DUET: Gott, du hast es wohl gefüget
Hyunju Song, <i>soprano</i>
Stephen Lancaster, <i>baritone</i>
Justyna Cheszy-Parda, <i>piano</i></p> | <p>BWV 140
<i>Wachet auf, ruft uns die Stimme</i>
DUET: Wenn kömmt du mein Heil
Hae Jin Song, <i>soprano</i>
Tyler Thompson, <i>baritone</i>
Tomasz Lis, <i>piano</i></p> |
| <p>BWV 68
<i>Also hat Gott die Welt geliebt</i>
Mein gläubiges Herze
Bach Faculty</p> | <p>BWV 147
<i>Herz und Mund und Tat und Leben</i>
Herz und Mund und Tat und Leben</p> |
| <p>BWV 78
<i>Jesu, der du meine Seele</i>
DUET: Wir eilen mit schwachen
Victoria Browsers, <i>soprano</i>
Lauren Edwards, <i>mezzo-soprano</i>
Pantelis Polychronidis, <i>piano</i></p> | <p>BWV 165
<i>O heilges Geist- und Wasserbad</i>
Jesu, meines Todes Tod
Andrew Fuchs, <i>tenor</i>
Sohyun Jun, <i>piano</i></p> |
| <p>BWV 84
<i>Ich bin vergnügt mit meinem Glücke</i>
Ich esse mit freuden mein weniges Brot
Shannon Kauble, <i>soprano</i>
Radha Upton, <i>piano</i></p> | <p>BWV 186
<i>Ärgre dich, o Seele, nicht</i>
Die Armen will der Herr umarmen
Bach Faculty</p> |
| | <p>BWV 187
<i>Es wartet alles auf dich</i>
Gott versorget alles Leben
Awet Andemicael, <i>soprano</i>
Robert Mollicone, Jr., <i>piano</i></p> |

The Book of Uncommon Prayer

John Musto (b. 1954)

- I Confitébor/Bleach my bones (Psalm 42/Katherine Mosby)
- II Teach me the beauty (Katherine Mosby)
- III I Stop Writing the Poem (Tess Gallagher)
- IV Help me to laugh (Katherine Mosby)
- V Old Photograph (Archibald MacLeish)
- VI The Two Priests/Music and Drum (Archibald MacLeish)
- VII Let sing the bedsprings (Katherine Mosby)
- VIII San Jose Symphony Reception (in flagrante delicto) (Lawrence Ferlinghetti)
- VIII For I have come so long (Katherine Mosby)
- X Calypso (W. H. Auden)
- XI Chorale: Breathe on the Living (Kenneth Patchen)
- XII Words to Be Spoken (Archibald MacLeish)
- XIII Some Last Words (Mark Strand)
- XIV Angels have I none/The Phoenix Prayer (Katherine Mosby)
- XV Keep Watch

Emily Albrink, *soprano*

Awet Andemicael, *soprano*

Katharine Dain, *soprano*

Rachel Calloway, *mezzo-soprano*

Jazimina MacNeil, *mezzo-soprano*

Adrienne Pardee, *mezzo-soprano*

Samuel Cook, *tenor*

Stephen Ng, *tenor*

Neil Aronoff, *bass-baritone*

Stephen Lancaster, *baritone*

Tyler Thompson, *baritone*

Justyna Chesy-Parda, *piano*

Carolyn Goff, *piano*

Cheryl Lemmons, *piano*

Tomasz Lis, *piano*

David Trippet, *piano*

The Book of Uncommon Prayer

PROGRAM NOTES

The Book of Uncommon Prayer is a title borrowed from the handsome volume of poetry by poet/novelist Katherine Mosby. The poems are short, eloquent meditations, exhortations, and uncompromising glimpses of the self in which she formulates, in her own words, “A form of prayer broad enough to include people who can’t name their god.” Ms. Mosby’s poems provided me with portals to related poems, and with an adhesive to bind the cycle together. There is no through line in the piece: the juxtaposition of texts is purely associative. This cycle is thus a meditation on a meditation, touching on some of the things for which we pray: sacred, secular, and seemingly quite profane.

The *Confitébor* is two verses from Psalm 42, but appears here in Latin because it is part of the opening prayers of the Ordinary of the Mass. Its last line, “Why are thou sad, my soul, and why dost thou trouble me?” and that of *Bleach my bones* “Let one day the shadow lift that binds my soul to sadness” intersect at a fundamental unease in the human condition.

Teach me the beauty and *I Stop Writing the Poem* stand in stark contrast to each other, the one describing an inner wilderness, the other domestic routine, but there is a lesson learned in both. The emptiness of the self is echoed in the emptiness of the shirt, arms in a folded embrace, foreshadowing the death of the poet’s husband from a long illness.

Help me to laugh and *Old Photograph* share laughing as a theme, but the laughter of MacLeish’s young woman (his wife Ada, an operatic soprano) is forced. She seems to be saying to the lens, “Ne me touchez pas”, the first words we hear Melisande utter in the forest. The main tune of the song, a quotation of “Mes longs cheveux descendent jusqu’au seuil de la tour” and other musical snippets from Debussy’s opera, “Pelleas et Melisande” make up the accompaniment to the song. The couple alluded to in the poem, Gerald and Sara Murphy, were wealthy arts patrons (Gerald being an accomplished painter) who lived for a time as expatriates in a chalet in Cap d’Antibes that they dubbed “Villa America”. They regularly played host to Picasso, Hemingway, Dos Passos, the Fitzgeralds and the MacLeishes, and many other creative luminaries of the early twentieth century.

Archibald MacLeish’s *The Two Priests* and *Music and Drum* are two poems put together in one setting. The anti-clerical, anti-establishment tone is refreshing, coming from a lawyer who served as assistant director of the Office of War Information from 1942-1943. He also served as assistant secretary of state for cultural and public affairs, and wrote speeches for Franklin Roosevelt.

The decidedly secular exhortations of *Let sing the bedsprings* serve as prelude to Ferlinghetti’s lusty, beat hallucination, *San Jose Symphony Reception*. This scene well could be a circle of the Inferno, its frustrated denizens forever on the make.

Two poems of journey follow: *For I have come so long* is accompanied by variations over a repeating 12-note bass figure, suggesting weary travel, never arriving. *Calypso* was commissioned and premiered by the New York Festival of Song some years ago as part of its *American Love Songs*, and has found a home in this cycle.

The next three poems share the grave as their subject, albeit in very different ways. Much of Kenneth Patchen’s poetry speaks of the horrors of war, and *Breathe on the Living* was penned during or just after World War II. It is set as a chorale. Archibald MacLeish’s *Words to Be Spoken* is inscribed, “For Baoth Wiborg, son of Gerald and Sara Murphy, who died in New England in his sixteenth year and a tree was planted there.” He died in 1935 of meningitis. Mark Strand’s brilliantly nihilistic *Some Last Words*, which begins with a rude mangling of one of Jesus’ parables, is a wry allusion to the *Seven Last Words of Christ*.

Hope, and the opening music returns in *Angels have I none* and *The Phoenix Prayer*, two poems by Katherine Mosby, the latter being the last poem in the volume.

As the piece began with a standard prayer, it ends with *Keep Watch*, the text culled from the Anglican *Book of Common Prayer*. This song is dedicated to the memory of the late Josephine Blier. A short postlude recalls some earlier musical thoughts, but ruminates predominantly on the initial question, “Why are thou sad, my soul, and why dost thou trouble me?”

— John Musto

A Visit with Emily (Dickinson)

Tom Cipullo (b. 1960)

Cavatina	Coranto
Arietta parlante	Passacaglia
Aria	Trio
Moto perpetuo	Cantilena I
Arietta	Cantilena II
Quodlibet I	Aria
Arioso	Aria
Aria di campane	Quodlibet II
Recitative	Hymn
Catch	Epilogue
Chaconne	

Victoria Browsers, *soprano*

Hyunju Song, *soprano*

John Kapusta, *baritone*

Nathan Troup, *baritone*

Robert Mollicone, Jr., *piano*

Kyung-A Yoo, *piano*

❧ PROGRAM NOTES ❧

The idea behind *A Visit with Emily* came from soprano Tobé Malawista. In 1997, Tobé sent me a number of texts by Dickinson and T.W. Higginson, envisioning an extended piece that would include solo songs, duets, and trios. The resulting work is something of a genre-bender; part song-cycle in its intimacy and accompaniment, part opera in its size, ensembles, and hint of a narrative. It must be stated that I am neither a Dickinson scholar nor a biographer. I have no special insight into the thoughts and emotions of the Belle of Amherst (Indeed, can anyone truly make such a claim?). If there is any musical characterization in the piece, it comes purely from my reaction to the words, an intuitive rather than a studied reaction.

Two of the texts were not originally intended to be part of the piece. My dear friend Janet Fredericks sent me “We never know how high we are” (“Hymn,” #20) when she knew I was suffering through a difficult period. The moment I read the poem I knew it must be included. Also, while Tobé did send “Nature – the Gentlest Mother is” (“Epilogue,” #21), she marked the poem “for a future project.” I found this short masterpiece too lovely to resist. While the work as a whole is dedicated to Tobé Malawista, Richard Lalli, and Scott Murphree, the final aria is dedicated to my mother, Lois Cipullo. She was, in every way, “the Gentlest Mother.”

A Visit with Emily was commissioned by the Mirror Visions Ensemble (soprano Tobé Malawista, tenor Scott Murphree, and baritone Richard Lalli). It was premiered by that group with pianist Alan Darling on January 9, 1999 at the Blackstone Memorial Library in Branford, Connecticut.

Tom Cipullo

Composer

Composer Tom Cipullo's works have been heard at major concert halls on four continents, from San Francisco to Tel Aviv, from Stockholm to La Paz. He has received commissions from the Mirror Visions Ensemble, the Joy in Singing, Sequitur, Cantori New York, tenor Paul Sperry, mezzo-soprano Mary Ann Hart, pianist Jeanne Golan, and the New York Festival of Song; and he has received awards and fellowships from Yaddo, the MacDowell Colony, the Virginia Center for the Creative Arts, Copland House, the Oberpfaelzer Kuenstlerhaus (Bavaria), ASCAP, Meet the Composer, and the Jory Copying Program. The *New York Times* has called his music "haunting," and *The Boston Globe* remarked that his work "literally sparkled with wit." The *Pittsburgh Post-Gazette* has called him "an expert in writing for the voice." To honor his contributions to the American art song repertoire, the Lincoln Center Library and Joy in Singing sponsored a retrospective concert of Tom Cipullo's works at Cooper-Union's Great Hall in 2000. In 2006-07, Tom Cipullo received an Aaron Copland Award from Copland House and the Phyllis Wattis Prize for song composition from the San Francisco Song Festival. The latter award was given for the piece *Drifts & Shadows*, a collection of baritone songs excerpted from the cantata *Secrets*, a Mirror Visions Commission.

Mr. Cipullo recently completed his first opera, *Glory Denied*. The work, after the book by journalist Tom Philpott, is based on the true story of America's longest-

held prisoner of war. The piece was premiered by the Brooklyn College Opera Theater in 2007 and will have its professional premiere by the Remarkable Theater Brigade in New York in June 2008. Writing for *The New York Times*, Anne Midgette said of the work: "It is tonal, melting into aching lushness, ...propelled by driving Bernstein-like syncopations, with a bite to its harmonies where different versions of the same truth converge." Excerpts from *Glory Denied* were presented by New York City Opera at its Vox 2004 festival. In its review of that presentation, *The New York Times* called the piece "intriguing and unconventional," and cited the work's "teeming, hard-edged Neo-Romantic style."

Tom Cipullo's song cycles *A Visit with Emily* and *Another Reason Why I Don't Keep a Gun in the House* are published by Oxford University Press. Other works are distributed by Classical Vocal Reprints. His music has been recorded on the Albany, CRI, PGM, and Capstone labels.

Mr. Cipullo received his Master's degree in composition from Boston University and his B.S. from Hofstra University, Phi Beta Kappa with highest honors in music. He studied composition and orchestration with David Del Tredici, Elie Siegmeister, and Albert Tepper. Mr. Cipullo is a founding member of the Friends & Enemies of New Music, an organization that has presented more than 60 concerts featuring the music of over 175 different American composers.



American Song is Alive and Well

- | | |
|---|-------------------------------|
| The Metropolitan Tower (Sara Teasdale)
<i>The Metropolitan Tower and Other Songs</i> | Lori Laitman
(b. 1955) |
| Yeonji Kim, <i>soprano</i>
Anne-Marie Bernard, <i>piano</i> | |
| A Working Woman (Calamity Jane)
<i>Songs from Letters</i> | Libby Larsen
(b. 1950) |
| Mellisa Kim, <i>soprano</i>
Anne-Marie Bernard, <i>piano</i> | |
| Why We Have Cats (Alice Wirth Gray)
<i>Figments</i> | Daron Hagen
(b. 1961) |
| Jessalyn Kinney, <i>soprano</i>
Anne-Marie Bernard, <i>piano</i> | |
| The Apple's Song (Edwin Morgan) | Libby Larsen
(b. 1950) |
| Justin Werner, <i>baritone</i>
Robert Mollicone, Jr., <i>piano</i> | |
| Briefly It Enters, and Briefly Speaks (Jane Kenyan)
<i>Briefly It Enters</i> | William Bolcom
(b. 1938) |
| Susan Hecht, <i>soprano</i>
Robert Mollicone, Jr., <i>piano</i> | |
| Adolescence (Brenda Umland)
<i>Me</i> | Libby Larsen
(b. 1950) |
| Julia Swanson, <i>soprano</i>
Pantelis Polychronidis, <i>piano</i> | |
| Blue (Arnold Weinstein)
<i>Cabaret Songs, Vol. 4</i> | William Bolcom
(b. 1938) |
| Jackie Hayes, <i>contralto</i>
Pantelis Polychronidis, <i>piano</i> | |
| The Pocketbook (Marilyn Kallet)
<i>How to Get Heat without Fire</i> | Tom Cipullo
(b. 1960) |
| Marissa Bloom, <i>soprano</i>
Pantelis Polychronidis, <i>piano</i> | |
| Song (Frank O'Hara)
<i>Songs on poems of Frank O'Hara, Vol. II</i> | Christopher Berg
(b. 1949) |
| Kaitlin Bunker, <i>mezzo-soprano</i>
Katarzyna Wieczorek, <i>piano</i> | |
| Over the Fence (Emily Dickinson)
<i>Days and Night</i> | Lori Laitman
(b. 1955) |
| Rachel Rosenberg, <i>soprano</i>
Katarzyna Wieczorek, <i>piano</i> | |

continued

American Song is Alive and Well

Waterbird (James Purdy)

Richard Hundley
(b. 1931)

Julia Torgovitskaya, soprano
Tomasz Lis, piano

A Literary Dinner (Vladimir Nabokov)

Christopher Berg
(b. 1949)

Four Songs on Poems of Vladimir Nabukov

Fotina Naumenko, soprano
Tomasz Lis, piano

INTERMISSION

My Best Beloved (Francis Quarles)

David Sisco
(b. 1975)

Barrett Radziun, tenor
David Trippett, piano

The Crane at Gibbs Pond (William Heyen)

Tom Cipullo
(b. 1960)

The Long Island Songs

Megan Aylward, soprano
Hye Jung Shin, piano

It's All I Have to Bring Today (Emily Dickinson)

David Sisco
(b. 1975)

Love Is

Lindsey McLennan, soprano
Justyna Chesy-Parda, piano

Poem (Frank O'Hara)

Christopher Berg
(b. 1949)

Songs on poems of Frank O'Hara, Vol. 1

Cabiria Jacobsen, mezzo-soprano
Justyna Chesy-Parda, piano

The Second Law (Stephen Sandy)

Daron Hagen
(b. 1961)

Letting Go

Min Sang Kim, countertenor
Emily Murphy, piano

Infrastructure

David Sisco
(b. 1975)

Sarah Shafer, soprano
David Trippett, piano

The Mystery (Sara Teasdale)

Lori Laitman
(b. 1955)

Mystery

Krystin Skidmore, mezzo-soprano
Radha Upton, piano

continued

American Song is Alive and Well

Screw Spring (William Hoffman)

Richard Hundley
(b. 1931)

Jennifer Stridh, *soprano*
Radha Upton, *piano*

The Sick Wife (Jane Kenyan)

William Bolcom
(b. 1938)

Briefly It Enters

Julia Wade, *soprano*
Radha Upton, *piano*

On the Block: Mantel Clock, Imitation Sèvres (James Merrill)

Daron Hagen
(b. 1961)

Merrill Songs

Sarah Schabas, *soprano*
Radha Upton, *piano*

Touch Me (Stanley Kunitz)

Tom Cipullo
(b. 1960)

Late Summer

Alexandra Kalinowski, *soprano*
Sohyun Jun, *piano*

Jenny Wren (James Purdy)

Richard Hundley
(b. 1931)

Amanda Meier, *soprano*
Natalia Olinetchouk, *soprano*
Sohyun Jun, *piano*

This program was devised and coached by Paul Sperry.



French Mélodies

PAUL SPERRY

Jazz dans la nuit (Dommange), op. 38 Albert Roussel
(1869-1937)

Heather Karwowski, *soprano* • Sohyun Jun, *piano*

Le cygne Maurice Ravel
(1875-1937)
Histoires naturelles (Jules Renard)

Adrienne Pardee, *mezzo-soprano* • Soyeon Kim, *piano*

Le colibri (Leconte de Lisle), op. 2, no 7 Ernest Chausson
(1855-1899)

Abigail Levis, *mezzo-soprano* • Carolyn Goff, *piano*

Sanglots, no. 5 Francis Poulenc
(1899-1963)
Banalités (Guillaume Apollinaire), FP. 107

Katharine Dain, *soprano* • Tomasz Lis, *piano*

Chère nuit (Eugène Adenis) Alfred Bachelet
(1864-1944)

Amanda Meier, *soprano* • Daniel Padgett, *piano*

Sérénade, no. 8 Francis Poulenc
(1899-1963)
Chansons gaillardes (17th cent.), FP. 42

Neil Aronoff, *bass-baritone* • Anne-Marie Bernard, *piano*

Echoes of Musto Class I

How Many Little Children Sleep (Carl Sandburg)

Dove Sta Amore (1993)

Hannah Fuerst, *soprano* • Pantelis Polychronidis, *piano*

John Musto

(b. 1954)

Old Photograph (2000)

The Book of Uncommon Prayer

Stephen Ng, *tenor* • Justyna Chesy-Parda, *piano*

Sea Chest (Carl Sandburg)

Dove Sta Amore (1993)

Shannon Kauble, *soprano* • Katarzyna Wieczorek, *piano*

Muttertraum (Andersen/Chamisso), op. 40, no. 2

Robert Schumann

(1810-1856)

Adrienne Pardee, *mezzo-soprano* • Hye Jung Shin, *piano*

Soir (Samain), op. 83, no. 2

Gabriel Fauré

(1845-1924)

Rachel Calloway, *mezzo-soprano* • Carolyn Goff, *piano*

Dans la Nymphée (Lerberghe), no. 5

Le jardin clos, op. 106

Katharine Dain, *soprano* • David Trippett, *piano*

Les berceaux (Sully-Prudhomme), op. 23, no. 1

Neil Aronoff, *bass-baritone* • Sahar Nouri, *piano*

In each of the *Echoes of Musto* classes, the Musto songs and various “Echoes” will be studied separately (An hour each with John Musto and Graham Johnson). At the end of the class the songs will all be performed in their paired sequences.

German Romantic Lieder

PAUL SPERRY

- Schön sind, doch kalt die Himmelssterne (Schack), no. 4
Lotosblättern (1885-8), op. 19
Heather Karwowski, *soprano* • Ji-Won Yoon, *piano*
Richard Strauss
(1864-1949)
- Verschwiegene Liebe
Eichendorff-Lieder
Andrew Fuchs, *tenor* • Hye Jung Shin, *piano*
Hugo Wolf
(1860-1903)
- Mein Liebster singt am Haus
Italienisches Liederbuch
Victoria Browsers, *soprano* • Kathryn Christensen, *piano*
- Rastlose Liebe (Goethe), D138
Jillian Stout, *soprano* • Sohyun Jun, *piano*
Franz Schubert
(1797-1828)
- Gretchen am Spinnrade (Goethe), op. 2, D118
Julia Wade, *soprano* • Radha Upton, *piano*
- Fussreise
Mörrike-Lieder
Justin Werner, *baritone* • Robert Mollicone, Jr., *piano*
Hugo Wolf
(1860-1903)

Debussy/Fauré

GRAHAM JOHNSON

Notre amour (Silvestre), op. 23, no. 2

Gabriel Fauré

(1845-1924)

Hannah Fuerst, *soprano* • Katarzyna Wieczorek, *piano*

La lune blanche luit dans les bois, no.

La bonne chanson (Paul Verlaine), op. 61

Paula Downes, *soprano* • David Trippett, *piano*

L'hiver a cessé, no. 9

La bonne chanson (Paul Verlaine), op. 61

John Kapusta, *baritone* • Carolyn Goff, *piano*

Green, no. 5

Claude Debussy

Ariettes Oubliées (Paul Verlaine)

(1862-1918)

Victoria Browsers, *soprano* • Cheryl Lemmons, *piano*

Clair de lune, no. 2

Fêtes Galantes I (Paul Verlaine)

Katharine Dain, *soprano* • Robert Mollicone, Jr., *piano*

La Mer est infinie (Mirmont)

Gabriel Fauré

L'Horizon chimérique, op. 118

(1845-1924)

Neil Aronoff, *bass-baritone* • Justyna Chesy-Parda, *piano*

Echoes of Musto in Lieder, Mélodies and English Song Class II

- Gebet (Mörike), no. 28
Mörike-Lieder
Awet Andemicael, *soprano* • Pantelis Polychronidis, *piano*
Hugo Wolf
(1860-1903)
- Selige Welt (Senn), D743
John Kapusta, *baritone* • Daniel Padgett, *piano*
Franz Schubert
(1803-1903)
- L'Île Inconnue (Gautier), no. 6
Les Nuits d'Été, op.
Cabiria Jacobsen, *mezzo-soprano* • Sohyun Jun, *piano*
Hector Berlioz
(1803-1869)
- Où voulez-vous aller? (Gautier)
Andrew Fuchs, *tenor* • Emily Murphy, *piano*
Charles-François Gounod
(1818-1893)
- Soir (Samain), op. 83, no. 2
Rachel Calloway, *mezzo-soprano* • Carolyn Goff, *piano*
Gabriel Fauré
(1845-1924)
- Spleen (Verlaine)
Ariettes oubliées
Heather Karwowski, *soprano* • Robert Mollicone, Jr., *piano*
Claude Debussy
(1862-1918)
- Litany (Langston Hughes)
Shadow of the Blues (1986)
Tyler Thompson, *baritone* • Carolyn Goff, *piano*
John Musto
(b. 1954)
- Island (Langston Hughes)
Shadow of the Blues (1986)
John Kapusta, *baritone* • David Trippett, *piano*
- Could Be (Langston Hughes)
Shadow of the Blues (1986)
Jazimina MacNeil, *mezzo-soprano* • Kyung-A Yoo, *piano*

In each of the *Echoes of Musto* classes, the Musto songs and various “Echoes” will be studied separately (An hour each with John Musto and Graham Johnson). At the end of the class the songs will all be performed in their paired sequences.

Franz Schubert

Class I

GRAHAM JOHNSON

Ellens Gesang I (Sir Walter Scott), D837

Franz Schubert
(1797-1828)

Rachel Calloway, *soprano* • Carolyn Goff, *piano*

Der Musensohn (Goethe), D764

Sarah Elizabeth Bach, *soprano* • Emily Murphy, *piano*

Du bist die Ruh (Rückert), D776

Sarah Shafer, *soprano* • Anne-Marie Bernard, *piano*

Auf der Donau (Mayrhofer), D553

Neil Aronoff, *bass-baritone* • Anne-Marie Bernard, *piano*

An mein Herz (Schulze), D860

Megan Berti, *mezzo-soprano* • Ashley Garofalo, *piano*

Der Einsame (Lappe), D800

Jazimina MacNeil, *mezzo-soprano* • Kyung-A Yoo, *piano*

Suleika I (Willemer/Goethe), D720

Katharine Dain, *soprano* • Justyna Chesy-Parda, *piano*

Master Class – Italian

MELANIE EMELIO

- Intorno all'idol mio
Marco Antonio Cesti
(1620-1669)
Jessalyn Kinney, *soprano* • Emily Murphy, *piano*
- Quella fiamma
Benedetto Marcello
(1686-1739)
Katie Bunker, *mezzo-soprano* • Katarzyna Wieczorek, *piano*
- No, no, non si speri
Giacomo Carissimi
(1604-1674)
arr. Dørumsgaard (b. 1921)
Megan Aylward, *soprano* • Hye Jung Shin, *piano*
- Vaga luna, che in argenti, no. 3
Vincenzo Bellini
(1801-1835)
Tre Ariette
Sara Schabas, *soprano* • Sahar Nouri, *piano*
- Di tanti palpiti
Gioachino Rossini
(1792-1868)
Tancredi (1813)
Min Sang Kim, *countertenor* • Emily Murphy, *piano*

Sacred and Secular Arias – 18th century

FRANCES YOUNG BENNETT

- O del mio dolce ardor
Christoph Willibald von Gluck
(1714-1787)
Paride ed Elena (1770)
Sarah Shafer, *soprano* • Radha Upton, *piano*
- Ich folge dir gleichfalls
Johann Sebastian Bach
(1685-1750)
St. John Passion, BWV 245
Lindsey McLennan, *soprano* • Sahar Nouri, *piano*
- Bel piacere
George Frideric Handel
(1685-1759)
Agrippina, HWV 6 (1709)
Yeonji Kim, *soprano* • Anne-Marie Bernard, *piano*
- Hymen, Haste
Semele, HWV 58 (1743)
Sara Schabas, *soprano* • Sahar Nouri, *piano*
- Comfort Ye, My People/Every Valley Shall Be Exalted
Barrett Radziun, *tenor* • Sahar Nouri, *piano*
Messiah, HWV 56 (1742)

Echoes of Musto

Class III

An exercise in programme building

Nothing Gold Can Stay (Robert Frost)

Two by Frost (1982)

Sarah Shafer, *soprano* • Radha Upton, *piano*

John Musto

(b. 1954)

The Rose Family (Robert Frost)

Two by Frost (1982)

Barrett Radziun, *tenor* • Ashley Garafalo, *piano*

The Sea (Dorothy Parker)

Enough Rope (1985).

Sarah Elizabeth Bach, *soprano* • Emily Murphy, *piano*

Alte Liebe rostet nie (Mayrhofer), D477

Hannah Fuerst, *soprano* • Katarzyna Wieczorek, *piano*

Franz Schubert

(1797-1828)

Erster Verlust (Goethe) D226

Joseph DeSota, *tenor* • Ashley Garafalo, *piano*

Meine Rose (Lenau), op. 90, no. 2

Hyunju Song, *soprano* • Robert Mollicone, Jr., *piano*

Robert Schumann

(1810-1856)

Die Rose (Schlegel), D745

Jillian Stout, *soprano* • Radha Upton, *piano*

Franz Schubert

(1797-1828)

Au cimetière (Richepin), Op. 55)

Neil Aronoff, *bass-baritone* • Anne-Marie Bernard, *piano*

Gabriel Fauré

(1845-1924)

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Franz Schubert

Class II

GRAHAM JOHNSON

Auf dem Wasser zu singen (Stolberg-Stolberg), D774

Franz Schubert
(1797-1828)

Rachel Traugher, *soprano* • Carolyn Goff, *piano*

Die schöne Müllerin, D795

Joseph DeSota, *tenor* • Radha Upton, *piano*

Delphine (von Schütz), D857

Paula Downes, *soprano* • David Trippett, *piano*

An den Mond (Goethe), D259

Victoria Browsers, *soprano* • Kathryn Christensen, *piano*

Frühlingsglaube (Uhland), D686

Shannon Kauble, *soprano* • Ashley Garofalo, *piano*

Die Taubenpost (Seidl), D965a

Schwanengesang

Tyler Thompson, *baritone* • Katarzyna Wieczorek, *piano*



German Lieder 19th century

MELANIE EMELIO

An Sylvia (Bauernfeld/Shakespeare), D891 Franz Schubert
(1797-1828)

Barrett Radziun, *tenor* • Sahar Nouri, *piano*

Gott im Frühlinge (Uz), D448

Amanda Meier, *soprano* • Daniel Padgett, *piano*

Der Tod und das Mädchen (Claudius), op. 7, no. 3, D531

Jackie Hayes, *contralto* • Pantelis Polychronidis, *piano*

Meine Liebe ist grün (Felix Schumann), op. 63, no. 5 Johannes Brahms
(1833-1897)

Junge Lieder I, (Neun Lieder und Gesänge)

Julia Torgovitskaya, *soprano* • Katarzyna Wieczorek, *piano*

Calm as the Night Carl Bohm
(1844-1920)

Krystin Skidmore, *mezzo-soprano* • Sahar Nouri, *piano*

Schneeglöckchen, op. 96, no. 2 Robert Schumann
(1810-1856)

Rachel Rosenberg, *soprano* • Katarzyna Wieczorek, *piano*

Suleika (von Willemer), op. 34, no. 4 Felix Mendelssohn
(1809-1847)

Sarah Shafer, *soprano* • Radha Upton, *piano*

Echoes of Musto in Lieder, Mélodies and English Song

Class IV

- Nun hast du mir den ersten Schmerz getan (Chamisso), no. 8 Robert Schumann
Frauenliebe und-leben, op. 42 (1810-1856)
Jazimina MacNeil, *mezzo-soprano* • Justyna Chesy-Parda, *piano*
- Sehnsucht (Seidl), D 879 Franz Schubert
 (1797-1828)
Lauren Edwards, *mezzo-soprano* • Kathryn Christensen, *piano*
- Mein schöner Stern (Rückert), op. 101, no. 4 Robert Schumann
 (1810-1856)
Stephen Ng, *tenor* • Radha Upton, *piano*
- Wapping Old Stairs (anon.), no. 3 William Walton
A Song for the Lord Mayor's Table (1902-1983)
Emily Albrink, *soprano* • Carolyn Goff, *piano*
- Rome song Dominick Argento
From the Diary of Virginia Woolf (b. 1927)
Rachel Calloway, *mezzo-soprano* • Justyna Chesy-Parda, *piano*
- Lament (1987) (Edna St. Vincent Millay) John Musto
Single Songs (b. 1954)
Rachel Traughber, *soprano* • Robert Mollicone, Jr., *piano*
- You came as a thought
Viva Sweet Love (2004)
Neil Aronoff, *bass-baritone* • Anne-Marie Bernard, *piano*
- I Stop Writing the Poem (Tess Gallagher)
The Book of Uncommon Prayer
Emily Albrink, *soprano* • Tomasz Lis, *piano*
- Rome in the Café
Viva Sweet Love (2004)
Joseph DeSota, *tenor* • Cheryl Lemmons, *piano*

In each of the *Echoes of Musto* classes, the Musto songs and various “Echoes” will be studied separately (An hour each with John Musto and Graham Johnson). At the end of the class the songs will all be performed in their paired sequences.

Richard Hundley

PAUL SPERRY

The Astronomers (An Epitaph)

Richard Hundley

(b. 1931)

Julia Torgovitskaya, *soprano* • Ji-Won Yoon, *piano*

Moonlight's Watermelon (José Garcia Villa)

Octaves and Sweet Sounds

Abigail Levis, *mezzo-soprano* • Hye Jung Shin, *piano*

Screw Spring (William Hoffman)

Jennifer Stridh, *soprano* • Radha Upton, *piano*

Softly the Summer (Richard Hundley)

Megan Aylward, *soprano* • Hye Jung Shin, *piano*

Waterbird (James Purdy)

Julia Torgovitskaya, *soprano* • Ji-Won Yoon, *piano*

Jenny Wren (James Purdy)

Natalia Olinetchouk, *soprano* • Amanda Meier, *soprano*

Sohyun Jun, *piano*



Wilhelm Meister

GRAHAM JOHNSON

Heiss mich nicht Reden (Goethe), D726, (Mignon I)

Franz Schubert

(1797-1828)

Heather Karwowski, *soprano* • Radha Upton, *piano*

So lasst mich scheinen (Goethe), D727 (Mignon II)

Emily Albrink, *soprano* • Tomasz Lis, *piano*

Harfenspieler I (Goethe), D325

Stephen Lancaster, *baritone* • Pantelis Polychronidis, *piano*

Harfenspieler II (Goethe), D479

Stephen Lancaster, *baritone* • Pantelis Polychronidis, *piano*

Nur wer die Sehnsucht kennt (Goethe), op. 6, no. 6

Piotr Ilyich Tchaikovsky

(1840-1893)

Jillian Stout, *soprano* • Sohyun Jun, *piano*

Nur wer die Sehnsucht kennt (Goethe), op. 98a, no. 3

Robert Schumann

(1810-1856)

Adrienne Pardee, *mezzo-soprano* • Pantelis Polychronidis, *piano*



Echoes of Musto in Lieder, Mélodies and English Song

Class V

- Prologue (Denise Lanctot) John Musto
Penelope (b. 1954)
Emily Albrink, *soprano* • Cheryl Lemmons, *piano*
- Epithalamium (Denise Lanctot)
Penelope
Megan Berti, *mezzo-soprano* • Pantelis Polychronidis, *piano*
- Weaving Song (Denise Lanctot)
Penelope
Rachel Calloway, *mezzo-soprano* • Cheryl Lemmons, *piano*
- Au pays où se fait la guerre (Gautier) Henri Duparc
(1848-1933)
Jazimina MacNeil, *mezzo-soprano* • Katarzyna Wieczorek, *piano*
- Der Nussbaum (Mosen), op. 25, no. 3 Robert Schumann
Myrten, op. 25 (1810-1856)
Sarah Elizabeth Bach, *soprano* • Emily Murphy, *piano*
- Gretchen am Spinnrade (Goethe), D118 Franz Schubert
(1797-1828)
Emily Albrink, *soprano* • Tomasz Lis, *piano*
- Die Spinnerin, op. 107, no. 4 (Paul Heyse) Robert Schumann
(1810-1856)
Victoria Browsers, *soprano* • Daniel Padgett, *piano*
- Dans le pénombre (from Le Jardin clos) Gabriel Fauré
(1845-1924)
Stephen Lancaster, *baritone* • Pantelis Polychronidis, *piano*
- Spinning Song Noël Coward
(1899-1973)
Jillian Stout, *soprano* • Tomasz Lis, *piano*

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Echoes of Musto in Lieder, Mélodies and English Song

Class VI

Quiet Song (Eugene O'Neill)

Quiet Songs (1990)

Katharine Dain, *soprano* • Kyung-A Yoo, *piano*

John Musto

(b. 1954)

Intermezzo

Quiet Songs (1990)

Victoria Browsers, *soprano* • Daniel Padgett, *piano*

Christmas Carol: (To Jesus On His Birthday) (Edna St. Vincent Millay)

Quiet Songs (1990)

Hyunju Song, *soprano* • Kyung-A Yoo, *piano*

Lullaby

Quiet Songs (1990)

Lauren Edwards, *mezzo-soprano* • Kathryn Christensen, *piano*

Palm Sunday: Naples

Quiet Songs (1990)

Paula Downes, *soprano* • David Trippett, *piano*

So wahr die Sonne scheint (Rückert), op. 37, no. 12

Liebesfrühling

Emily Albrink, *soprano*; Jazimini MacNeil, *mezzo-soprano*; Stephen Ng, *tenor*; John Kapusta, *baritone*

David Trippett, *piano*

Robert Schumann

(1810-1856)

Noel des enfants qui n'ont plus de maisons

(1862-1918)

Megan Aylward, *soprano* • Hye Jung Shin, *piano*

Claude Debussy

The Nurse's Song (John Phillip), no. 5

A Charm of Lullabies, op. 41

Rachel Calloway, *mezzo-soprano* • Tomasz Lis, *piano*

Benjamin Britten

(1913-1976)

Santa Chiara, Palm Sunday, Naples

Stephen Lancaster, *baritone* • Radha Upton, *piano*

John Ireland

(1879-1962)

In each of the *Echoes of Musto* classes, the Musto songs and various "Echoes" will be studied separately (An hour each with John Musto and Graham Johnson). At the end of the class the songs will all be performed in their paired sequences.

Echoes of Musto in Lieder, Mélodies and English Song Class VII

Suleika II (Willemer/Goethe), D717

Franz Schubert
(1797-1828)

Hae Jin Song, *soprano* • Tomasz Lis, *piano*

Schwanengesang (Senn), D744

Min Sang Kim, *countertenor* • Sohyun Jun, *piano*

Lebe wohl (Mörike), no. 36

Mörike-Lieder

Hugo Wolf
(1860-1903)

Stephen Lancaster, *baritone* • Pantelis Polychronidis, *piano*

The Bayly Berith the Bell Away (15th century)

Peter Warlock
(1894-1930)

Hannah Fuerst, *soprano* • Katarzyna Wieczorek, *piano*

Western Wind

Canzonettas (1984)

John Musto
(b. 1954)

Hyunju Song, *soprano* • Kyung-A Yoo, *piano*

The Silver Swan (Orlando Gibbons)

Canzonettas (1984)

Adrienne Pardee, *mezzo-soprano* • Pantelis Polychronidis, *piano*

Last Song (Louise Bogan)

Recuerdo (1988)

Stephen Lancaster, *baritone* • Pantelis Polychronidis, *piano*

All Night by the Rose

Canzonettas (1984)

Abigail Levis, *mezzo-soprano* • Ashley Garofalo, *piano*

In each of the *Echoes of Musto* classes, the Musto songs and various “Echoes” will be studied separately (An hour each with John Musto and Graham Johnson). At the end of the class the songs will all be performed in their paired sequences.

North and South

JOHN MUSTO

BOOK I:

Dedicated to Lorraine Hunt Lieberson

John Harbison

(b. 1938)

Ballad for Billie (I)

Abigail Levis, *mezzo-soprano* • Carolyn Goff, *piano*

Late Air

Jazimina MacNeil, *mezzo-soprano* • Radha Upton, *piano*

Breakfast Song

Jazimina MacNeil, *mezzo-soprano* • Kyung-A Yoo, *piano*

BOOK II:

Dedicated to Janice Felty

Ballad for Billie (II)

Rachel Calloway, *mezzo-soprano* • Tomasz Lis, *piano*

Song

Lauren Edwards, *mezzo-soprano* • Kathryn Christensen, *piano*

Dear, My Compass

Adrienne Pardee, *mezzo-soprano* • Pantelis Polychronidis, *piano*

❧ PROGRAM NOTES ❧

North and South (1999)

North and South is a cycle of six settings of poems by Elizabeth Bishop (1911-1979). It is divided into two books, each of similar proportion. Book One, dedicated to Lorraine Hunt Lieberson, begins with the first of Bishop's *Four Songs for a Colored Singer*. In an interview with Ashley Brown, Bishop said, "I was hoping someone would compose the tunes for them. I think I had Billie Holiday in mind. I put in a couple of big words must because she sang big words well . . . As for music in general; I'd love to be a composer." After this rhetorical opening comes a setting of a typically elusive love-and loneliness Bishop incantation, "Late Air." The third song, "Breakfast Song," was never published. It was transcribed, in progress, by Lloyd Schwarz during a visit to Bishop's hospital room during one of her last illnesses.

Book Two, dedicated to Janice Felty, begins with another, even more emphatic, declamation from *Songs for a Colored Singer*. It is followed by "Song," a poem from the time of *North and South*, Bishop's first book, but published later. Finally, another very private lyric, "Dear, My Compass...", which was discovered by Lloyd Schwarz in an inn in Ouro Preto, Brazil, an 18th century mountain town where Bishop bought a house in 1965. Schwarz 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." — John Harbison

American Voices

PAUL SPERRY

- The Cage (Ives) Charles Ives
(1874-1954)
Min Sang Kim, *countertenor* • Emily Murphy, *piano*
- The Side Show (Ives)
Min Sang Kim, *countertenor* • Emily Murphy, *piano*
- Billy the Kid (anon.) Libby Larsen
(b. 1950)
Cowboy Songs
Marissa Bloom, *soprano* • Pantelis Polychronidis, *piano*
- Bucking Bronco (Starr)
Cowboy Songs
Marissa Bloom, *soprano* • Pantelis Polychronidis, *piano*
- Sleep Now (Joyce), no. 2 Samuel Barber
(1910-1981)
Three Songs, op. 10
Alexandra Kalinowski, *soprano* • Sohyun Jun, *piano*
- A Simple Song Leonard Bernstein
(1918-1990)
Mass (1971)
Jennifer Stridh, *soprano* • Ji-Won Yoon, *piano*
- Tell Me, Oh Blue, Blue Sky Vittorio Giannini
(1903-1966)
Juliana Swanson, *soprano* • Ji-Won Yoon, *piano*
- Glitter and Be Gay Leonard Bernstein
(1918-1990)
Candide (1956, rev. 1973 & 1989)
Susan Hecht, *soprano* • Ji-Won Yoon, *piano*

Francis Poulenc

GRAHAM JOHNSON

Le Bestiaire (Apollinaire), FP. 15a

Francis Poulenc

Le dromadair, no. 1

(1899-1963)

La chèvre du Thibet, no. 2

La sauterelle, no. 3

Tyler Thompson, *baritone* • Katarzyna Wieczorek, *piano*

Le dauphin, no. 4

L'écrevisse, no. 5

La carpe, no. 6

Jazimina MacNeil, *mezzo-soprano* • Kyung-A Yoo, *piano*

Chansons gaillardes (17th cent.), FP. 42

La maîtresse volage, no. 1

John Kapusta, *baritone* • Sohyun Jun, *piano*

Chanson à boire, no. 2

Neil Aronoff, *bass-baritone* • Anne-Marie Bernard, *piano*

L'offrande, no. 6

John Kapusta, *baritone* • Sohyun Jun, *piano*

'C', no. 1

Deux Poèmes de Louis Aragon, FP. 122

Hyunju Song, *soprano* • David Trippett, *piano*

Bleuet, FP. 102 (Apollinaire)

Stephen Ng, *tenor* • Justyna Chesy-Parda, *piano*

Master Class

PAUL SPERRY

At Saint Patrick's Purgatory (O'Faolain/anon.), no. 1
Hermit Songs, op. 29 Samuel Barber
(1910-1981)

Megan Berti, *mezzo-soprano* • Ashley Garofalo, *piano*

In dem Schatten meiner Locken

Spanisches Liederbuch

Sarah Schabas, *soprano* • Sahar Nouri, *piano*

Im Frühling (Schulze), D. 882

Franz Schubert

(1797-1828)

Emily Albrink, *soprano* • Tomasz Lis, *piano*

Zdes' khorosho [How fair this spot] (Galina), no. 7

Sergei Rachmaninoff

12 Songs, op. 21 (1902)

(1873-1943)

Natalia Olinetchouk, *soprano* • Sahar Nouri, *piano*

Love's Philosophy (Shelley), op. 3, no. 1

Roger Quilter

(1877-1953)

Yeonji Kim, *soprano* • Anne-Marie Bernard, *piano*

Spring (Nashe), no. 1

Dominick Argento

Six Elizabethan Songs

(b. 1927)

Fotina Naumenko, *soprano* • Tomasz Lis, *piano*

Master Class

GRAHAM JOHNSON

Abschied von Frankreich (Gisbert)

Gedichte der Königin Maria Stuart, op. 135

Adrienne Pardee, *mezzo-soprano* • Anne-Marie Bernard, *piano*

Robert Schumann

(1810-1856)

Norden (Runeberg), op. 90, no. 1

Hyunju Song, *soprano* • Kyung-A Yoo, *piano*

Jean Sibelius

(1865-1957)

Abendlied (Kinkel), op. 107, no. 6

Katharine Dain, *soprano* • Tomasz Lis, *piano*

Robert Schumann

(1810-1856)

Incomplete class - TBA



French Mélodies

AMY BURTON

Regret (Bourget) Claude Debussy
(1862-1918)

Megan Aylward, *soprano* • Hye Jung Shin, *piano*

À Cupidon, no. 2 Darius Milhaud
(1892-1974)

Quatre Chansons de Ronsard

Hayden Eberhart, *soprano* • Pantelis Polychronidis, *piano*

Nell (Leconte de Lisle), op. 18, no. 1 Gabriel Fauré
(1845-1924)

Andrew Fuchs, *tenor* • Sohyun Jun, *piano*

Si tu le veux (Marsan), op. 5, no. 5 Charles Koechlin
(1867-1950)

Sarah Elizabeth Bach, *soprano* • Emily Murphy, *piano*

Lydia (Leconte de Lisle), op. 4, no. 2 Gabriel Fauré
(1845-1924)

Justin Werner, *baritone* • Emily Murphy, *piano*

La Diva de l'Empire (Numa Blès) Erik Satie
(1866-1925)

Adrienne Pardee, *mezzo-soprano* • Anne-Marie Bernard, *piano*

En sourdine, no. 2 Gabriel Fauré
(1845-1924)

Cinq mélodies "De Venise" (Verlaine), op. 58

Lauren Edwards, *mezzo-soprano* • Kathryn Christensen, *piano*

Il pleure dans mon coeur, no. 2 Claude Debussy
(1862-1918)

Ariettes Oubliées (Verlaine)

Megan Berti, *mezzo-soprano* • Ashley Garofalo, *piano*

Zápisník zmizelého (Ozef Kalda)

(The diary of one who vanished)

Leos Janáček (1854-1928)

GRAHAM JOHNSON

Potkal jsem mladou cigánku (I met a young gypsy girl)

Ta černá cigánka (That black gypsy girl)

Svatojanské mušky tančija po hrázi (Fireflies)

Už mladé vlaštůvky (Already young swallows)

Těžko sa mi oře (Heavy are my steeds)

Hajsi, vy sivi volci (Hey, you light-colored oxen)

Stephen Ng, *tenor* • Katarzyna Wieczorek, *piano*



Words, Words, Words!

AMY BURTON

- Come again, sweet love doth now invite
John Dowland
(1563-1626)
Min Sang Kim, *countertenor* • Emily Murphy, *piano*
- Le Printemps
Reynaldo Hahn
(1875-1947)
Sarah Elizabeth Bach, *soprano* • Emily Murphy, *piano*
- Ich schwebe (Henckell), op. 48. No. 2
Richard Strauss
(1864-1949)
Lindsey McLennan, *soprano* • Ji-Won Yoon, *piano*
- As with rosy steps
George Frideric Handel
(1685-1759)
Theodora (1750), HWV 68
Jazimina MacNeil, *mezzo-soprano* • Kyung-A Yoo, *piano*
- The Land of Dreams
Virgil Thomson
(1896-1989)
Five Songs of William Blake
Stephen Lancaster, *baritone* • Pantelis Polychronidis, *piano*
- Nuvoletta (Joyce), op. 25
Samuel Barber
(1910-1981)
Hannah Fuerst, *soprano* • Katarzyna Wieczorek, *piano*
- One life to live
Kurt Weill
(1900-1950)
Lady in the Dark (Hart and Gershwin), (1940)
Adrienne Pardee, *mezzo-soprano* • Pantelis Polychronidis, *piano*

American Classics

FRANCES YOUNG BENNETT

The crucifixion (Jones), no. 5

Hermit Songs, op. 29

Jackie Hayes, *contralto* • Pantelis Polychronidis, *piano*

Samuel Barber

(1910-1981)

Nocturne (Prokosch), op. 13, no. 4

Julia Torgovitskaya, *soprano* • Ji-Won Yoon, *piano*

The monk and his cat (W. H. Auden), no. 8

Hermit Songs, op. 29

Julia Wade, *soprano* • Radha Upton, *piano*

Miniver Cheevy (Robinson)

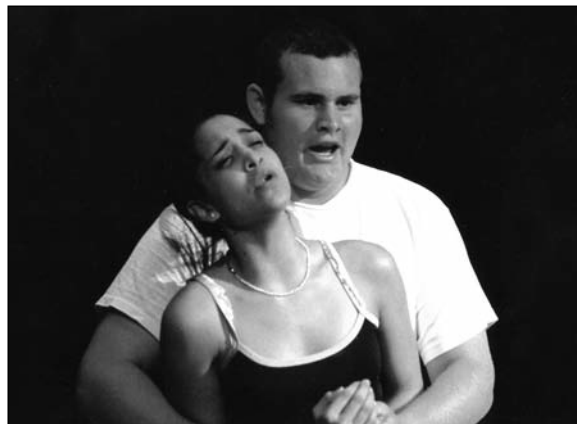
Justin Werner, *baritone* • Emily Murphy, *piano*

John Duke

(1899-1984)

i carry your heart (e. e. cummings)

Jessalyn Kinney, *soprano* • Emily Murphy, *piano*



Mélodies sur les poèmes de Paul Verlaine (1844-1896)

AMY BURTON

Mandoline, op. 58, no. 1
Cinq mélodies "De Venise" op. 58
Fotina Naumenko, *soprano* • Tomasz Lis, *piano*

Gabriel Fauré
(1845-1924)

Clair de Lune
Quatre chansons de jeunesse
Amanda Meier, *soprano* • Pantelis Polychronidis, *piano*

Claude Debussy
(1862-1918)

Clair de Lune, op. 46, no. 2

Julia Wade, *soprano* • Radha Upton, *piano*

Gabriel Fauré
(1845-1924)

Il pleure dans mon coeur, no. 2
Ariettes Oubliées
Natalia Olinetchouk, *soprano* • Sahar Nouri, *piano*

Claude Debussy
(1862-1918)

C'est l'extase, no. 1
Ariettes Oubliées
Rachel Rosenberg, *soprano* • Katarzyna Wieczorek, *piano*

L'heure exquise, no. 5
Chanson grises
Cabiria Jacobsen, *mezzo-soprano* • Emily Murphy, *piano*

Reynaldo Hahn
(1875-1947)

American Voices

AMY BURTON

Pastorale (Mathers)

Aaron Copland
(1900-1990)

Alexandra Kalinowski, *soprano* • Sohyun Jun, *piano*

Bee! I'm expecting you! (Dickinson)

John Duke
(1899-1984)

Yeonji Kim, *soprano* • Anne-Marie Bernard, *piano*

The Silver Swan (anon.)

Ned Rorem
(b. 1923)

Amanda Meier, *soprano* • Daniel Padgett, *piano*

Lift Me Into Heaven Slowly (Creeley)

Libby Larsen
(b. 1950)

Cowboy Songs

Marissa Bloom, *soprano* • Pantelis Polychronidis, *piano*

The Serpent (Roethke)

Lee Hoiby
(b. 1926)

Songs for Leontyne

Sarah Shafer, *soprano* • Radha Upton, *piano*

Your Name

John Harbison
(b. 1938)

Simple Daylight (Michael Fried)

Katharine Dain, *soprano* • David Trippett, *piano*

The Wild Irises

Simple Daylight (Michael Fried)

Paula Downes, *soprano* • David Trippett, *piano*

Benjamin Britten (1913-1976)

GRAHAM JOHNSON

Lord, What is Man?

(realization by Benjamin Britten 1913-1976)

Awet Andemicael, *soprano* • David Trippett, *piano*

Henry Purcell

(1659-1695)

Sail on, sail on (Thomas Moore)

Katharine Dain, *soprano* • Robert Mollicone, Jr., *piano*

The last rose of summer (Thomas Moore)

Sarah Elizabeth Bach, *soprano* • Emily Murphy, *piano*

Il est quelqu'un sur terre

Folksongs

Nathan Troup, *baritone* • Sohyun Jun, *piano*

Sonetto XXX: Veggio co' be' vostri occhi un dolce lime, op. 22, no. 3

Seven Sonnets of Michelangelo, op. 22

Stephen Ng, *tenor* • Anne-Marie Bernard, *piano*

Calypso (W. H. Auden)

Caberet Songs

Rachel Calloway, *mezzo-soprano* • Justyna Cheszy-Parda, *piano*

Every Night and Every Morn (William Blake), op. 74, no. 14

Songs and Proverbs of William Blake, op. 74

Tyler Thompson, *baritone* • Justyna Cheszy-Parda, *piano*

Midnight on the Great Western (Thomas Hardy), op. 52, no. 2

Winter Words, op. 52

Stephen Ng, *tenor* • Justyna Cheszy-Parda, *piano*

The Little Old Table (Thomas Hardy), op. 52, no. 4

Winter Words, op. 52

Stephen Ng, *tenor* • Justyna Cheszy-Parda, *piano*

French Song

PAUL SPERRY

Ludions (Léon-Paul Fargue)

Air du Rat

Spleen

La grenouille américaine

Air du poète

Chanson du chat

Erik Satie

(1866-1925)

Hannah Fuerst, *soprano* • Pantelis Polychronidis, *piano*

Le colibri (Leconte de Lisle), op. 2, no 7

Ernest Chausson

(1855-1899)

Abigail Levis, *mezzo-soprano* • Carolyn Goff, *piano*

Oraison

Serres chaudes (Maurice Maeterlinck)

Lauren Edwards, *mezzo-soprano* • Justyna Chesy-Parda, *piano*

La vie en rose (Édith Piaf)

Louis Gugliemi

(1916-1991)

Cabiria Jacobsen, *mezzo-soprano* • Sohyun Jun, *piano*

La coccinelle (Hugo)

Georges Bizet

(1838-1875)

Jackie Hayes, *contralto* • Pantelis Polychronidis, *piano*

Romantic Lieder — late 19th century

MARTIN KATZ

Apparition (Mallarmé)

Quatre Chansons

Claude Debussy

(1862-1918)

Hae Jin Song, *soprano* • Tomasz Lis, *piano*

Pantomime (Verlaine)

Quatre chansons de jeunesse

Juliana Swanson, *soprano* • Ji-Won Yoon, *piano*

Jane (Leconte de Lisle), L.19

Heather Karwowski, *soprano* • Sohyun Jun, *piano*

Benedetto sia'l giorno

Tre sonetti di Petrarca

Franz Liszt

(1811-1886)

Samuel Cook, *tenor* • Cheryl Lemmons, *piano*

Enfant, si j'étais roi (Hugo)

Hyunju Song, *soprano* • David Trippett, *piano*

Phidylé (Leconte de Lisle)

Henri Duparc

(1848-1933)

Joseph DeSota, *tenor* • Pantelis Polychronidis, *piano*

L'invitation au voyage (Baudelaire)

Rachel Traughber, *soprano* • Robert Mollicone, Jr., *piano*

La vague et la cloche (Coppée)

Neil Aronoff, *bass-baritone* • Radha Upton, *piano*

France in the 20th century

MARTIN KATZ

- Cinq mélodies populaires grecques (Calvocoressi) Maurice Ravel
Chason de la mariée, no. 1 (1875-1937)
Abigail Levis, *mezzo-soprano* • Katarzyna Wieczorek, *piano*
- Don Quichotte à Dulcinée (Morand)
I. *Chanson romanesque*
Tyler Thompson, *baritone* • Hye Jung Shin, *piano*
II. *Chanson épique*
Neil Aronoff, *bass-baritone* • Radha Upton, *piano*
- Chansons de Don Quichotte (Morand) Jacques Ibert
Chanson à Dulcinée (Arnoux) (1890-1962)
John Kapusta, *baritone* • Carolyn Goff, *piano*
Chanson du départ de Don Quichotte (Ronsard)
John Kapusta, *baritone* • Carolyn Goff, *piano*
- Deux Poèmes chinois (Roché/Giles), op. 35 Albert Roussel
Réponse d'une épouse sage (1869-1937)
Hyunju Song, *soprano* • Kyung-A Yoo, *piano*
- Venez jusqu'à ces sables d'or, H. 48B no. 1 (Pourtalès/Shakespeare) Arthur Honegger
(1892-1955)
Awet Andemicael, *soprano* • David Trippett, *piano*

Aria Class

MELANIE EMELIO

Bester Jüngling

Der Schauspieldirektor, K. 486 (1786)

Yeonji Kim, *soprano* • Anne-Marie Bernard, *piano*

Wolfgang Amadeus Mozart

(1756-1791)

Batti, batti o bel mazetto

Don Giovanni, K. 527 (1787)

Julia Torgovitskaya, *soprano* • Emily Murphy, *piano*

Voi che sapete

Le nozze di Figaro, K. 492 (1786)

Cabiria Jacobsen, *mezzo-soprano* • Daniel Padgett, *piano*

Zeffiretti lusinghier

Idomeneo, K. 366 (1781)

Rachel Rosenberg, *soprano* • Katarzyna Wieczorek, *piano*

All that Gold

Amahl and the Night Visitors (1951)

Katie Bunker, *mezzo-soprano* • Katarzyna Wieczorek, *piano*

Gian Carlo Menotti

(1911-2007)



Dichterliebe (Heinrich Heine), opus 48

MARTIN KATZ

Robert Schumann
(1810-1856)

Im wunderschönen Monat Mai
Aus meinen Tränen
Die Rose, die Lilie
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüßten's die Blumen
Das ist ein Flöten und Geigen
Hör ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume
Aus alten Märchen
Die alten bösen Lieder

John Kapusta, *baritone* • Daniel Padgett, *piano*
Joseph DeSota, *tenor* • Sahar Nouri, *piano*
Tyler Thompson, *baritone* • Justyna Chesy-Parda, *piano*
Stephen Ng, *tenor* • Cheryl Lemmons, *piano*
Neil Aronoff, *bass-baritone* • Anne-Marie Bernard, *piano*

Hugo Wolf's Poets

MARTIN KATZ

Der Knabe und das Immllein

Mörike-Lieder

Victoria Browsers, *soprano* • Daniel Padgett, *piano*

Hugo Wolf

(1860-1903)

Die Sprode (Goethe)

Goethe-Lieder

Hyunju Song, *soprano* • David Trippett, *piano*

Nachtzauber (Eichendorff)

Eichendorff-Lieder

Hyunju Song, *soprano* • Kyung-A Yoo, *piano*

Die ihr schwebet (Carpio/Geibel), no. 4

Spanisches Liederbuch

Sarah Elizabeth Bach, *soprano* • Emily Murphy, *piano*

Benedeit die sel'ge Mutter

Italienisches Liederbuch

Stephen Ng, *tenor* • Justyna Chesy-Parda, *piano*

Auch kleine Dinge

Italienisches Liederbuch

Fotina Naumenko, *soprano* • Ji-Won Yoon, *piano*

Arias in English

MARTIN KATZ

Be kind and courteous

A Midsummer Night's Dream (1960)

Paula Downes, *soprano* • David Trippett, *piano*

Benjamin Britten

(1913-1976)

Look! Through the port

Billy Budd (1951)

Nathan Troup, *baritone* • Robert Mollicone, Jr., *piano*

How Beautiful it is

The Turn of the Screw (1954)

Hayden Eberhart, *soprano* • Pantelis Polychronidis, *piano*

I know that You all hate me

The Saint of Bleeker Street (1955)

Samuel Cook, *tenor* • Cheryl Lemmons, *piano*

Gian Carlo Menotti

(1911-2007)

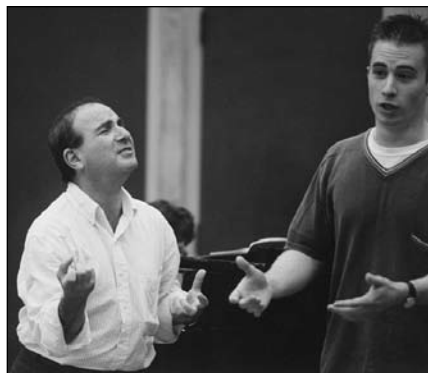
Anne Trulove's aria

The Rake's Progress (1951)

Katharine Dain, *soprano* • David Trippett, *piano*

Igor Stravinsky

(1882-1971)



Johann Sebastian Bach

D'ANNA FORTUNATO

Sich üben im Lieben

Johann Sebastian Bach

Weichet nur, betrübte Schatten ("Wedding Cantata"), BWV 202

(1685-1750)

Jessalyn Kinney, *soprano* • Emily Murphy, *piano*

Qui respexit humilitatem

Magnificat, BWV 243

Rachel Rosenberg, *soprano* • Katarzyna Wieczorek, *piano*

Erfreue dich, Seele, erfreue dich, Herze

Ich hatte viel Bekümmernis, BWV 21

Barrett Radziun, *tenor* • Sahar Nouri, *piano*

Esurientes implevit bonis

Magnificat, BWV 243

Katie Bunker, *mezzo-soprano* • Katarzyna Wieczorek, *piano*

Ich will dir mein Herze schenken

St. John Passion, BWV 245

Megan Aylward, *soprano* • Hye Jung Shin, *piano*



Liederkreis II, opus 39

MARTIN KATZ

In der Fremde, no. 1 (Eichendorff)

Robert Schumann

(1810-1856)

Megan Berti, *mezzo-soprano* • Ashley Garofalo, *piano*

Intermezzo, no. 2 (Eichendorff)

Jazimina MacNeil, *mezzo-soprano* • Radha Upton, *piano*

Waldesgespräch, no. 3 (Eichendorff)

Paula Downes, *soprano* • David Trippett, *piano*

Mondnacht, no. 5 (Eichendorff)

Stephen Ng, *tenor* • Justyna Chesy-Parda, *piano*

Schöne Fremde, no. 6 (Eichendorff)

Andrew Fuchs, *tenor* • Emily Murphy, *piano*

Wehmut, no. 9 (Eichendorff)

Andrew Fuchs, *tenor* • Emily Murphy, *piano*

Zwielicht, no. 10 (Eichendorff)

Paula Downes, *soprano* • David Trippett, *piano*

Frühlingsnacht, no. 12 (Eichendorff)

Jazimina MacNeil, *mezzo-soprano* • Radha Upton, *piano*

Arias from Handel and Mozart

MARTIN KATZ

Da tempeste George Frideric Handel
Giulio Cesare in Egitto, HWV 17 (1724) (1685-1759)
Awet Andemicael, *soprano* • Justyna Chesy-Parda, *piano*

Dove sei, amato bene?
Rodelinda, Regina de' Langobardi, HWV 19 (1725)
Min Sang Kim, *countertenor* • Emily Murphy, *piano*

Iris, Hence Away
Semele, HWV 58 (1743)
Cabiria Jacobsen, *mezzo-soprano* • Sohyun Jun, *piano*

Hai ja vinta la causa Wolfgang Amadeus Mozart
Le nozze di Figaro, K. 492 (1786) (1756-1791)
John Kapusta, *baritone* • Carolyn Goff, *piano*

Ruhe sanft, mein holdes Leben
Zaide, K. 344 (1779)
Victoria Browsers, *soprano* • Daniel Padgett, *piano*

Mi tradi
Don Giovanni, K. 527 (1787)
Jillian Stout, *soprano* • Sohyun Jun, *piano*

Un'aura amorosa
Così fan tutte, K. 588 (1789)
Barrett Radziun, *tenor* • Sahar Nouri, *piano*

Una donna a quindici'anni
Così fan tutte, K. 588 (1789)
Amanda Meier, *soprano* • Daniel Padgett, *piano*

Germany in the 20th century, I

MARTIN KATZ

Wer hat dies Liedlein erdacht? (1892)

Gustav Mahler

Des Knaben Wunderhorn

(1860-1911)

Jazimina MacNeil, *mezzo-soprano* • Anne-Marie Bernard, *piano*

Ich ging mit Lust durch einen grünen Wald

Des Knaben Wunderhorn

Susan Hecht, *soprano* • Ji-Won Yoon, *piano*

Ich hab' ein glühend Messer

Lieder eines fahrenden Gesellen (1883-5)

Neil Aronoff, *bass-baritone* • Katarzyna Wieczorek, *piano*

Die zwei blauen Augen von meinem Schatz

Lieder eines fahrenden Gesellen (1883-5)

Tyler Thompson, *baritone* • Katarzyna Wieczorek, *piano*

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

Alexander Zemlinsky

(1871-1942)

Awet Andemicael, *soprano* • Radha Upton, *piano*

Wie ist die Nacht, no. 5

Viktor Ullmann

Six Songs (Steffen), op. 17 (1937)

(1898-1944)

Rachel Calloway, *mezzo-soprano* • Tomasz Lis, *piano*

Abendphantasie, no. 3

Hölderlin-Lieder [3] (1943)

Rachel Calloway, *mezzo-soprano* • Tomasz Lis, *piano*

Women Composers - 1

D'ANNA FORTUNATO

Spesso per entro al petto, no. 5

La fanciulletta semplice, op. 2

Marissa Bloom, *soprano* • Pantelis Polychronidis, *piano*

Barbara Strozzi

(1619-1677)

Die gute Nacht (Rückert)

Shannon Kauble, *soprano* • Radha Upton, *piano*

Clara Schumann

(1819-1896)

Er ist gekommen in Sturm und Regen (Rückert), op. 12, no. 2

Marissa Bloom, *soprano* • Pantelis Polychronidis, *piano*

Haï Luli (Xavier de Maistre)

Marissa Bloom, *soprano* • Pantelis Polychronidis, *piano*

Pauline Viardot-García

(1821-1910)

L'heure exquise (Verlaine)

Jillian Stout, *soprano* • Carolyn Goff, *piano*

Poldowski (Irene Regine Wieniawska)

(1880-1932)



Richard Strauss

MARTIN KATZ

Liebeshymnus (Henckell), no. 3

Fünf Lieder (1896), op. 32

Hae Jin Song, *soprano* • Anne-Marie Bernard, *piano*

Richard Strauss

(1864-1949)

Die Nacht, no. 3

Letzte Blätter (H. von Gilm), 1885, op. 10

Sarah Elizabeth Bach, *soprano* • Emily Murphy, *piano*

Hat gesagt – bleibt's nicht dabei (Des Knaben Wunderhorn), no. 3

Vier Lieder (1897), op. 36

Shannon Kauble, *soprano* • Robert Mollicone, Jr., *piano*

Heimliche Aufforderung (Mackay), no. 3

Vier Lieder (1894), op. 27

Samuel Cook, *tenor* • Cheryl Lemmons, *piano*

Nachtgang, no 3

Drei Lieder (Bierbaum), op. 27, 1895

Neil Aronoff, *bass-baritone* • Justyna Chesy-Parda, *piano*

Das Rosenband (Klopstock), no. 1

Vier Lieder (1897), op. 36

Hyunju Song, *soprano* • Pantelis Polychronidis, *piano*

Einerlei (Arnim), no. 3

Fünf kleine Lieder (1918), op. 69

Hayden Eberhart, *soprano* • Sohyun Jun, *piano*

Lob des Leidens (Schack), no. 3

Fünf Lieder (1884-6), op. 15

Jazimina MacNeil, *mezzo-soprano* • David Trippett, *piano*

Sehnsucht (Liliencron), no. 2

Fünf Lieder (1896), op. 32

Rachel Calloway, *mezzo-soprano* • Tomasz Lis, *piano*

Women Composers - 2

D'ANNA FORTUNATO

Fantoches (Verlaine)

Poldowski (Irene Regine Wieniawska)
(1880-1932)

Shannon Kauble, *soprano* • Radha Upton, *piano*

Will there really be a morning? (Dickinson)

Lori Laitman
(b. 1955)

Jennifer Stridh, *soprano* • Radha Upton, *piano*

Katherine Howard

Try Me Good King

Libby Larsen
(b. 1950)

Hayden Eberhart, *soprano* • Pantelis Polychronidis, *piano*

The Metropolitan Tower (Sara Teasdale)

The Metropolitan Tower and Other Songs

Lori Laitman
(b. 1955)

Sarah Elizabeth Bach, *soprano* • Emily Murphy, *piano*

Take, O Take Those Lips Away

Mrs. H.H.A. Beach
(1867-1944)

Shannon Kauble, *soprano* • Ashley Garofalo, *piano*



Germany in the 20th century, II

MARTIN KATZ

Ständchen (Schack), op. 17, no. 2

Richard Strauss

(1864-1949)

Lindsey McLennan, *soprano* • Ji-Won Yoon, *piano*

Wie erkenn' ich mein Treulieb vor andern nun?, no. 1

Drei Lieder der Ophelia (Shakespeare), op. 67 (1918)

Heather Karwowski, *soprano* • Radha Upton, *piano*

Sterbelied (Rossetti/Kerr), no. 1

Erich Korngold

Lieder des Abschieds, op. 14

(1897-1957)

Rachel Calloway, *mezzo-soprano* • Justyna Chesy-Parda, *piano*

Arie aus dem Spiegel von Arcadien (Schikaneder)

Arnold Schoenberg

Brettli-Lieder (Cabaret Songs)

(1874-1951)

Hannah Fuerst, *soprano* • Katarzyna Wieczorek, *piano*

Galathea (Wedekind)

Brettli-Lieder (Cabaret Songs)

Victoria Browsers, *soprano* • Cheryl Lemmons, *piano*

Gigerlette (Bierbaum)

Brettli-Lieder (Cabaret Songs)

Megan Aylward, *soprano* • Hye Jung Shin, *piano*

Erwartung (Dehmel), op. 2, no. 1

Katharine Dain, *soprano* • David Trippett, *piano*

Master Class

FRANCES YOUNG BENNETT

Das Veilchen (Goethe), K. 476

Wolfgang Amadeus Mozar

(1756-1791)

Katie Bunker, *mezzo-soprano* • Katarzyna Wieczorek, *piano*

Deh vieni alla finestra

Don Giovanni, K. 527 (1787)

Justin Werner, *baritone* • Emily Murphy, *piano*

Ach, ich Fühls

Die Zauberflöte, K. 620 (1791)

Lindsey McLennan, *soprano* • Justyna Chesy-Parda, *piano*

Batti, batti o bel mazetto

Don Giovanni, K. 527 (1787)

Mellisa Kim, *soprano* • Anne-Marie Bernard, *piano*

Cara, cara e dolce

Alessandro Scarlatti

(1659-1725)

Rachel Rosenberg, *soprano* • Katarzyna Wieczorek, *piano*

Rejoice Greatly, O Daughter of Zion

George Frideric Handel

Messiah, HWV 56 (1742)

(1685-1759)

Marissa Bloom, *soprano* • Pantelis Polychronidis, *piano*

Russian Class

MARTIN KATZ

Son [Sleep] (Sologub), no. 5 Sergei Rachmaninoff
6 Songs, op. 38 (1916) (1873-1943)

Katharine Dain, *soprano* • David Trippett, *piano*

A-u! (Bal'mont), no. 6

6 Songs, op. 38 (1916)

Katharine Dain, *soprano* • David Trippett, *piano*

Ona, kak polden', khorosha [She is as lovely as the noon] (Minsky), no. 9

12 Songs, op. 14 (1896)

Neil Aronoff, *bass-baritone* • Radha Upton, *piano*

Zdes' khorosho [How fair this spot] (Galina), no. 7

12 Songs, op. 21 (1902)

Julia Torgovitskaya, *soprano* • Anne-Marie Bernard, *piano*

Ne poy, krasavitsa, pri mne [Sing not to me, beautiful maiden] (Pushkin), no. 4

6 Songs, op. 4 (1890-93)

Hae Jin Song, *soprano* • Cheryl Lemmons, *piano*

Snow Maiden's Aria

Nikolai Rimsky-Korsakov

The Snow Maiden (1881)

(1844-1908)

Natalia Olinetchouk, *soprano* • Radha Upton, *piano*

From *Detskaja* [The nursery] (Musorgsky)

Modest Petrovich Musorgsky

V uglu [In the corner], no. 2

(1839-1881)

Adrienne Pardee, *mezzo-soprano* • Soyeon Kim, *piano*

Pojekhal na palochke [On the hobby-horse], no. 6

Adrienne Pardee, *mezzo-soprano* • Soyeon Kim, *piano*

Master Class

D'ANNA FORTUNATO

Dal crudel

George Frideric Handel

Tamerlano, HWV 18 (1724)

(1685-1759)

Natalia Olinetchouk, *soprano* • Sahar Nouri, *piano*

Despair no more shall wound me

Semele, HWV 58 (1743)

Sarah Schabas, *soprano* • Sahar Nouri, *piano*

O Thou, That Tellest Good Tidings to Zion

Messiah, HWV 56 (1742)

Cabiria Jacobsen, *mezzo-soprano* • Emily Murphy, *piano*

Torna di Tito a lato (Act 2)

Wolfgang Amadeus Mozart

La clemenza di Tito, K. 621 (1791)

(1756-1791)

Abigail Levis, *mezzo-soprano* • Hye Jung Shin, *piano*

Que fais-tu, blanche tourterelle

Charles-François Gounod

Roméo et Juliette (1867, rev. 1888)

(1818-1893)

Lauren Edwards, *mezzo-soprano* • Kathryn Christensen, *piano*



Creativity at the Keyboard: The Accompanist as Composer

Pianist Classes
MARTIN KATZ

BAROQUE REALIZATIONS

O Sleep, why dost thou leave me? (Semele/Handel)
Anne-Marie Bernard and Katarzyna Wieczorek

Music for awhile (Purcell)
Robert Mollicone, Jr. and Emily Murphy

Amarilli (Caccini)
Kathryn Christensen and Sahar Nouri

Pur dicesti (Lotti)
Daniel Padgett

I'll Sail Upon the Dogstar (Purcell)
Pantelis Polychronidis

Caro mio ben
Hye Jung Shin and Cheryl Lemmons

Piango gemo (Vivaldi)
David Trippett

Care selve (Handel)
Kyung-A Yoo and Tomasz Lis

Lasciatemi morire (Monteverdi)
Ashley Garofalo

Vieni, vieni o mio diletto (Vivaldi)
Sohjun Jun

PLAYING ARIAS

Largo al factotum *Barber of Seville* (Rossini)
Katarzyna Wieczorek and Tomasz Lis

Cortigiani *Rigoletto* (Verdi)
Carolyn Goff

Batti, batti *Don Giovanni* (Mozart)
Ashley Garofalo and Kyung-A Yoo

Voila donc la terrible cite *Thais* (Massenet)
Cheryl Lemmons and Hye Jung Shin

Du bist der Lenz *Walküre*
David Trippett

The Jewel Song *Faust* (Gounod)
Emily Murphy and Pantelis Polychronidis

Do not utter a word *Vanessa* (Barber)
Justyna Chesy-Parda

Recondita armonica *Tosca* (Puccini)
Anne-Marie Bernard and Sohjun Jun

Anne Trulove *Rake's Progress* (Stravinsky)
First recit and Cavatina: Robert Mollicone
Second recit and caballetta: Sahar Nouri

Ballatella Pagliacci *Leoncavallo*
Radha Upton

Acerba *volutta Adriana Lecouvreur* (Cilea)
Daniel Padgett

España

MARTIN KATZ

Haidé

Jo porto el teu pensament, no. 3

Awet Andemicael, *soprano* • David Trippett, *piano*

Narcis Bonet

(b. 1933)

Poema en forma de canciones

Cantares, no. 3

Hayden Eberhart, *soprano* • Sohyun Jun, *piano*

Joaquín Turina

(1882-1949)

Los dos miedos, no. 2

Rachel Traugher, *soprano* • Robert Mollicone, Jr., *piano*

Canciones clásicas españolas

Con amores, la mi madre (Juan de Anchieta)

Paula Downes, *soprano* • David Trippett, *piano*

Fernando J. Obradors

(1897-1945)

Del cabello más sutil

Rachel Calloway, *mezzo-soprano* • Carolyn Goff, *piano*

Cinco canciones negras

Canción de cuna para dormir a un negrito

Abigail Levis, *mezzo-soprano* • Hye Jung Shin, *piano*

Xavier Montsalvatge

(1912-2002)



English Song

MARTIN KATZ

If music be the food of love Henry Purcell
(1659-1695)

Jillian Stout, *soprano* • Carolyn Goff, *piano*

The Lads in Their Hundreds George Butterworth
(1815-1916)
A Shropshire Lad

Tyler Thompson, *baritone* • Hye Jung Shin, *piano*

When I was One and Twenty

A Shropshire Lad

Tyler Thompson, *baritone* • Hye Jung Shin, *piano*

I Said to Love Gerald Finzi
(1901-1956)
For life I had never cared greatly (Thomas Hardy)

John Kapusta, *baritone* • Carolyn Goff, *piano*

Her Temple

A Young Man's Exhortation (Thomas Hardy)

Andrew Fuchs, *tenor* • Hye Jung Shin, *piano*

A Cradle Song (William Blake), no. 1 Benjamin Britten
(1913-1976)
A Charm of Lullabies, op. 41

Lauren Edwards, *mezzo-soprano* • Kathryn Christensen, *piano*

Sephestia's Lullaby (Robert Greene), no. 3

A Charm of Lullabies, op. 41

Megan Berti, *mezzo-soprano* • Ashley Garofalo, *piano*

Go, Lovely Rose (Waller), op. 24, no. 3 Roger Quilter
(1877-1953)

Barrett Radziun, *tenor* • David Trippett, *piano*

Bel Canto

MARTIN KATZ

- | | |
|--|----------------------------------|
| Ah! pareo che per incanto
<i>Anna Bolena</i> (1830)
Jazimina MacNeil, <i>mezzo-soprano</i> • Tomasz Lis, <i>piano</i> | Gaetano Donizetti
(1797-1848) |
| Ah! Per sempre io ti perdei
<i>I puritani</i> (1835)
Neil Aronoff, <i>bass-baritone</i> • Radha Upton, <i>piano</i> | Vincenzo Bellini
(1801-1835) |
| Una voce poco fa
<i>Il barbiere di Siviglia</i> (1816)
Rachel Calloway, <i>mezzo-soprano</i> • Justyna Chesy-Parda, <i>piano</i> | Gioachino Rossini
(1792-1868) |
| So anch'io la virtù magica
<i>Don Pasquale</i> (1843)
Sarah Shafer, <i>soprano</i> • Radha Upton, <i>piano</i> | Gaetano Donizetti
(1797-1848) |
| Non piú mesta
<i>La Cenerentola</i> (1817)
Megan Berti, <i>mezzo-soprano</i> • Ashley Garofalo, <i>piano</i> | Gioachino Rossini
(1792-1868) |
| Caro nome
<i>Rigoletto</i> (1851)
Hae Jin Song, <i>soprano</i> • Carolyn Goff, <i>piano</i> | Giuseppe Verdi
(1813-1901) |

Romanser: The Art Song of Scandinavia

KATHLEEN ROLAND-SILVERSTEIN

Solveigs sang (Ibsen), op. 23, no. 19

Edvard Grieg
(1843-1907)

Megan Berti, *mezzo-soprano* • Ashley Garofalo, *piano*

Ein Traum (Bodenstedt), op. 48 no. 6

Megan Aylward, *soprano* • Hye Jung Shin, *piano*

Dig vill jag till hjärtat trycka

Emil Sjögren
(1853-1918)

Shannon Kauble, *baritone* • Ashley Garofalo, *piano*

Var det en dröm? (Wecksell), op. 37, no. 4

Jean Sibelius
(1865-1957)

Rachel Traughber, *soprano* • Robert Mollicone, Jr., *piano*

Flickan kom ifrån sin älsklings möte (Runeberg), op. 37, no. 5

Rachel Traughber, *soprano* • Carolyn Goff, *piano*



German Lieder

MARTIN KATZ

Lied der Braut I (Rückert), no. 11 Robert Schumann
(1810-1856)

Myrten, op. 25

Abigail Levis, *mezzo-soprano* • Hye Jung Shin, *piano*

Lied der Braut II (Rückert), no. 12

Myrten, op. 25

Abigail Levis, *mezzo-soprano* • Hye Jung Shin, *piano*

Hexenlied (Hölty), op. 8, no. 8 Felix Mendelssohn
(1809-1847)

Amanda Meier, *soprano* • Pantelis Polychronidis, *piano*

Die Liebende schreibt (Goethe), op. 86 no. 3

Sarah Shafer, *soprano* • Radha Upton, *piano*

Der Mond, op. 86 no. 5 (Geibel)

Hannah Fuerst, *soprano* • Katarzyna Wieczorek, *piano*

Liebestreu (Reinick), no. 1 Johannes Brahms
(1833-1897)

Sechs Gesänge, op. 3

Rachel Traugher, *soprano* • Daniel Padgett, *piano*

Wenn ich mit Menschen und mit Engelszungen redete (Bible), no. 4

Vier ernste Gesänge, op. 121

John Kapusta, *baritone* • David Trippett, *piano*

Wie Melodien zieht es nur (Groth), no. 1

Fünf Lieder, op. 105

Shannon Kauble, *soprano* • Robert Mollicone, Jr., *piano*

Von ewiger Liebe (Wenzig), no. 1

Vier Gesänge, op. 43

Jackie Hayes, *contralto* • Pantelis Polychronidis, *piano*

Potpourri

MARTIN KATZ

- | | |
|--|---------------------------------|
| O mio babbino caro
<i>Gianni Schicchi</i> (1918) | Giacomo Puccini
(1858-1924) |
| Susan Hecht, <i>soprano</i> • Kathryn Christensen, <i>piano</i> | |
| Quando m'en vo
<i>La bohème</i> (1896) | |
| Alexandra Kalinowski, <i>soprano</i> • Sohyun Jun, <i>piano</i> | |
| The secrets of the old (Yeats), op. 13, no. 2 | Samuel Barber
(1910-1981) |
| Fotina Naumenko, <i>soprano</i> • Ji-Won Yoon, <i>piano</i> | |
| Morning in Paris | John Duke
(1899-1984) |
| Heather Karwowski, <i>soprano</i> • Sohyun Jun, <i>piano</i> | |
| Waterbird (James Purdy) | Richard Hundley
(b. 1931) |
| Hyunju Song, <i>soprano</i> • Kyung-A Yoo, <i>piano</i> | |
| A Charm (Thomas Randolph), no. 4
<i>A Charm of Lullabies</i> , op. 41 | Benjamin Britten
(1913-1976) |
| Cabiria Jacobsen, <i>mezzo-soprano</i> • Daniel Padgett, <i>piano</i> | |
| Var det en dröm? (Wecksell), op. 37, no. 4 | Jean Sibelius
(1865-1957) |
| Rachel Traughber, <i>soprano</i> • Robert Mollicone, Jr., <i>piano</i> | |

Opera Scenes

APPRENTICE PROGRAM

Mozart: IDOMENEO (in Italian)

Act III: Recitative & Duet

Juliana Swanson (Ilia)
Min Sang Kim (Idamante)

Mozart: THE MARRIAGE OF FIGARO (in Italian)

Act I, No. 5: Recitative & Duet

Krystin Skidmore (Marcellina)
Jennifer Aarons-Stridh (Susanna)

Mozart: THE MARRIAGE OF FIGARO (in Italian)

Act III, No. 20: Recitative & Duet “Sull’aria”

Yeonji Kim (Susanna)
Rachel Rosenberg (Countess)

Mozart: DON GIOVANNI (in Italian)

Act II, No. 19: Recitative & Sextet

Megan Aylward (Donna Elvira)
Lindsay McLennan (Donna Anna)
Julia Torgovitskaya (Zerlina)
Barrett Radziun (Don Ottavio)
John Kapusta (Leporello)
Justin Werner (Masetto)

Mozart: THE MAGIC FLUTE (in German)

Act I, No. 5: Quintet

Barrett Radziun (Tamino)
John Kapusta (Papageno)
Alexandra Kalinowski (1st Lady)
Melissa Kim (2nd Lady)
Cabiria Jacobsen (3rd Lady)

Mozart: THE MAGIC FLUTE (in German)

Act II, No. 21: Finale – Pamina suicide scene

Sarah Schafer (Pamina)
Julia Wade (1st Spirit)
Marissa Bloom (2nd Spirit)
Krystin Skidmore (3rd Spirit)

Mozart: THE MAGIC FLUTE (in German)

Act II, No. 21: Scene & “Pa-pa-pa” duet

Julia Wade (1st Spirit)
Marissa Bloom (2nd Spirit)
Krystin Skidmore (3rd Spirit)
Justin Werner (Papageno)
Sarah Schabas (Papagena)

Donizetti: L'ELISIR D'AMORE (in Italian)

Act I, Recitative “Caro elisir” & Duet “Esulti pur la barbara”

Fotina Naumenko (Adina)
Barrett Radziun (Nemorino)

Bizet: CARMEN (in French)

Act II, No. 12: Gypsy trio

Jackie Hayes (Carmen)
Julia Torgovitskaya (Frasquita)
Katie Bunker (Mercedes)

Offenbach: THE LANTERN MARRIAGE (in English)

Act I, No. 5: Dialogue & Duet

Susan Hecht (Fanchette)
Fotina Naumenko (Catherine)

Delibes: LAKME (in French)

Act I, No. 2: Flower duet

Natalia Olinetchouk (Lakme)
Cabiria Jacobsen (Mallika)

Strauss: FLEDERMAUS (in English)

Act I, No. 4: Trio

Amanda Meier (Rosalinda)
Barrett Radziun (Eisenstein)
Melissa Kim (Adele)

Bernstein: WEST SIDE STORY (in English)

Act II, Scene “I Feel Pretty”

Juliana Swanson (Maria)
Megan Aylward, Susan Hecht, Alexandra Kalinowski,
Jessyln Kinney, Amanda Meier, Natalia Olinetchouk,
Rachel Rosenberg, Julia Wade, Katie Bunker (Girls)

Lehar: THE MERRY WIDOW (in English)

Act III, No. 14: Grisettes “The Girls at Maxim’s”;

No. 17: Valse duet “I Love You So”; No. 18: Finale

Sarah Schafer (Zozo)
Lindsay McLennan (Lolo)
Juliana Swanson (Dodo)
Yeonji Kim (Jou-Jou)
Jennifer Aarons-Stridh (Frou-Frou)
Sarah Schabas (Clo-Clo)
Jackie Hayes (Margot)
Julia Torgovitskaya (Sonia)
John Kapusta (Danilo)
Justin Werner (Popoff)
Chorus

Faculty Biographies

FRANCES YOUNG BENNETT

The *LA Times*' described FRANCES YOUNG as "A soprano of gossamer sheer purity." She has been soprano soloist in *Messiah* with Musica Angelica and with the San Diego Chamber Orchestra, Poulenc *Gloria*, Pergolesi's *Stabat Mater*, Faure's *Requiem*, Beethoven's *Mass in C*, and Mendelssohn's *Elijah*.

In Europe Frances sang in the *Young Songmakers' Almanac* with Graham Johnson. Local recitals include *Music from the Heart* at Royce Hall, *SongFest* recital with Rosemary Hyler at Zipper Hall, and *Sundays at 4* on KUSC radio. Her operatic roles have included: Anne Trulove in *The Rake's Progress* at the Aldeburgh Festival, conducted by Roderick Brydon, the Countess in *The Marriage of Figaro* with Mayer-Lismann Opera Centre, London; Rosalinda in *Die Fledermaus* for LA Concert Opera; and Rosina in *The Barber of Seville*, Pamina in *The Magic Flute*; and Yum-Yum in *Mikado*—all with Los Angeles Guild Opera.

Frances was awarded a *Fulbright Scholarship* and studied at the London Guildhall School of Music, London, the Britten/Pears School in Aldeburgh, England, where she trained with Vera Rozsa, Emma Kirkby, and Valerie Masterson. Nina Hinson remains her most valued instructor.

Her awards include *International Young Singer* of the Year at the Llangollen Musical Eisteddfod, Wales, and twice winning first prize in the apprentice and career divisions of the Los Angeles NATS competition. She also received scholarships awarded by Southern California Opera Buffs and Southern California Opera Guild.

Frances is a member of the voice faculty at UC Irvine, and teaches for *SongFest* at Pepperdine University, Malibu. Formerly she taught voice at the Colburn School of Performing Arts, Fullerton College, Beverly Hills High School, 10 years at Pomona College, and 13 years at The Idyllwild School of the Arts *Song and Dance* program.

AMY BURTON

Soprano AMY BURTON'S musical life encompasses opera, chamber music, orchestral repertoire, recitals and cabaret. She has performed with the Metropolitan Opera in *Fidelio*, *Rigoletto* and *L'Elisir d'Amore*, and starred in over a dozen productions at New York City Opera, including *Xerxes*, *Ariodante*, *Orlando*, *Platée*, *Le Nozze di Figaro* (Susanna and the Countess), *L'Heure Espagnole*, *Turn of the Screw*, *Orfeo*, *Carmen*, *Falstaff*, *Don Giovanni*, and *Die Zauberflöte*. Other highlights of her career include the role of Elle in *La Voix Humaine* with Glimmerglass Opera, Jenny in *Mahagonny* for Opera Boston, Juliette in *Roméo et Juliette* with Zürich Opera, Adele in *Die Fledermaus* with Scottish Opera, and various operas and concerts in Switzerland, Scotland, England, Italy, France, Japan, Israel, Ireland and throughout the United States. A recipient of the 2006 Opera America Artist Advocate Award, Amy Burton has recorded for Angel/EMI, Albany, CRI, Harbinger, and Bridge Records. Other awards include the Silver Medal in the 1995 Marian Anderson International Vocal Competition, major prizes from the Gerda Lissner, George London and Sullivan Foundations and the 2005 Diva Award from New York City Opera. A champion of contemporary music, Ms. Burton has premiered pieces by John Musto, Paul Moravec, Lee Hoiby, John Harbison, Richard Festinger, Michael Cohen, Richard Danielpour, Richard Wilson, and has also performed the music of William Bolcom, John Corigliano, Aaron Jay Kernis, Ricky Ian Gordon and many others. Her love of French repertoire led her to create a one-woman show based on the life of French diva Yvonne Printemps. The show, now entitled, "Souvenir de Printemps" has been recorded with conductor Yves Abel at the piano and was released in 2005 to great acclaim. The show, which originated with L'Opéra Français de New York, will travel to Barcelona's Liceu Theater in March, 2009, with Ms. Burton's husband, John Musto at the keyboard. Future engagements include performances of John Corigliano's *Mister Tambourine Man* with the Greeley (CO) Philharmonic, Grand Rapids Symphony, and Grand Canyon Festival as well as recitals with Mr. Musto, appearances at the 2008 Bard Festival and with Trio Solisti in Paul Moravec's *Vita Brevis*. A graduate of Northwestern University, Ms. Burton lives in New York with John Musto and their son, Joshua. She has been on the voice faculty of Mannes College of Music since 2002.

KENDRA COLTON

American soprano KENDRA COLTON "carried herself like a goddess and sang radiantly and vividly," according to a review in the *New York Times*. Trained in the United States and Europe, she appears regularly in solo recital, with symphony orchestras, and often at major music festivals on both continents. She has developed a niche for herself in the oratorios and sacred works of Bach, Brahms, Haydn, Handel, Mendelssohn, Mozart and Schubert. Acclaimed not only for her performances of Handel and Mozart operas, she is also recognized for her skill as an interpreter of contemporary music and has given several premieres.

Ms. Colton has been a featured soloist with such organizations as the Los Angeles Philharmonic, Boston Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, Minnesota Orchestra, Houston Symphony, Pittsburgh Symphony, National Arts Centre Orchestra in Ottawa, Brooklyn Academy of Music, Indianapolis Symphony, Milwaukee Symphony, Casals Festival in Puerto Rico, Tanglewood Music Festival, Göttingen Handel Festival, Internationale Bach Akademie Stuttgart, Santa Fe Chamber Music Festival, Bach Aria Group, Carmel Bach Festival, and Boston Lyric Opera. Among the conductors with whom Ms. Colton has sung are Helmuth Rilling, Bernard Haitink, Sir Neville Marriner, Seiji Ozawa, John Nelson, Christopher Hogwood, Nicholas McGegan, Harry Bicket, Pinchas Zukerman, and Bruno Weil.

Kendra Colton is a graduate of Oberlin College where she currently teaches and the University of Cincinnati College-Conservatory of Music with Master of Music degrees in singing and piano. Ms. Colton's discography includes recordings for Koch, Chandos, Boston Records, and Stereophile labels. She also recorded two solo CD's – *Le Charme*, a collection of French art songs and *He Brought Me Roses*, 25 Lieder by Joseph Marx. The opera, *Griffelkin*, by Lukas Foss features Ms. Colton singing

MELANIE SMITH-EMELIO

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

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

D'ANNA FORTUNATO

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

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

ROSE MARY HARBISON

Acclaimed violinist ROSE MARY HARBISON'S recent performances include Bach's *D minor Partita* (Boston), Harbison's *Crane Sightings* (Tanglewood), Schumann's *Violin Sonata No. 2* (Boston), Schoenberg's *Phantasy* (Los Angeles), Beethoven's *Violin Concerto* (Boston), and Harbison's *Songs of Solitude* (New York). Recent projects include her highly acclaimed recording of John Harbison's *Violin Concerto* (Koch International), and a recording of the Schoenberg *Violin Concerto*, with the Tanglewood Orchestra, soon to be released on Koch. Also available on recent CDs are her performance of Wolpe's *Piece in Two Parts*, and Harbison's *Fantasy Duo* (with Robert Levin). In recent seasons Ms. Harbison has performed the Brahms *Double Concerto* with cellist Andres Diaz, various works of Schubert on the Emmanuel Music Schubert Series, and jazz at the Charles Hotel in Cambridge. She was a founding member of Emmanuel Music, appears frequently on their chamber music series, and also served on the faculty of the Emmanuel Bach Institute at Tanglewood and SongFest. Present recording projects include a pair of Bach solo sonatas and a collection of violin chamber music by John Harbison (with Judith Gordon, Maja Gunji, and Michelle Zukovsky). Much of Ms. Harbison's present interest in advanced music and string techniques originated in her study with Rudolf Kolisch, former principal violinist with the Pro Arte Quartet in residence at the University of Wisconsin-Madison, with whom she later formed the Kolisch Ensemble. She has appeared at many festivals, including Tanglewood, Santa Fe, Yellow Barn, Berlin, and Aspen, where she performed a Cage-Copland-Feldman-Gershwin recital, and has appeared as soloist with the Oakland, Milwaukee, and Pittsburgh Symphonies. She also performed with the Los Angeles Philharmonic New Music Group in Vienna's historic Secession Museum. Harbison has taught at Brandeis University and MIT, and was a Scholar at the Radcliffe Institute and winner of an Ingram-Merrill Award. With John Harbison she is artistic co-director of the Token Creek Festival held in Wisconsin in August.

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.

Graham Johnson has accompanied such distinguished singers as Elly Ameling, Victoria de los Angeles, Arleen Auger, Dame Felicity Lott, Brigitte Fassbaender, Matthias Goerne, Tom Krause, Ann Murray, Felicity Palmer, Anthony Rolfe Johnson, Marjana Lipvsek, Jessye Norman, Lucia Popp, Dame Margaret Price, Christine Schäfer and Peter Schreier.

He has had a long and fruitful link with Ted Perry and Hyperion Records for whom he has devised and accompanied a set of complete Schubert Lieder on 37 discs, a milestone in the history of recording. A complete Schumann series is completed, and there is an ongoing French Song series where the complete songs of such composers as Chausson, Chabrier and Fauré are available. All these discs are issued with Graham Johnson's own programme notes which set new standards for CD annotations. Graham has also recorded for Sony, BMG, Harmonia Mundi, Forlane, EMI and DGG. Awards include the Gramophone solo vocal award in 1989 (with Dame Janet Baker), 1996 (*Die schone Müllerin* with Ian Bostridge), 1997 (for the inauguration of the Schumann series with Christine Schäfer) and 2001 (with Magdalena Kozena). He was The Royal Philharmonic Society's Instrumentalist of the Year in 1998; in June 2000 he was elected a member of the Royal Swedish Academy of Music. He is author of *The Songmakers' Almanac*; *Twenty years of recitals in London*, *The French Song Companion* for OUP (2000) and *The Vocal Music of Benjamin Britten* (Guildhall 2003). He was made an OBE in the 1994 Queen's Birthday Honours list and in 2002 he was created Chevalier in the *Ordre des Arts et Lettres* by the French Government. Graham Johnson has served on the SongFest faculty since 1999.

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, Montserrat Caballe and many others have invited him to share the stage in recitals on five continents.

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

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

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

MARK LAMANNA

MARK LAMANNA received *Classical Singer Magazine's* 2007 Stage Director of the Year Award in May 2007. A feature article about him appeared in the September issue of the magazine. He is currently directing *The Mikado* for the Intimate Opera Company. His directing credits include *Die Fledermaus* for the IOC; Musical Theater Under The Stars concerts and scenes programs for New Jersey Opera in Princeton, NJ (four seasons); *Dido and Aeneas* on the USC campus; *Candide* in Syracuse, NY; a recital of art songs at the Rorich Museum in New York City; an excerpt from a new opera, *The Truman Project*, presented at the Opera America National Conference; scenes programs at Cal State Long Beach and Cal State Bakersfield; and *A Bernstein Celebration* (featuring tenor Joseph Kaiser and soprano Anna Christy), co-created with conductor Brent McMunn for the Ridgefield Opera Company in CT.

In the Broadway production of Charles Strouse & Alan Jay Lerner's *Dance A Little Closer*, Mark understudied seven roles, was Len Cariou's personal dance captain for his musical numbers, and coached the understudies. He has performed in numerous musical theater productions regionally and off-broadway as an actor/singer. In NYC, he studied voice with Jim Carson and Lynne Vardaman; his extensive acting disciplines coalesced with Carol Fox Prescott at the T. Schreiber Studio. He studied modern jazz with Miguel Godreau, and was a scholarship student with both the Joffrey Ballet and New York City Ballet.

A born teacher with a rich and varied background in performance practices and disciplines, Mark also teaches "Acting Inside Music", working with young singers as well as established artists. In this work, Mark identifies physical and emotional habits that confine a performance, and helps singers to access their most open and connected selves. By keeping musical values in the forefront, and teaching appropriate dramatic techniques along the way, the result is skillful, precise performance, with direct emotional power.

PEGGY PEARSON

PEGGY PEARSON is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. Lloyd Schwartz, who received the 1994 Pulitzer Prize for Criticism, called her my favorite living oboist. Ms. Pearson gave her New York debut with soprano Dawn Upshaw in 1995, a program featuring the premier of John Harbison's *Chorale Cantata* which was written specifically for them. She has performed solo, chamber and orchestral music throughout the United States and abroad. A member of the Bach Aria Group, Ms. Pearson is also solo oboist with the Emmanuel Chamber Orchestra, an organization that has performed the complete cycle of sacred cantatas by J. S. Bach. According to Richard Dyer of the *Boston Globe*, Peggy Pearson has probably played more Bach than any other oboist of her generation; this is music she plays in a state of eloquent grace. Ms. Pearson is Artistic Director of, and oboist with the Winsor Music Chamber Series in Lexington, Massachusetts, a founding member of La Fenice, and principal oboe with the Boston Philharmonic. She has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra and the St. Paul Chamber Orchestra as principal oboist, the Chamber Music Society of Lincoln Center, and Music from Marlboro.

In addition to her freelance and chamber music activities, Peggy Pearson has been an active exponent of contemporary music. She was a Fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works, many of which were written specifically for her. She is featured on a recording of John Harbison's music entitled *First Light*, with Dawn Upshaw and Lorraine Hunt (Archetype Records). She has premiered and recorded *Oboe Quartet* by Fred Lerdahl (Bridge Records), *Quartet for Oboe and Strings* by Yehudi Wyner (Bridge Records), *Quartetto for oboe and strings* by Mario Davidovsky (Bridge Records), John Harbison's *Snow Country* (Archetype Records), Peter Child's *Sonatina* (CRI), and Ivan Tcherepnin's *Flores Musicales* (CRI). Ms. Pearson was a founding member of the Emmanuel Wind Quintet, an ensemble formed to study and perform the Schoenberg Wind Quintet, and winner of the Walter Naumburg Award in 1981. The Emmanuel Quintet collaborated with the Guild of Composers, and worked with other composers including Milton Babbitt, Mario Davidovsky, Gunther Schuller, John Harbison, Fred Lerdahl and John Heiss.

Peggy Pearson has studied with Mela Tenenbaum, Heinz Holliger, Fernand Gillet, Robert Bloom, Alfred Genovese, Ralph Gomberg, Laurence Thorstenberg and David Huston. She has been on the faculties at the The Tanglewood Music Center (Bach Institute), the Conservatory of Music (University of Cincinnati), Wellesley College, the Composers Conference at Wellesley College and the Longy School of Music. She is currently on the faculties at the Boston Conservatory, and MIT (Emerson Scholars Program). And this is her third summer teaching at SongFest.

KATHLEEN ROLAND-SILVERSTEIN

Soprano KATHLEEN ROLAND-SILVERSTEIN is a well-regarded soloist in the realms of both opera and orchestral music, and is a highly regarded performer of the music of Verdi and Wagner as well as that of the contemporary giants of 20th and 21st century music. A featured singer with many music festivals, including the Santa Fe Chamber Music Festival, the Britten-Pears Institute and the Tanglewood Music Festival, the singer has performed with many notable conductors, including James Conlon (with whom she made her recent Disney Hall debut), Kent Nagano, Reinbert de Leeuw, James Mauceri (in her recent Hollywood Bowl debut) and Oliver Knussen. Ms. Roland has been a frequent featured soloist with the Grammy award-winning Southwest Chamber Music Society of Los Angeles, with whom she has garnered high praise for her performance of 20th and 21st century music. She has sung many times, to critical acclaim, with Long Beach Opera and Pacific Serenades Chamber Music. Recent performances include concerts of the music of Hugo Wolf and Kurt Weill with the Santa Fe Chamber Music Festival, the role of Wellgunde with the Los Angeles Philharmonic at the Hollywood Bowl, Pacific Serenades at the Los Angeles Getty Museum, performances with the San Francisco Contemporary Music Players, and the premiere in Los Angeles of Kurt Weill's *The Eternal Road* with the Los Angeles Jewish Symphony. She has appeared as soloist many times on the Los Angeles County Museum *Sundays at Four*, as well as on the Los Angeles Philharmonic Green Umbrella concert series. Since making her professional debut with San Francisco Opera as the Countess Ceprano in *Rigoletto*, she has gone on to sing the roles of Rosalinda in *Die Fledermaus* and Giulietta in *Tales of Hoffmann*. She performs concerts regularly under the auspices of Los Angeles Opera, featuring the roles of Abigaille, Aida, Desdemona, Marguerite (La Damnation de Faust), the Dyer's Wife, Ariadne, and Vanessa.

Ms. Roland was awarded an American-Scandinavian Foundation grant in 2001, which made possible a stay in Stockholm as a guest artist and teacher at the Stockholm Royal College of Music, performing concerts of both American and Swedish contemporary music. She was awarded a highly prestigious Fulbright scholarship to Sweden in 2007, enabling to her to continue work on an anthology of Swedish song for English speakers. Ms. Roland can be heard on the fmusic/Oxford University Press recording of American composer Libby Larsen's music, *Licorice Stick*, recorded with the composer in Stockholm, and is also featured on the recording, "Aura" recently released this year with Southwest Chamber Music. She was chosen by eminent American composer Thomas Pasatieri to sing the premiere of his new song cycle, *A Rustling of Angels*, with the West Hollywood Orchestra. International appearances include a recent tour with Southwest Chamber Music in Southeast Asia, featuring the music of Grawemeyer award winning composer Chinariy Ung, and at the Tonhalle in Dusseldorf with conductor Robert Platz and mdi ensemble milano.

PAUL SPERRY

American lyric tenor PAUL SPERRY is that rarity in today's musical world: a singer dedicated to preserving the song recital. Though his experience in opera extends from Monteverdi through Stockhausen, he continues to devote much of his time to the programming and performance of songs from every country and every period of music.

Born in Chicago, Mr. Sperry started piano lessons at age five, graduated from Harvard College and continued his studies at the Sorbonne in Paris. He worked extensively with such masters of art-song interpretation as Pierre Bernac, Jennie Tourel and Paul Ulanowsky and studied acting with Stella Adler. This combination of liberal arts education, supreme musicianship and dramatic flair contribute to what *The New York Times* called "one of today's leading song recitalists." Sperry's extraordinarily wide repertory includes songs, chamber works and oratorios in fifteen languages, and includes more than fifty works that have been written for him by many of today's leading composers both European and American—among them Beaser, Bolcom, Cipullo, Druckman, Hagen, Hundley, Larsen, Musto, Paulus, Rands, Talma, Henze, Stockhausen, and Maderna.

Among his recordings are five CDs of American songs for Albany Records, Bernard Rands' "Canti del Sole" which won the Pulitzer Prize in 1984 for CRI, and the complete songs of Ives which he recorded with three other singers for Albany Records. Zephyr Records has issued four with pianist Ian Hobson, "Les chemins de l'amour," songs of Poulenc; "Great Composers Love Folksongs Too;" Schubert's "Winterreise;" and "Byways of French Song," a two CD box exploring lesser known French repertoire. Mr. Sperry has edited numerous collections of American songs for G. Schirmer, Peer-Southern, Carl Fischer and Dover Publications and his book "American Encores" has been released by the Oxford University Press in 2002.

From 1984-2007 he taught 19th and 20th century song repertory and performance at the Juilliard School, and created there what may have been the country's first full-year course in American song. He also teaches courses in song at the Manhattan School of Music in New York and at Brooklyn College Conservatory of Music. He served on the faculty of the Aspen Music Festival and School from 1978-2002, founded the Vocal Program at the Pacific Music Festival in Sapporo, Japan, and served as its director from 1991 to 1997. In 1987 he became the Director of Joy In Singing, an organization dedicated to helping young singers, American composers and the art song. He has happily taught master classes all across the country. He lives in New York City with his wife, sculptor Ann Sperry; they have three children. This is Paul Sperry's first summer a teaching at SongFest

KRISTOF VAN GRYSPEER

KRISTOF VAN GRYSPEER, a native of Belgium, is emerging as a thrilling talent in the conducting world. The Orange County Register recently hailed him as "gifted and stylistically impeccable." With a strong background and knowledge of the vocal repertoire Van Gryspeer is Music Director and conductor of several operatic organizations, such as the Intimate Opera Company, SongFest's Young Artist opera program and Angels Vocal Arts Center, which organizes workshops with Italian tenor legend Carlo Bergonzi.

Van Gryspeer most recently conducted the critically-acclaimed Intimate Opera Company productions of *Die Fledermaus*, *The Abduction from the Seraglio* and *The Mikado*. He also directed *Hansel and Gretel* and *Amahl and the Night Visitors* and will be conducting *La Traviata* later this season.

As assistant conductor at Opera Pacific Van Gryspeer currently assists John DeMain and Edoardo Muller in the productions of *L'Elisir d'Amore*, *La Boheme*, *The Magic Flute* and *Susannah*.

In 2005, the Baltimore Opera appointed Van Gryspeer as Music Director for their Young Artist program, where he conducted *L'Elisir d'Amore*. The Bakersfield Symphony engaged him as Music Director for their operatic concerts, such as *Fidelio*, highlights of *Le Nozze di Figaro* and *Carmen*. In 2003, named acting Music Director of the USC Opera, he prepared and conducted *The Magic Flute*, *The Impresario*, *Gianni Schicchi* and *Così fan Tutte*.

Van Gryspeer served as chorus master and associate conductor for *Volo di Notte*, *Il Tabarro*, *Jenufa*, *La Pêrichole* and *Trois Opéras Minutes* at the Long Beach Opera. In 2003 he returned as guest conductor and premiered Nicholas Chase's *Twenty-two (Taker of the Total Chance)*. Last year he was assistant conductor for their *Ring* production.

As Music Director of the Belgian Royal Choir *De Mandelgalm* and founder of his own orchestra *Arte Nobile*, Van Gryspeer conducted Haydn's *The Creation* among others. Van Gryspeer served as chorus master at the Aspen Opera Center and also participated in the Tanglewood Music Center Vocal Program, where he coached Ligeti's *Grand Macabre*. He was on staff at the California Conducting Workshop where he taught vocal coaching.

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

MARY BETH WOODRUFF

MARY BETH WOODRUFF is a graduate of the Massachusetts Institute of Technology (B.S. Chemistry, B.S. Music), and Carnegie Mellon School of Music (M.M. Violin Performance). She has received grants from the Esperia Foundation, the Music Club of Boston and has been a prize winner in the Fischhoff International Chamber Music Competition, the *Downbeat Magazine* Chamber Music Competition, and the Santa Barbara Chamber Orchestra Concerto Competition. In Boston, she was a member of the Emmanuel Music Bach Cantata Players, the Boston Philharmonic, and the M.I.T. Chamber Music Society. She has been co-concertmaster of both the Interlochen Arts Academy Orchestra and the Jerusalem International Symphony Orchestra. Four 6 years, she was a member of the music faculty at Biola University in Los Angeles where she was Head of Chamber Music Studies and taught both violin and viola. In 2002, she led a group of string players in a chamber music concert tour of China which included performances in universities and churches throughout the country. Recent performances have included the West Coast premiere of Ivan Denisov's arrangement of 5 Paganini Caprices for Solo. Currently, she teaches privately in Santa Barbara and is Assistant Concertmaster of the Santa Barbara Opera Orchestra.

Awet Andemicael

Soprano



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Following performances of Handel's *Messiah* with Handel & Haydn Society, the Boston Herald praised soprano Awet Andemicael's ethereal artistry, noting that "her voice is light, airy, lyric and full of musical energy," and further exclaimed that "Andemicael is a singer to watch." Further acclaim has followed her performances this season, including a reprise of

her sought-after interpretation of El Trujamán in de Falla's *El Retablo de Maese Pedro* with the San Francisco Symphony under Mo. Charles Dutoit, and a debut in the role of Isabella in Eichberg's *The Doctor of Alcantara* at Strathmore Hall. Previously, she has sung *El Retablo de Maese Pedro* with the Los Angeles Philharmonic under Mo. Esa-Pekka Salonen; with the Boston Symphony, Pittsburgh Symphony and at Tanglewood under Mo. Frühbeck de Burgos; and at the Brooklyn Academy of Music and the Kennedy Center in Washington, D.C. under Mo. Angel Gil-Ordóñez. Other recent performances include *Messiah* at Carnegie Hall under Mo. John Rutter, and with the Nashville and Jacksonville Symphonies; Bach's *Mass in B Minor* at the Aldeburgh Festival under Mo. Masaaki Suzuki; Clara in *Porgy and Bess* with Tulsa Opera; and Haydn's *Lord Nelson Mass* and *Nanetta* in *Falstaff* at France's Festival Lyrique-en-Mer.

Andemicael has toured several times with the Los Angeles Opera, premiering roles in three operas commissioned by the company for performance in schools. Other ensembles with which she has sung include the Kammeroper Schloss Rheinsberg, Lyric Opera San Diego,

Milwaukee Symphony, Post-Classical Ensemble, Tafelmusik Baroque Summer Institute Orchestra, Harvard Baroque Orchestra, Harvard Bach Society Orchestra, Harvard University Choir and Youth Pro Musica in Massachusetts. An enthusiastic chamber musician, she has performed in recital in New York, Connecticut, Massachusetts, Illinois and Southern California, in repertoire ranging from Baroque masterpieces to world premieres. Highlights include a shared recital of American songs at the Lincoln Center Library, sponsored by Joy in Singing; Los Angeles recitals sponsored by African Americans for Los Angeles Opera; chamber music performances at the Ravinia Festival and the Vancouver and Boston Early Music Fringe Festivals; and performances of Harbison's *Chorale Cantata* and other chamber works at Harvard University. Her discography includes a recording of ragtime music with the Paragon Ragtime Orchestra and a world premiere recording of Lotti's *Mass for Three Choirs* with the Harvard University Choir.

She has won several national and regional awards, including being named the San Diego District winner and a Regional Finalist in the Metropolitan Opera National Council Auditions and Second Prize Winner of the Oratorio Society of New York Solo Competition at Carnegie Hall.

Awet received an MFA in music from the University of California, Irvine, after earning a bachelor's degree in Economics and Music from Harvard University. At UC Irvine, she worked with Rosemary Hyler-Ritter, who was a deeply inspirational teacher and mentor. "I think Rosemary is the first person to get me really excited about song repertoire, and the tremendous way in which songs invite us to explore 'a world in a grain of sand.'" Through Hyler-Ritter, she became acquainted with Songfest, and attended the program in 1998 and 2001.

"My experience at Songfest was clearly pivotal. The faculty, including Mr. Katz and Mr. Johnson, introduced me to new vistas of possibility, and challenged me to aim for a higher standard and richer nuance of interpretation. In addition, I experienced the brilliant synergy of collaboration with my musical colleagues and gained a great deal from witnessing their progress. At the time, I had immense enthusiasm and lofty intentions, but lacked many of the skills needed to implement all of what I learned. Over the years, however, those lessons have continually informed my process of music-making, as my memory feeds me wonderful morsels from those summers. Still much progress to be made, and I am eager to return to Songfest for fresh inspiration for the journey ahead. I suspect that there are even more treasures to be found in this wonderful place." —Awet Andemicael

The Singers

NEIL ARONOFF, *baritone*

Hometown: Montreal, QC

Education: BM, MM, McGill University

Upcoming: Musiklehrer/Harlequin (*Ariadne auf Naxos*), Toronto Summer Music Academy & Festival; Canadian Opera Company Chorus (*War and Peace*)

SARAH ELIZABETH BACH, *soprano*

Hometown: Falmouth, MA

Education: MM in Voice, The Longy School of Music (current); BM in Voice Performance, University of Massachusetts at Dartmouth
Awards: Regional Finalist, NATSAA (2008); Semi-Finalist, Boston NATS Chapter Song Festival (2008)

Upcoming: Cather Foundation (*Red Cloud, Nebraska*); *Midweek Music at St. John's Bowdoin Street* near the State House (Boston, Massachusetts); *Music and Musings "At the Meetinghouse"* at the historic 1717 West Parish Meetinghouse (West Barnstable, Massachusetts); *West Parish Organ Recital Series* (West Barnstable, Massachusetts), Cambridge, Massachusetts; Charleston, West Virginia; Nova Scotia and New Brunswick, Canada

MEGAN BERTI, *mezzo-Soprano*

Hometown: Moraga, CA

Education: BM, California State University Long Beach (current)
Awards: CMEA Command Performance (2004); first place, Orinda Arts Council Scholarship (2005); recipient, Fine Arts Affiliates Scholarship (2006); CSU Long Beach Choral Award (2006, 2007); recipient, Dramatic Allied Arts Guild Scholarship (2007); Presser Scholarship Award (2008)
Upcoming: International Lyric Academy of Rome (July 2008)

VICTORIA BROWERS, *soprano*

Hometown: Mason, MI

Education: MM in Vocal Performance, Westminster Choir College (2005); BM, Ohio Wesleyan University (2003)
Awards: Honorable Mention, Kennet Square Symphony Competition (2008); Semi-Finalist, Orpheus National Competition (2008); Semi-Finalist, Long Island Masterworks Competition (2008), Winner, NJ NATSAA Competition (2006); 1st-Runner Up, Eastern Region NATSAA Competition
Roles: Marzelline (*Fidelio*), Empire Opera; Susanna (*Le Nozze di Figaro*), Martina Arroyo Foundation; Gretel (Hansel and Gretel), Westminster Opera; Norina (*Don Pasquale*), Ohio Wesleyan Opera.

RACHEL CALLOWAY, *mezzo-Soprano*

Hometown: Philadelphia, PA

Education: BM, The Juilliard School, 2004; MM, Manhattan School of Music, 2006

Performance Highlights: World Premier of "New Andean Songs" by Gabriela Frank with Los Angeles Philharmonic New Music Group, Walt Disney Concert Hall 2008; Glimmerglass Young American Artist Program 2007, Pierrot Lunaire at Alice Tully Hall, Columbia University, The Juilliard School, Ravel's *Sheherazade* with George Manahan, performances with Glimmerglass Opera, Tulsa Opera, Gotham Chamber Opera, Central City Opera
Awards: US Presidential Scholar in the Arts, Central City Opera Young Artist Award, winner Eisenberg-Fried concerto competition
Upcoming: Lisetta (*Il Mondo della Luna*) with Gotham Chamber Opera (NYC), Bang on a Can Festival

SAMUEL COOK, *Associate Professor of Music/Artist in Residence at Abilene Christian University.*

Hometown: Abilene, TX

Education: BM, The Peabody Music Conservatory of The Johns Hopkins University; MM, Indiana University School of Music & The Bel Canto Institute, Busetto, Italy

Awards: 1st Prize Francisco Viñas Voice Competition & Plácido Domingo best tenor award, Barcelona, Spain; 1st Prize, Francisco Andrade Voice Competition, Porto, Portugal; 2nd Prize Zonta Voice Competition, Naples, Italy; 3rd Prize Munich International Voice Competition, Munich, Germany

Upcoming: Solo recital, Duke University Durham, NC, Solo recital, Salzburg, Austria; Don Jose (*Carmen*) Abilene Opera Association

KATHARINE DAIN, *soprano*

Hometown: Chapel Hill, NC

Education: MM: Mannes College of Music (current), MM: Guildhall School of Music and Drama, BA: Harvard College

Awards: Bev Sellers Memorial Scholarship (2007); Mannes College Merit Scholarship (2006-08); John Knowles Paine Fellowship (2004)
Recent activities: Appearances with the Mark Morris Dance Group (2nd Woman, *Dido and Aeneas*) and the New York City Ballet (Stravinsky, *Les Noces*); performances in Carnegie Hall (Weill Hall, Zankel Hall) and Lincoln Center (Bruno Walter Auditorium, New York State Theater); premieres of works by Stockhausen and Gervasoni; Marilyn Horne Foundation masterclass with Dawn Upshaw; performances with period ensembles Rebel Baroque Orchestra and Callisto Ascending; Schoenberg, Pierrot Lunaire.

JOSEPH DESOTA, *tenor*

Hometown: Portland, OR

Education: Bachelors Degree- Pepperdine University; Masters Degree-University of Miami (Will begin fall of 2008)

Teachers: Henry Price, Louise Lofquist, John Duykers (fall 2008)
Repertoire Performed: Samuel Parris (*The Crucible*), Tenor Soloist (*Requiem*-Mozart), Don Basilio/ Don Curzio (*Le Nozze di Figaro*), Monostatos (*Die Zauberflöte*), Friar (*Don Carlo*), Jesu (*Schutz-Dei sieben Worte Jesu Christi am Kreuz*), Des Grieux (*Manon-scenes*), Tamino (*Die Zauberflöte-scenes*), Spärlich (*Die lustigen Weiber von Windsor-scenes*).

PAULA DOWNES, *soprano*

Hometown: Birmingham, UK

Education: Opera Diploma, London University, UK; MA in Music with Choral Scholarship, Trinity College, Cambridge University, UK
Oratorio Soloist: Providence Singers; Newport Baroque; Masterworks Chorale; Chorus Pro Musica; Central England Ensemble, UK; Ilford Choral Society, UK; North Camden Chorus, UK

Opera Roles: Opera East Productions, UK; Thomas Hardy Society, UK; Abbey Opera, UK

Recitals: National Portrait Gallery, London, UK; King's Chapel Boston; Harvard University; MIT Chapel

Choral work: The Sixteen; Emmanuel Music; Handel and Haydn Society; Philharmonia Voices

HAYDEN EBERHART, *soprano*

Hometown: Dallas, TX

Education: MM, University of Southern California (current); BA: Pomona College

The Singers

LAUREN EDWARDS, mezzo-Soprano

Hometown: Sierra Madre, CA

Education: Bachelor of Arts in Vocal Performance, Arizona State University, (current)

Awards: First Place Winner in the Senior Undergraduate category for Central-Northern AZ Chapter NATS (2008), California Arts Scholar for Composition/Audio Engineering at California State Summer School for the Arts (2003), California Arts Scholar for Vocal Performance at California State Summer School for the Arts (2002)

Full Roles: Nireno (*Giulio Cesare in Egitto*) 2008

Partial Roles: Hansel (*Hansel und Gretel*, Act 1 and 2), Cherubino (*Le Nozze di Figaro*)

ANDREW FUCHS, tenor

Hometown: Kansas City, MO

Education: MM, SUNY Stony Brook (current); BM, The University of Kansas (2003)

Awards: Rislov Foundation Grant (2007); 2nd Place, Topeka Opera Society Auditions (2006)

Recent Performances: Lorenzo (*I Capuleti ed i Montecchi*), Vicar Gedge (*Albert Herring*), Bob (*The Old Maid and the Thief*), Will Parker (*Oklahoma!*), Spalanzani (*The Tales of Hoffmann*), Mr. Gobineau (*The Medium*), First Sailor (*Dido and Aeneas*), Copland's *Old American Songs* (First Set), Britten's *Songs from the Chinese*

HANNAH FUERST, soprano

Hometown: Southington, CT

Education: BM, Manhattan School of Music (2008); OperaWorks (2007); Bel Canto Institute (2006, 2007)

Roles Performed: Spirit (*Dido and Aeneas*), scenes: Servilia (*La Clemenza di Tito*), Josephine (*HMS Pinafore*), Luisa (*The Fantasticks*), Giannetta (*L'Elisir d'Amore*), 2nd lady, 2nd Knave (*Die Zauberflöte*), Morgan (*Incanted*; MSM Discover Opera! original show)

Upcoming: Aspen Opera Theater Center (2008); MM, Manhattan School of Music

JOHN KAPUSTA, baritone

Hometown: Wappingers Falls, NY

Education: Harvard/New England Conservatory AB/MM dual-degree program, student of Patricia Misslin

Recent Performances: F. Poulenc's *Chansons Gaillardes* at the Kennedy Center for the Conservatory Project (2008); guest artist in recital with Natasha Brofsky, cello, Jordan Hall (2008); winner, Harvard-Radcliffe Orchestra concerto competition, performance of Mahler's *Lieder eines fahrenden Gesellen* (2008); excerpts from Fauré's *La Bonne Chanson* with the Ying Quartet, Harvard College (2008); Guglielmo (cover) in *Così fan Tutte* at Aspen Opera Theater Center (2007); Guglielmo in *Così fan Tutte* (2008) and Figaro in *The Marriage of Figaro* (2007), Harvard College.

Summer: Aspen Opera Theater Center, (2008, 2007); Chautauqua Voice Program (2005); Aspen Music Festival Art Song and Vocal Chamber Music Program (2004).

HEATHER KARWOWSKI, soprano

Hometown: Hanford, CA

Education: MM, Boston University; BM, Biola University

Awards: Boston University Music Scholarship (2006-08); Western Regional semi-Finalist, Metropolitan National Council Auditions (2006); First Prize, American Educators of Italian Origin Unite (2006); Grand and First Prize, Fresno Opera League Scholarship Competition (2005-06);

Roles: La Princesse (*Les Lenfant et les Sortilèges*); First Lady (*The Magic Flute*); Gretel (*Hansel and Gretel*); Lady with a Hand Mirror (cover) (*Postcard From Morocco*); Carrie, (*Carousel*)

SHANNON KAUBLE, soprano

Hometown: Cerritos, CA

Education: MM, California State University, Fullerton (current); BM, University of Southern California Thornton School of Music

Awards: Winner, Second Place, NATSAA Competition, Preliminary Round (2008); Recipient, California State University, Fullerton-Graduate Equity Fellowship (2007-2008); Winner, California State University, Fullerton-Music Associates Competition, Vocal Division-1st place (2007)

Concerts: Soloist, Pacific Symphony Youth Concert (2006)

Upcoming: OperaWorks 4-Week Summer Intensive Program (2008)

STEPHEN LANCASTER, baritone

Hometown: St. Thomas, Ontario

Education: DMA, University of Michigan; MM, University of Notre Dame; BMus: Moody Bible Institute

Awards: School of Music Fellowship (2005-2008), Finalist in Grand Concours de Chant (2008), Finalist in Harold Haugh Vocal Competition (2006), Kathryn List Birthday Scholarship (2006), Notre Dame Graduate Scholarship (2003-2005)

Recent Activities: Appearances with the Motor City Lyric Opera, Great Lakes Lyric Opera, Arbor Opera Theater, and University of Michigan Opera Theater; performance with the South Bend Symphony (Haydn's *Lord Nelson Mass*); Guest recital and masterclass at Henderson State University; Dissertation recital with Martin Katz (University of Michigan)

JAZIMINA MACNEIL, mezzo-Soprano

Hometown: Lincoln, MA

Education: MM, Manhattan School of Music (current); BM, The Manhattan School of Music

Opera performance: Bianca (*The Rape of Lucretia*); Nursemaid (Street Scene); Toy Shopkeeper (*Griffelkin*); Carmen (*Carmen*); Hansel (*Hansel und Gretel*); Dorabella (*Così Fan Tutte*); Cherubino (*Le Nozze di Figaro*)

Awards: Mae Zenke Orvis Opera Scholarship, MSM (2007-8); Merit Scholarship MSM (2003-7); Winner, Leopoldskron Competition, Salzburg, Austria (2005)

Upcoming: Participant at the Franz Schubert Institut in Baden Bei Wien, Austria

The Singers

STEPHEN NG, *tenor*

Hometown: Hong Kong

Position: Associate Professor of Voice, Stetson University, DeLand FL (current)

Education: DM, Indiana University; MM, New England Conservatory of Music; BA, The Chinese University of Hong Kong

Festivals: Vocal Fellow, Tanglewood Music Center (2007); Lucerne Festival Academy (2006); Guest Artist, Amherst Early Music Festival (2006); Festival Internacional Cervantino, Guanajuato, Mexico (2003); Virginia Best Adams Fellow, Carmel Bach Festival (2001); Fellow, Aspen Music Festival and School (1997)

Recording: *Leoš Janáček: The Diary of One Who Vanished*, Clear Note Publications (2007)

Recent Appearance: Soloist, *Cantatas 31 & 182*, Bach Choir of Bethlehem; Handel's *Messiah*, Beijing Central Conservatory of Music; Schubert's *Die schöne Müllerin*, Florida Gulf Coast University Recital Series

Upcoming: Recital of contemporary vocal music, Berkley College of Music; Evangelist, Bach's *St. John Passion*, Bach Festival of Central Florida

ADRIENNE PARDEE, *mezzo-soprano*

Hometown: Los Angeles, California

Education: MM, The Manhattan School of Music; BM & BA, Northwestern University.

Upcoming: Operaworks 2008 Accelerated Advanced Singer Program

MIKE SCARBOROUGH, *baritone*

Professor, Abilene Christian University

Hometown: Abilene, Texas

HAE JIN SONG, *soprano*

Hometown: Seoul, South Korea

Education: Doctor of Musical Arts, University of Illinois (Current); MM, The Hartt School of Music; BM, Ewha Womans University Seoul Korea

Awards: Final list concerto competition at University of Illinois (2008), Full scholarship University of Illinois, Best Performer Scholarship: The Hartt school.

HYUNJU SONG, *soprano*

Hometown: Seoul, Korea

Education: DMA, Stony Brook University (current); MM and Professional diploma, Manhattan School of Music; BM, Ewha Womans University, Korea

Awards: Winner, German Lieder Society Competition, first prize winner from William Garrison Competition (piano and voice duo), Best interpretation Award from Baltimore Washington chapter of the American Liszt Society and the fellowship award from New Triad for Collaborate Arts. Gift aid scholarship and President scholarship from Manhattan school of Music.

JILLIAN STOUT, *soprano*

Hometown: Fresno, CA

Education: BA, Music. Pepperdine University.

Awards: Winner, National Association of Teachers of Singing, NATS(2008); Recipient, Music Scholarship Award, Pepperdine University (2005-2008); Talent Winner, Miss Northern California Regional, Miss America Organization (2008)

Upcoming: Graduate School Applications/Auditions (2008-2009)

TYLER THOMPSON, *baritone*

Hometown: Buena Park, CA

Education: MM, California State University Fullerton; BM, Biola University

Awards: 1st Place Winner NATS-LA Apprentice Division (2005); 2nd Place Winner NATS-LA Career Division (2007)

Upcoming: Touring performances of *Sutter Creek*, a new song cycle for Baritone and Piano by composer Robert Denham.

RACHEL TRAUGHBER, *soprano*

Hometown: Eden Prairie, MN

Education: MM, Boston University; BA, *cum laude* St. Olaf College

Awards: Finalist, Schubert Club scholarship competition 2003, 2nd place, NATS MN chapter 2004, 3rd place, NATS MN chapter 2002

NATHAN TROUP, *baritone*

Hometown: Selisgrove, Pennsylvania

Education: MM, Boston University; BM, Susquehanna University



Apprentice

MEGAN AYLWARD, *soprano*

Hometown: Cincinnati, OH

Education: BM, University of Cincinnati- Conservatory of Music

Awards: Overture Award Winner (2004); 1st Prize NATS Competition (2004); Finalist in Dayton Opera Guild Competition

Past Roles: First Lady (*Die Zauberflöte*); Mrs. Hamm, Britten's (*Noye's Fludde*); The Bat (*Lenfant et les sortilèges*); Ore 4 (*LEgisto*)

MARISSA BLOOM, *soprano*

Hometown: Atascadero, CA

Education: BM, University of Southern California

Awards: 1st Place, Pacific Repertory Opera Company Scholarship Competition, San Luis Obispo, CA (2007); 2nd Place, Intimate Opera Company Vocal Competition, Pasadena, CA (2007); Phi

Kappa Lambda National Music Honor Society; Eta Chapter, USC Thornton School of Music (2007)

KAITLIN BUNKER, *mezzo-soprano*

Hometown: Fresno, CA

Education: BA, Point Loma Nazarene University (current).

Roles: University Productions: Katisha (*The Mikado*); Mother (*Amahl and the Night Visitors*)

Workshops: San Diego Opera Intensive Workshop (Summer 2007)

Highlights: Kaitlin is new to the world of singing as a career, only having studied classically for 2 years with her voice coach, J. Craig Johnson. At Point Loma, she performs in Opera productions and scenes and also performs with the jazz band as their singer.

JACKIE HAYES, *contralto*

Hometown: Milton, WA

Education: BA, Point Loma Nazarene University (current)

Awards: NATS Finalist (2007, 2008); Brad Garvin Scholarship (2007)

SUSAN HECHT, *coloratura soprano*

Hometown: Miami, FL

Education: BM in Vocal Performance, Florida Atlantic University

Highlights: European Tour with the Czech Symphony Orchestra, of Carl Orff's (*Carmina Burana*) in Austria, Hungary, Czech Republic (2000); "Haydn Festival" in Eisenstadt, Austria, hosted by Scripps College (2002); Featured vocalist for LA premiere of O.F. Echeverry's series of compositions *The Chanted Mysteries of the Holy Rosary* (Aug, 2007; Oct, 2007; Feb, 2008; May, 2008) Awards: Multiple time winner of the Dorothy F. Schmidt Music Scholarship (1998 – 2001)

CABIRIA JACOBSEN, *mezzo-soprano*

Hometown: Brooklyn, NY

Education: BM, Voice, Northwestern University; BA Drama, Northwestern University

Awards: Recipient, John L. Styan Prize for Critical Writing on Performance

Upcoming: Alto Soloist (Mozart *Requiem*) New World Chorale and Lexington Symphony Orchestra; Amazing Things Cabaret

ALEXANDRA KALINOWSKI, *soprano*

Hometown: Pacific Palisades, CA

Education: Harvard-Westlake School, Boston University (current)

Highlights: Alexandra is in her 3rd year of undergraduate studies in classical voice performance and is also a classical pianist. In addition to classical music, she sings jazz, rock, and folk music.

MELLISA KIM, *soprano*

Hometown: Diamond Bar, CA

Education: BA in Music, University of California, San Diego; UC EAP, Royal Holloway, University of London.

Previous: First Lady (*Die Zauberflöte*), UCSD Chamber Opera; chorus (*Fidelio*), Celestial Opera Company; chorus (*The Mikado*); Intimate Opera Company

MIN SANG KIM, *countertenor*

Hometown: Daegu, South Korea

Education: BM, New England Conservatory (current); The Juilliard School pre-college, Academie Internationale d'Ete de Nice

Teacher: Lorraine Nubar

Major Performances: Mozart's *Requiem* as Alto Solo in First Church of Boston; Opera scenes in Juilliard pre-college, Nero (*L'incoronazione di Poppea*); Sesto (*Guilio Cesare*); Rinaldo (*Rinaldo*); Sorceress (*Dido and Aeneas*) Juilliard pre-college Opera; Solo Recitals in Daegu Art Center, Juilliard Morse Hall; Benefit Concert in Lincoln Center
Major Awards: Third Prize, Audience Prize, Special Prize, Osaka International Music Competition (2007); Recipient, New England Conservatory Merit Scholarships (2006-2008); Recipient, Juilliard pre-college Merit Scholarships (2005, 2006); Grand Prize Winner, Korea National Music Association Music Competition (2005)

YEONJI KIM, *soprano*

Hometown: Seoul, Korea

Education: BM, Manhattan school of Music (current); graduated Seoul Arts High School.

Activities: Participated in 2006 Yewool Summer Voice Camp

JESSALYN KINNEY, *soprano*

Hometown: Toronto, ON

Education: BM, University of Western Ontario (current); Graduate of Unionville High School Vocal Arts Program

Awards: Finalist and Bursary Winner for Opera, York Celebration of the Arts (2006); Honours Award for most promising musician MusicFest (2005)

Upcoming: UW Opera

LINDSEY McLENNAN, *soprano*

Hometown: San Rafael, CA

Education: BM, University of Southern California (current)

Performance Experience: USC Chamber Choir (3rd year member); USC Chamber Opera (student-composed and contemporary opera scenes); Helena (*Midsummer Night's Dream*) USC Opera

Upcoming: 2008 AIMS in Graz participant

AMANDA MEIER, *soprano*

Hometown: Omaha, NE

Education: BM, Boston University (current)

FOTINA NAUMENKO, *soprano*

Hometown: Rochester, NY

Education: BM Eastman School of Music (current)

Awards: Friends of Eastman Opera Student Opportunity Award; George Eastman Grant; Howard Hanson Scholarship.

Apprentice

NATALIA OLINETCHOUK, soprano

Hometown: Lutsk, Ukraine

Education: MM, Wichita State University (current); BM, Missouri State University (2006)

Previous Roles: Princess (*Lenfant et les sortilèges*); Micaëla (*Carmen*); Nella (*Gianni Schicchi*); Geraldine (*A Hand of Bridge*); Blanche de la Force (*Dialogues des carmélites*); Irene (*Tamerlano*)

BARRETT RADZIUN, tenor

Hometown: Cambridge, MN

Education: BM, Northwestern College (current)

Awards: The 2007 Oliver Mogck Outstanding Male Vocalist Scholarship Recipient, The 2008 Oliver Mogck Outstanding Male Vocalist Scholarship Recipient; 2007 NATS (Minnesota Chapter) Semi-Finalist

Recently: Created the role of The Unnamed Relative in the world premier of *Ruth the Opera* (Northwestern College Opera Theater) by Barbara J. Rogers (April 2008); Northwestern College Varsity Men's Chorus tour featured solo pianist (April 2008)

RACHEL ROSENBERG, soprano

Hometown: Annandale, VA

Education: Case Western Reserve University B.A. Vocal Performance and Theater

Upcoming: Participant in the Daniel Ferro Vocal Program

SARA SCHABUS, soprano

Hometown: Toronto, ON

Schooling: BMUS, University of Western Ontario (current)

Awards: Jenny Isford Memorial Award, Sweet Adelines Award for Outstanding Vocal Achievement

Experience: Royal Conservatory of Music: Young Artists Performance Academy (2006-7) – opera excerpts, chamber music; University of Western Ontario: Street Scene; Songfest Young Artists Programme (2007); Canadian Children's Opera Chorus: *A Midwinter Night's Dream*, *The Hobbit*, *A Dickens of a Christmas*, performances with the Toronto Symphony Orchestra; Canadian Opera.

Upcoming: Athamas (Semele) Summer Opera Lyric Theatre – Toronto

SARAH SHAFER, soprano

Hometown: State College, PA

Education: The Curtis Institute of Music, BM (current)

Awards: Music Teacher's National Association Eastern Division Young Artist Winner (2008), Pennsylvania Music Teacher's Association Young Artist Competition Winner (2007),

National Foundation for the Advancement of the Arts 2006 Level I Winner, Alleghany Mountain Chapter NATS Division I, 1st Place Winner (2005)

Upcoming: Roles for Curtis Opera Theater (2008-2009)

KRYSTIN SKIDMORE, mezzo-soprano

Hometown: San Jose, CA

Education: Foothill College (current); Freshman year at Rice University's Shepherd School of Music; Los Altos High School

Past Instructors: Kathleen Kaun, Mark Andrew Shaull

Performance Experience: Recitals with Shepherd School of Music; three international tours with Los Altos High School Main Street Singers; performances with various theaters (Sunnyvale Community Players, Actor's Theatre Center, Foothill College)

JENNIFER STRIDH, soprano

Hometown: Costa Mesa, CA

Education: BM, Chicago College of Performing Arts (current)

Activities: American Song Quintet (2006); Junior Chamber Series (2006); Chicago College of Performing Arts Women's Choir (2007-present)

Opera Scenes: Governess (*Turn of the Screw*); Laetitia (*Old Maid and the Thief*); Pamina (*Die Zauberflöte*); Dinah (*Trouble in Tahiti*), Anna (Loreley)

Awards: Young Singer of the Year (2006), University of California, Irvine; Orange County High School of the Arts Opera Conservatory Student of the Year (2006); Achievement Award at the Orange County Performing Arts Center, Gold Medal Winner in the 2006/2007 NAATS Mozart Competition

Recent Performance: Beethoven's *9th Symphony* conducted by Jane Glover (chorus)

JULIANA SWANSON, soprano

Hometown: Long Beach, CA

Education: MM, California State University, Fullerton (current); BM, Northwestern University (2005)

Recent Roles: Mabel (*The Pirates of Penzance*), Theatrical Arts International (2008); Chorus (*The Mikado*), *The Intimate Opera* (2008); Mabel (*The Pirates of Penzance*) California State University, Fullerton (2007)

JULIA TORGOVITSKAYA, soprano

Hometown: Los Angeles, CA (born in Moscow, Russia)

Education: BA in Music, Tufts University (current)

Awards: Winner, Classical Voice division of the Golden Hanukah, the IVth Annual International Competition and Festival of Arts, sponsored by the World Congress of Jews (2006); Winner, Southwestern Youth Music Festival in the Baroque, Open Soloist, and American Music categories (2004); Winner, Bank of America Award in Music (2004).

Recent roles: Dido (*Dido and Aeneas*); Laurette (*Le Docteur Miracle*).
Upcoming: Tufts University Recital, Operaworks 2008

JULIA WADE, soprano

Hometown: Allentown, PA

Education: BM, Wheaton College Conservatory of Music; BA, English Literature, Wheaton College (current)

Awards: Semi-Finalist, Chicago Chapter NATS (2006)

Upcoming: Patience, Wheaton College Opera Music Theater

JUSTIN WERNER, baritone

Hometown: Rockaway Beach, NY

Education: BM, Boston University

Awards: Trustee Scholarship Boston University

Upcoming: Study at Royal College of Music London

Recent Roles: Figaro (*Le Nozze di Figaro*); Bob (*The Old Maid and the Thief*)

The Pianists

ANNE-MARIE BERNARD, pianist

Hometown: Québec City, Québec, Canada

Education: Master Degree in Piano Interpretation at *Université Laval*; Master Degree in Harpsichord Interpretation at *Université Laval*; Undergraduate Degree in Music at *Conservatoire de musique de Montréal*.

Experience: Collaborative pianist at the *Université Laval*; Opera répétiteur for the *Opéra de Québec*; Choral preparation for *Chœur symphonique de Québec*; Harpsichord continuo for the *Violons du Roy* and the *Orchestre symphonique de Québec*.

Upcoming: Accompanying Pianist at the *Camp musical du Saguenay-Lac-Saint-Jean* and the *Académie de musique du Domaine Forget*; Recital in September and two Handel Harpsichord Concertos in November.

JUSTYNA CHESY-PARDA, pianist

Hometown: Inowrocaw, Poland

Education: DMA: The University of Texas at Austin; MM: University of Massachusetts, Amherst; MM: I.J. Paderewsky Academy of Music in Pozna, Poland.

Awards: Recipient, Outstanding Solo Graduate Recital Award at The University of Texas at Austin (2007); Recipient, Scholarship of Minister of Culture and Sport of Poland for 1999-2000 school year for special achievements; Second Prize, International Piano Competition of Berga City, Berga, Spain, 1999; Recipient, Z. Drzewiecki Prize for the Best Pianist of the Year in J. Zarbski State School of Music, Inowrocaw, Poland, 1996; Semifinalist, F. Chopin Piano Competition in Szafarnia, Poland, 1991

Upcoming: Coach, Piano Workshop for pianists and singers in Inowrocaw, Poland, June 2007; Editor, Polish translation of the *Twentieth-Century Music* by Elliott Antokoletz; Recitalist, series of lectures on Bartók music by Elliott Antokoletz (2007), Poland

KATHRYN CHRISTENSEN, pianist

Hometown: Boise, Idaho

Education: MM, University of Arizona (current); BM, Rice University

Awards: Selected to perform with UA Pianists on Tour (2008); Alternate, Green Valley Piano Competition (2008); Honorable Mention, President's Concerto Competition, University of Arizona (2007); Masterclasses with John Perry, Ralph Votapek, Rebecca Penneys, new music group *Speculum Musicae*

Current Professional Involvement: Tucson Chamber Artists (pianist and singer), Arizona Choir (singer), Teaching Artist with Opening Minds through the Arts program in Tucson Unified School District

ASHLEY GAROFALO, Collaborative Pianist

Hometown: Woodstock, GA

Education: BA, University of Georgia

Awards: Recipient, The James M. Barnett, Jr. Foundation (2007); Recipient, The John H. Dorminy Piano Scholarship (2006, 2007); Recipient, The Hazel M. Goodrum Music Scholarship (2004); Heyward Endowed Music Scholar, awarded to one student exhibiting outstanding musical ability (2003, 2004).

Upcoming: MM, Eastman School of Music (Fall 2008)

CAROL GOFF, Associate Professor in the Townsend School of Music at Mercer University in Macon, GA.

Hometown: Macon, GA

Education: BM and MM degrees in Piano Performance, Doctor of Musical Arts degree in Piano Performance and Accompanying from the University of Illinois at Urbana-Champaign where she was a student of renowned pianist and accompanist John Wustman

SOHYUN JUN, pianist

Hometown: Busan Korea (South)

Education: Boston University (MM in Collaborative piano, Graduating on May 08); State University of New York at Purchase (Artist Diploma and MM in Piano performance); Busan National University (BM in Piano performance)

Upcoming: start DMA in Collaborative piano at Boston University (Fall/08) Participation – Sydney music camp (Australia 2002), SUNY at New Paltz summer program in piano performance (2005), Songfest (2007)

CHERYL LEMMONS, Collaborative Pianist, Abilene Christian University

Hometown: Abilene, TX

Education: Bachelor of Music Education, Abilene Christian University; MM in piano performance from Hardin-Simmons University. Her former teachers include Lynn Bethel Baldwin, Ronald Rathbun and Dan McAlexander, and she has also studied with Harold Heiberg at the University of North Texas. Ms. Lemmons is a recitalist with extensive experience accompanying students as well as professionals. She has worked with the Abilene Opera Association in productions of: *Carmen*, *New Moon*, *The Student Prince*, *La Traviata*, *The Marriage of Figaro*, *Madama Butterfly* and *Peter Pan*. While at ACU, she has accompanied productions of *Hansel and Gretel*, *Cendrillon*, *The Bartered Bride*, *Help, Help the Globolinks!*, *Trial by Jury*, *The Consul*, *Signor Deluso*, *Gianni Schicchi*, *The Devil and Daniel Webster*, *Suor Angelica*, *Le Nozze di Figaro*, *Così fan Tutti*, *Die Fledermaus*, *Street Scene* and *Die Zauderflote*. She has also accompanied the ACU A Cappella Chorus in productions of *Elijah*, Choral Symphony by Beethoven, *Eine Deutches Requiem* by Brahms, *Requiem* by Verdi, *Requiem* by Fauré, *Elijah* by Mendelssohn and *Quatro Pezzi Sacri* by Verdi.

TOMASZ LIS, pianist

Hometown: London, UK

Education: Royal Academy of Music, London, BMus; Guildhall School of Music and Drama, London, MMus

Concerts: Wigmore Hall; Barbican Hall (Mostly Mozart Festival); LSO St. Luke's; St. John's, Smith Square; London Chopin's Society; Cheltenham Music Festival with Martyn Brabbins; St. Giles' Cripplegate Church (Cripplegate Song Festival as an artistic director & performer); Poznan Philharmonic Orchestra/Grzegorz Nowak; Polish Radio Chamber Orchestra/Agnieszka Duczmal; Britten-Pears Young Artists Programme in Snape Maltings, Aldeburg; Songfest 2006; Stotsenberg Recital Series, Malibu, US;

Upcoming: Banff Summer Residency 2008, John Harbison Music Festival, The Warehouse, London; Stotsenberg Recital Series 2009; recording with the London Mozart Players, autumn 2008; recital in Cheltenham, UK; Cadogan Hall, London; and in Graz, Austria.

ROBERT MOLLICONE, pianist

Hometown: East Greenwich, RI

Education: BM, MM (current), Boston University

Masterclasses: Martin Katz, Menahem Pressler, Stephanie Blythe, Phyllis Curtin, Simon Estes, and Sanford Sylvan

Professional: *Madama Butterfly* (Opera North – upcoming) *Die Zauberflöte*, *Il Barbiere di Siviglia* (Boston University Opera Institute), *Love's Labour's Lost*, *Present Laughter* (Huntington Theatre Company)

The Pianists

EMILY MURPHY, *pianist*

Hometown: Cambridge, MA

Education: Graduate Performance Diploma, Longy School of Music; MA University of Washington; BA/BM University of Utah

Awards/Positions: Artsbridge Scholar Recipient, Salt Lake City (2001); Utah Opera Company music outreach specialist (2001-2003); Graduate Fellow in Music History, University of Washington (2003-2005); Musical Director, Youth Theater Northwest (2004-2006); NATSAA regional accompanist (2008)

SAHAR NOURI, *pianist*

Hometown: Tehran, Iran

Education: MM Collaborative piano, Arizona State University; BM, Solo piano performance, University of Michigan (2007); BM (unfinished) solo violin performance, Art University, Tehran, Iran (2001-4)

Awards: Pianist for Arizona State University Women's choir; Merit-based scholarship, Arizona State University (2007-8); Merit-based scholarship, University of Michigan (2004-7); Ranked 2nd in the National Entrance Examination of Public Universities in Iran

Upcoming: Vocal and instrumental recitals in September, October, and November 2008 at Arizona State University, School of Music

DANIEL PADGETT, *pianist*

Hometown: Silver Spring, MD

Education: MM, Longy School of Music (current); BM, Florida State University

Recipient: First Place Prize, 1999 Mount Dora Young Artists Competition; 1st place showings in 2008 NATS Boston competitions

Upcoming: University of Miami in Salzburg program, summer (2008); performing engagements in Ohio

PANTELIS POLYCHRONIDIS, *pianist*

Hometown: Volos, Greece

Education: First Year Doctoral Degree in Collaborative Piano, University of Michigan; MM: Bowling Green State University; BM: University of Athens.

Awards: Fulbright scholarship, 2005-2006; First prize in "Marjorie Conrad Peatee" Art Song Competition at Bowling Green State University, 2005.

HYE JUNG SHIN, *pianist*

Hometown: In Chun, South Korea

Education: MM, University of Cincinnati, College Conservatory of Music (current); Major in Collaborative piano; Study with Prof. Kenneth Griffiths; Full scholarship student

Relevant Experience: Accompanist for choir (1992-Present); Accompanist of Gil-Medical Center's Concert for Patients and Family (2004-2005); Participation in Orchestra Camp of Pattiya City, Thailand (2005); Member of Grand Chamber of Kaylla Suh (2005); Accompany for studio of Prof. Karen Lycks

Awards: Recipient, Children's National Piano Competition, South Korea (1992, 1993); Participant, Chamber Music Festival for Young Musicians of Korea hosted by Shinhan Art Hall, Seoul, South Korea (2004); First Place, Piano Duo National Competition, South Korea (2004); Finalist, performance in concert for winners of Piano Duo National Competition, held in Youngsan Art Hall, Seoul, South Korea (2004); Participant, Concert for Talented Students, held at Kyungwon University (2004)

DAVID TRIPPETT, *Pianist and Musicologist*

Hometown: Newcastle upon Tyne, UK

Education: PhD, Harvard University (current); Zusatzstudium, Hochschule fuer Musik und Theater, Leipzig; MA, MusB, DipG, King's College, Cambridge University, UK; Chetham's School of Music, UK

Awards: Winner, Frederick Sheldon Fellowship (2007); Recipient,

Professional development Grant, AMS (2007); Recipient, certificate of Distinction in Teaching (2007); Recipient, Krupp foundation Grant (2007); Winner, Deutscher Akademischer Austausch Dienst national fellowship (2004); concerto finalist, John Lill piano competition (2003); awarded a Fellowship of the Royal Schools of Music (2003); Recipient, Bonell Fellowship (2002); Winner, Bertram Faulkner Prize (2002) Publications: in Russian, German, English; research articles in *19th-Century Music*, *Journal of Musicology*, *Musiktheorie*, and *Notes*

Conference papers: *American Musicological Society* national meeting, Washington (2005) & Quebec City (2007); *Royal Music Association* (2007); Center for the History and Analysis of Recorded Music (2007)

RADHA UPTON, *pianist*

Hometown: Bielefeld, Germany

Education: DMA, The University of North Carolina at Greensboro (current); Diploma Piano Chamber Music, *Hochschule für Musik und Theater* Rostock, Germany (2005); Diploma Piano Performance, *HfMT* Rostock (2003); Diploma Piano Education, *HfMT* Rostock (2000)

Awards: Performing Artist: The Liberace Trio, The Liberace Foundation (2007-2008); Recipient, The Graduate School at UNCG (2006); The Dr. Reinhard Hector Memorial Fund (2001), The Rotary Foundation (2000-2001); The Jürgen Ponto Foundation (1991); The Walter Kaminsky Foundation (1991); winner, National Competition for the Youth (piano trio, 1991)

Performances: Festspiele Mecklenburg- Vorpommern (2000, 2002, 2003); Tage Neuer Musik Rostock (1998); soloist, *Studentenensemble der Jeunesses Musicales Bremen* (1994, 1995), *Junge Sinfoniker Bielefeld* (2001), *Junge Marburger Philharmonie* (2003); soloist, *Château de Rieux-Minervois*, France (2006)

Professional experience: Piano teacher, *Städtische Musikschule Braunschweig* (2004-2006), teaching assistant, *HfMT* Rostock (2004-2005)

KATARZYNA WIECZOREK, *pianist*

Hometown: Jelenia Gora, Poland; Hanover, Germany, since 2001

Education: Hochschule für Musik und Theater, Hannover artist diploma

Awards: Recipient, Rotary Club International Award, Edelhof Stiftung, "Live music now" Yehudi Menuhin; Winner, International Piano Competitions in Poland, Italy, Greece and Czech Republic; Karl Bergemann Sight Reading Competition 2005

Performed: International Keyboard Institute & Festival New York (2005), Bastad Chamber Music Festival Sweden (2007), Ludwigsburger Schlossfestspiele (2007), Rheingau Festival (2008), Braunschweig Classix Festival, Concert Hall Munich (2007). Worked with: Grace Bumbry, Stefan Dohr (solo horn of the Berlin Philharmonic), Joseph Alessi (solo trombone of the New York Philharmonic), Prof. Anna Chumachenko (violin), Prof. Wolfgang Boettcher (cello)

Others: Likes to improvise, plays jazz and blues and forms chamber music groups with all the instruments including harp, tuba and marimba.

KYUNG-A YOO, *Collaborative pianist*

Hometown: Born in Seoul, Korea but currently lives in New York
Education: PSC & Doctoral Candidate (current) in Accompanying, Manhattan School of Music; PSC & MM in Piano Performance, Mannes College of Music; BM, Han-Yang University, Korea
Awards: Fellowships, New Triad for Collaborative Arts, Manhattan School of Music Opera Studio; Scholarships, Music Academy of the West, Art-Song Festival (OH)

Upcoming: Han-Yang Virtuoso Concert in Merkin Hall, NY (2008); Concert at One Series at Trinity Church, NY (2008); Korea Music Foundation Concert Series (2008), Melodia Women's Choir: Messiaen's *Trois Petites Liturgies de la Présence Divine* for Messiaen Centenary, NY (2008)

*We welcome the
faculty, singers and pianists
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2008

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Poets in Song

A Book of Words



The SongFest Book of Words, a visionary project of Graham Johnson, will be produced and inaugurated by SongFest in 2008. The *Book* will be both a handy resource for all those attending the master classes as well as a handsome memento of the summer's work.

The texts of all the songs performed in classes and concerts, including those in English, will be printed in the *Book*, listed under their various poets. Translations will be provided for those not in English. Thumbnail sketches of poets, compiled and written by David Trippett will enhance the *Book*.

With this anthology of poems, participants can gain so much more in listening to their colleagues and sharing mutually in the insights and interpretative ideas of the group. There will be no need for either participating singers or members of the audience to remain uninformed concerning what the songs are about.

All attendees of the classes and concerts will have a significantly greater educational and musical experience by having word-by-word details of the texts at their fingertips.

It is an exciting project to begin building a comprehensive database of SongFest song texts. Specific repertoire to be included will be chosen by Graham Johnson together with other faculty, and with regard to choices by the performing fellows of SongFest 2008. All 2008 performers' names will be included in the *Book*.

Book of Words devised by Graham Johnson
With poets biographies by David Trippett
Editing and class programs by John Steele Ritter



SongFest 2008

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

– Walt Whitman

*SongFest is very grateful for the encouragement, support and many hours of work
by SongFest board member, Louise K. Smith. Thank you, Louise!*