



# SongFest

ROSEMARY RITTER  
*Founder/Artistic Director*

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

– Robert Lewis Stevenson



THE COMPLETE RECITALIST  
MAY 12- JUNE 3, 2018

*SongFest 2018 is lovingly dedicated to Marcia Brown and Janet Loranger.*

# SongFest



©Photo by Jeanine Hill



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

—Mary Oliver

# Welcome to SongFest 2018

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

– Goethe



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



*SongFest* is a 501(c)3 non profit corporation. All donations are 100% tax-deductible to the full extent permitted by law.

# SongFest

## Welcome

Dear Friends,

As I try to write, I am overwhelmed with gratitude for all the people who have given so much to be where we are today. I won't mention names because there are just too many who have contributed their unique gifts and talents.

I have been asked many times "What is SongFest and why bother" – it's a hard one to answer. A friend wrote "this often neglected genre of voice and piano song will provide the singers and pianists with a rich view of this world which will nourish them for their entire lives." I think this sums it up for me. Being here among these amazing faculty, singers and pianists – all of who have unique gifts – is inspiring and uplifting. I invite you in the words of Graham Johnson, "to come and marvel at our array of living, feeling, breathing singers, pianists and composers – some of the best the world has to offer. Visit a class, attend our concerts, meet and hear our singers – the music might just leave you bitten with the same passion and enthusiasm we find around us here at this marvelous Colburn School."

Rosemary Ritter  
*Artistic Director*



A huge thank you to **JOHN RITTER** for all the "behind the scenes" work and planning he has done that have made SongFest grow and flourish. Since SongFest's inception in 1996, John has been the backbone of the program: editing and making the beautiful programs, learning Quickbooks for the accounting, advising on the music, playing for and videotaping the auditions, keeping me sane at deadline time and doing many other jobs too numerous to mention here. The program would not be here today without his support and help. John is a graduate of the Curtis Institute of Music, where he studied with Mieczyslaw Horszowski. For over 25 years he had a long tenure and traveled throughout the world with flutist Jean-Pierre Rampal until his death in 1998. He also concertized extensively with oboist Heinz Holliger in the U.S. During the many years he lived in Los Angeles, he was active with the Los Angeles

Philharmonic Orchestra, performing as a soloist and orchestra pianist, harpsichordist and organist. John has performed with the Mostly Mozart Orchestra in New York, the Ojai Festival, and with musicians such as Pincas Zuckerman, Eugenia Zuckerman, Isaac Stern, M. Rostropovich, Leslie Parnus, Dietrich Fischer-Dieskau, Cecilia Bartoli, and many others. Although piano is his major instrument, he has been much in demand for continuo realization at the harpsichord and has performed with noted conductors Zubin Mehta, Pierre Boulez, Charles Mackerras, Raymond Leppard, and Christopher Hogwood. In 2006, after 28 years as Professor of Piano, he retired from Pomona College.

*SongFest and I would like to honor John this year along with William Bolcom and John Harbison as they celebrate their 80th birthdays!*

With love and gratitude,  
Rosemary Hyler Ritter

# SongFest

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

# The SongFest Fellowship Programs

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



## **The SongFest 2018 Stern Fellows**

Sophie Delphis, mezzo-soprano  
Mirim Kim, piano  
Yu-Jhen Liu, piano  
Ian Walker, baritone  
Tingting Yao, piano  
Kristin Renee Young, soprano



## **SongFest Fellowship Program**

### **The SongFest Colburn Fellows**

*Recognition to outstanding Young Artist Singers*

Hailey McAvoy, soprano  
Hannah Alexandra Noyes, soprano  
Erin Wagner, baritone

### **The Elizabeth and Michel Sorel Fellowship**

*Awarded to an outstanding female singer*

Devony Smith, soprano

### **The Eva and Marc Stern Los Angeles Opera – Stern Fellows**

Ryan Bradford, baritone  
Hyunho Cho, tenor  
Katharine Dain, soprano  
Heidi Middendorf, soprano  
Celeste Marie Johnson, piano  
Erin Keesy, soprano  
Maria Lacey, soprano  
Devony Smith, soprano



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Programs subject to change

## Saturday, May 12

|                  |  |               |
|------------------|--|---------------|
| 11 a.m. – 5 p.m. | Housing Check-In (Olive building, 3rd Floor) | Ozols/Stevens |
| 2 p.m.           | Bus to Target for supplies                   |               |
| 5:30 p.m.        | Dinner until 5:30 p.m.                       |               |
| 6:30 p.m.        | Meeting: ALL, including commuters (Cafe)     | ALL           |

## Sunday, May 13 **Arrebola, Cho, Ferrill, Luna, McGraw, Mentzer, Moliterno, Verevkin, Vignoles, Wong**

|                  |   |
|------------------|---|
| 7:30 a.m.        | Breakfast opens early   |
| 8 a.m. – 10 p.m. | Rehearsals scheduled by participant pianists (Check call board for pianist room assignment) Voice lessons: Ferrill, Mentzer, McGraw |

## Monday, May 14 **Arrebola, Browsers, Brown, Cho, Ferrill, Heggie, Luna, McGraw, Mentzer, Moliterno, Smith, Trawka, Verevkin, Vignoles, Wong**

|                   |   |             |
|-------------------|---|-------------|
| *9:30 a.m. – Noon | Master Class: <i>Ein Liederstrauss</i> (Thayer Hall)    | Smith       |
| 1:30 – 4 p.m.     | Master Class: Professional (Thayer Hall)                | Vignoles    |
| 1:30 – 4 p.m.     | Master Class: Studio Artist (Mayman Hall)               | Ferrill/Cho |
| 4 – 6 p.m.        | Master Class: Young Artist - Italian Song (Thayer Hall) | Smith       |
| *7 – 9 p.m.       | Master Class: English Song (Thayer Hall)                | Vignoles    |

## Tuesday, May 15 **Arrebola, Branom, Browsers, Brown, Cho, Dover, Heggie, Luna, McGraw, Mentzer, Molitern, Smith, Trawka, Verevkin, Vignoles, Wong**

|                  |  |                   |
|------------------|--|-------------------|
| *9 – 11 a.m.     | Master Class: Songs of Jake Heggie (Thayer Hall)                             | Heggie            |
| Noon – 1 p.m.    | Coaching: <i>A Question of Light I</i> (Mayman Hall)                         | Heggie/Walker/Lee |
| 1:30 – 3:30 p.m. | Master Class: Men's Songs of Jake Heggie (Mayman Hall)                       | Heggie            |
| 1:30 – 4 p.m.    | Master Class: Young Artist - Spanish Song (Thayer Hall)                      | Smith             |
| *4 – 6 p.m.      | Master Class: German Lieder (Mayman Hall)                                    | Vignoles          |
| 4 – 6 p.m.       | Master Class: Studio Artist (P-242)  | Mentzer           |
| *6:45 – 9 p.m.   | Master Class: Copland - <i>Twelve Songs of Emily Dickinson</i> (Thayer Hall) | Smith             |

## Wednesday, May 16 **Arrebola, Branom, Brown, Browsers, Cho, Dover, Ferrill, Heggie, Luna, McGraw, Mentzer, Smith, Trawka, Verevkin, Vignoles, Wong**

|                  |  |          |
|------------------|--|----------|
| 9:30 – Noon      | Master Class: Gabriel Fauré (Thayer Hall)                            | Vignoles |
| 1:30 – 3:30 p.m. | Master Class: Studio Artists - Songs of Jake Heggie (Mayman Hall)    | Heggie   |
| 1:30 – 3:30 p.m. | Master Class: Professionals - Master Class (Thayer Hall)             | Smith    |
| 4 – 6 p.m.       | Master Class: Professional & YA - Songs of Jake Heggie (Thayer Hall) | Heggie   |
| 7 – 9 p.m.       | Master Class: The World of Schubert (Thayer Hall)                    | Vignoles |



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## Thursday, May 17 **Arrebola, Branom, Browsers, Brown, Cho, Dover, Ferrill, Heggie, Luna, McGraw, McNair, Mentzer, Smith, Trawka, Verevkin, Vignoles, Wong**

|                    |   |                       |
|--------------------|---|-----------------------|
| *9:30 – 11:30 a.m. | Master Class: The Songs of Jake Heggie (Thayer Hall)          | Heggie                |
| Noon – 1 p.m.      | Dress Rehearsal: Eva and Marc Stern Fellows (Thayer Hall)     | Vignoles              |
| 1:30 – 2:30 p.m.   | Coaching: <i>A Question of Light II</i> (P-242)               | Heggie/Bradford/Breit |
| 1:30 – 3:30 p.m.   | Master Class: Studio Artists - Mixed Repertoire (Mayman Hall) | McNair/Cho            |
| 1:30 – 3:30 p.m.   | Master Class: Young Artists - Mixed Repertoire (Thayer Hall)  | Mentzer               |
| *3:30 – 6 p.m.     | Master Class: Schubert: Winterreise (P-242)                   | Vignoles              |
| 4 – 6 p.m.         | Master Class: Young Artists - Mixed Repertoire (Thayer Hall)  | McNair                |
| *6:30 – 9 p.m.     | Master Class: ¡España! (Thayer Hall)                          | Smith                 |

## Friday, May 18 **Arrebola, Bowlin, Brown, Browsers, Brown, Cho, Dover, Ferrill, Luna, McGraw, McNair, Mentzer, Smith, Trawka, Verevkin, Vignoles, Wong**

|                   |  |          |
|-------------------|--|----------|
| *9 – 11:15 a.m.   | Master Class: If Music be the Food of Love (Thayer Hall)         | McNair   |
| Noon – 1 p.m.     | Concert: Eva and Marc Stern Fellows (Thayer Hall)                | Vignoles |
| 1:30 – 3:30 p.m.  | Master Class: Women's Baroque Arias (P-242)                      | Bennett  |
| *1:30 – 3:30 p.m. | Master Class: Musical Theater (Olive Rehearsal Hall)             | McNair   |
| 3:45 – 6 p.m.     | Master Class: Mixed Repertoire (Olive Rehearsal Hall)            | Smith    |
| 4 – 6 p.m.        | Master Class: Studio Artists (P-242)                             | Ferrill  |
| *7 – 9 p.m.       | Master Class: Lieder of Franz Schubert II (Olive Rehearsal Hall) | Vignoles |

## Saturday, May 19 **Arrebola, Barrett Bennett, Bowlin, Brown, Browsers, Brown, Cho, Dover, Ferrill, Luna McGraw, McNair, Mentzer, Smith, Trawka, Verevkin, Vignoles, Wong**

|                   |   |          |
|-------------------|---|----------|
| *9 – 11:30 a.m.   | Master Class: Mixed Repertoire (Thayer Hall)          | Smith    |
| 1:30 – 3:30 p.m.  | Master Class: Italian Song (P-242)                    | Ferrill  |
| *1:30 – 3:30 p.m. | Master Class: Mixed Repertoire (Olive Rehearsal Hall) | Vignoles |
| *4 – 6 p.m.       | Master Class: Folk Songs (P-242)                      | Mentzer  |
| *4 – 6 p.m.       | Master Class: J. S. Bach (Olive Rehearsal Hall)       | McNair   |
| 7 – 9 p.m.        | Master Class: Prima la parole: poetry in song (P-242) | Browsers |

## Sunday, May 20 **COMPANY DAY OFF**

## Monday, May 21 **Arrebola, Barrett, Bolcom, Bowlin, Brown, Browsers, Brown, Cho, Dover, Ferrill, Harbison, Luna, McGraw, McNair, Mentzer, Morris, Murphy, Trawka, Verevkin, Vignoles, Wong**

|                  |   |               |
|------------------|---|---------------|
| *9 – 11:15 a.m.  | Master Class: Hugo Wolf (Thayer Hall)                   | Vignoles      |
| Noon – 1 p.m.    | Concert: The Colburn Fellows (Thayer Hall)              | Dover         |
| 1:30 – 3:30 p.m. | Master Class: Young Artist (Mayman Hall)                | McNair        |
| *4 – 6 p.m.      | Master Class: Bolcom <i>Cabaret Songs</i> (Thayer Hall) | Bolcom/Morris |





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4 – 6 p.m. Master Class: Studio Artist (Mayman Hall) Mentzer  
7:30 p.m. Concert: Dona Nobis Pacem (Thayer Hall) Wood/Arrebola

**Tuesday, May 22 Arrebola, Barrett, Bolcom, Bowlin, Brown, Browers, Cho, Dover, Ferrill, Harbison, Luna, McGraw, McNair, Mentzer, Morris, Murphy, Smith, Trawka, Verevkin, Wong**

\*9 – 11:30 p.m. Master Class: Opening Class (Thayer Hall) Murphy  
Noon Dress Rehearsal: Bolcom Cabaret Songs (Thayer Hall) Brown  
\*1:30 – 3:30 p.m. Master Class: Baroque Arias - Men (Mayman Hall) Ferrill  
\*1:30 – 3:30 p.m. Master Class: G. F. Handel Arias - Women (Thayer Hall) McNair  
\*4 – 6 p.m. Master Class: Boulanger - *Clairières dans le ciel* (Mayman Hall) Murphy  
\*7 – 9 p.m. Master Class: Songs and Arias of William Bolcom (Mayman Hall) Bolcom/Morris

**Wednesday, May 23 Arrebola, Barrett, Bowlin, Brown, Browers, Cho, Dover, Ferrill, Harbison, Luna, McGraw, McNair, Mentzer, Morris, Murphy, Smith, Trawka, Verevkin, Wong**

\*9:30 – 11:30 a.m. Master Class: Opera Arias (Thayer Hall) Murphy  
Noon Concert: The Songs of Hugo Wolf (Thayer Hall)  
2:30 – 4:30 p.m. Master Class: Studio Artists - Bolcom Cabaret Songs (Mayman Hall) Bolcom/Morris  
\*2:30 – 4:30 p.m. Master Class: France in the XX Century (Thayer Hall) Murphy  
7:30 p.m. Concert: Bolcom *Cabaret Songs* (Thayer Hall) Brown

**Thursday, May 24 Arrebola, Barrett, Bolcom, Bowlin, Brown, Browers, Brown, Cho, Dover, Ferrill, Harbison, Luna, McGraw, McNair, Mentzer, Morris, Murphy, Trawka, Verevkin**

\*9:30 – Noon Master Class: Songs of John Musto (Thayer Hall) Musto/Burton  
\*1:30 – 3:30 p.m. Master Class: Mixed Repertoire (Mayman Hall) Murphy  
4 – 6 p.m. Master Class: Women Composers (Olive Rehearsal Hall) Mentzer  
4 – 6 p.m. Master Class: Studio Artists (P-242) Bennett/Cho

**Friday, May 25 Arrebola, Barrett, Bolcom, Bowlin, Brown, Browers, Brown, Cho, Dover, Ferrill, Harbison, Larsen, Luna, McGraw, McNair, Mentzer, Morris, Murphy, Trawka, Verevkin, Wong**

\*9 – 11:30 a.m. Master Class: *Try Me, Good King* (Thayer Hall) Larsen  
\*1:30 – 3:30 p.m. Master Class: Clara Schumann (Olive Rehearsal Hall) Mentzer  
7 p.m. Concert: A Tribute to William Bolcom & John Harbison (Zipper Hall)

**Saturday, May 26 Arrebola, Barrett, Bowlin, Brown, Browers, Brown, Cho, Dover, Ferrill, Harbison, Larsen, Luna, McGraw, McNair, Mentzer, Murphy, Trawka, Verevkin**

12:30 p.m. Concert: Eva & Marc Stern Fellows II (Olive Rehearsal Hall) Verevkin



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|                |   |          |
|----------------|---|----------|
| *2 – 3:30 p.m. | Master Class: Mirabai Songs (Olive Rehearsal Hall)                | Harbison |
| *4 – 6 p.m.    | Master Class: Songs of Libby Larsen (Olive Rehearsal Hall)        | Larsen   |
| 6 p.m.         | Departure for Bach Dress Rehearsal (St. Sophia’s Greek Cathedral) |          |
| 7 p.m.         | Dress Rehearsal: The Sacred Cantatas of J.S. Bach                 | Harbison |

**Sunday, May 27**      **Arrebola, Barrett, Bowlin, Brown, Browers, Brown, Cho, Dover, Ferrill, Harbison, Larsen, Luna, McGraw, McNair, Mentzer, Murphy, Trawka, Verevkin**

|                |  |          |
|----------------|--|----------|
| 10 a.m. – Noon | Master Class: Studio Artists (O-270)                                   | McNair   |
| 1 p.m.         | Departure for Bach Concert (St. Sophia Greek Cathedral)                |          |
| 3 p.m.         | Concert: The Sacred Cantatas of J.S. Bach (St. Sophia Greek Cathedral) | Harbison |

**Monday, May 28**      **Arrebola, Barrett, Bernstein, Brown, Browers, Brown, Cho, Dover, Ferrill, Larsen, Luna, McGraw, McNair, Mentzer, Murphy, Smith, Trawka, Verevkin**

|                 |   |                        |
|-----------------|---|------------------------|
| *9 – 11:30 a.m. | Master Class: <i>Love After 1950</i> (Thayer Hall)    | Larsen/Mentzer         |
| Noon            | Concert: SongFest Alumni Recital (Thayer Hall)        | Smith, Devony/Verevkin |
| *2 – 4 p.m.     | Master Class: <i>Songs from Letters</i> (Mayman Hall) | Larsen                 |
| *2 – 4:30 p.m.  | Master Class: Cabaret Songs (Thayer Hall)             | Burton                 |

**Tuesday, May 29**      **Arrebola, Barrett, Bernstein, Brown, Browers, Brown, Cho, Dover, Ferrill, Larsen, Luna, McGraw, McNair, Mentzer, Murphy, Trawka, Verevkin**

|                    |  |         |
|--------------------|--|---------|
| *9:30 – 11:30 a.m. | Master Class (Thayer Hall)                                 | Smith   |
| Noon               | Concert: <i>Prima la voce</i> (Thayer Hall)                | Ferrill |
| *2 – 4:30 p.m.     | Master Class: Young Artist – Richard Strauss (Thayer Hall) | Smith   |

**Wednesday, May 30**      **Arrebola, Barrett, Bernstein, Brown, Browers, Burton, Cho, Dover, Ferrill, Larsen, Luna, McGraw, McNair, Mentzer, Murphy, Smith, Trawka, Verevkin**

|                    |  |                    |
|--------------------|--|--------------------|
| *9:30 – 11:30 a.m. | Master Class (Thayer Hall)                     | Murphy             |
| Noon               | Concert: SongFest Alumni Recital (Thayer) Hall | Dain/Ferrill/Brown |
| *7 – 9 p.m.        | Master Class (Thayer Hall)                     | Smith              |

**Thursday, May 31**      **Arrebola, Bolcom, Browers, Brown, Burton, Cho, Dover, McGraw, McNair, Mentzer, Murphy, Trawka, Verevkin**

|                |   |                   |
|----------------|---|-------------------|
| 9 – 11 a.m.    | Master Class: French Mélodie (Thayer Hall)          | Burton            |
| Noon           | Concert: Songs of Leonard Bernstein (Thayer Hall)   | Bernstein/Barrett |
| *1:30 – 3 p.m. | Dress Rehearsal: Bernstein – Songfest (Zipper Hall) | Barrett           |
| 3:30 – 5 p.m.  | Dress Rehearsal: Bernstein 2nd Half (Zipper Hall)   |                   |



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## Friday, June 1

**Arrebola, Bernstein, Bolcom, Bowlin, Brown, Browsers, Burton, Cho, Dover, McGraw, McNair, Mentzer, Murphy, Trawka, Verevkin**

Noon

Concert: Sweeter than Roses: A Purcell Bouquet (Thayer Hall)

7:30 p.m.

Concert: SongFest sings America - Songfest @ SongFest (Zipper Hall) Bernstein/Barrett

## Saturday, June 2

**Arrebola, Barrett, Burton, Browsers, Cho, McGraw, Mentzer, Musto, Murphy, Trawka, Verevkin**

Noon

Concert: Young Artist Showcase (Thayer Hall)

7:30 p.m.

Concert: The American Songbook (Thayer Hall)

Burton/Musto

## Sunday, June 3

8 a.m. – Noon

CHECK OUT!



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

—Oliver Wendell Holmes

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open to the public.

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*\*\*Dates and programs subject to change*



Rosemary Hyler Ritter  
*Founder/Director*

## Concert Series

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

Friday, May 18 • Noon • Thayer Hall

### **The Eva & Marc Stern Fellowship Singers**

Roger Vignoles, piano



Monday, May 21 • Noon • Thayer Hall

### **The Colburn Fellowship Singers**

Dimitri Dover, piano • David Bowlin, violin



Monday, May 21 • 7:30 p.m. • Thayer Hall

### **Dona Nobis Pacem: Songs of War, Loss and Hope**

Rachel Wood mezzo-soprano • Javier Arrebola, piano



Wednesday, May 23 • Noon • Thayer Hall

### **The Songs of Hugo Wolf**

Program devised by Liza Stepanova



Wednesday, May 23 • 7:30 p.m. • Thayer Hall

### **Cabaret Songs**

A night of cabaret in the style of William Bolcom

Lydia Brown, piano



Friday, May 25 • 7 p.m. • Zipper Hall

### **A Tribute to William Bolcom and John Harbison**

Celebrating the *SongFest* composers-in-residence

William Bolcom and John Harbison

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*\*\*Dates and programs subject to change*



at Colburn

## Concert Series

*continued*

Saturday, May 26 • Noon • Olive Rehearsal Hall

### **The Eva and Marc Stern Fellowship Singers**

Nikolay Verevkin, piano



Sunday, May 27 • 3 p.m. • St Sophia Greek Cathedral

### **The Sacred Cantatas of J.S. Bach**

Bach Cantatas with Baroque ensemble

John Harbison, conductor



Monday, May 28 • Noon • Thayer Hall

### **SongFest Alumna Recital**

Devony Smith, soprano • Nikolay Verevkin, piano



Tuesday, May 29 • Noon • Thayer Hall

### **Prima La Voce**

A recital of Italian song coached by Kyle Ferrill

Tony Cho and Nikolay Verevkin, piano



Wednesday, May 30 • Noon • Thayer Hall

### **Faculty Alumni Recital**

Katharine Dain, soprano • Kyle Ferrill, baritone

Lydia Brown, piano

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at Colburn

## Concert Series

*continued*

Thursday, May 31 • Noon • Thayer Hall

### **Songs of Leonard Bernstein**



Friday, June 1 • 7::30 p.m. • Zipper Hall

### **SongFest Sings America: SongFest@SongFest**

**“Songfest: A Cycle of America Poets” by Leonard Bernstein**

Michael Barrett, conductor with guest artists, faculty, alumni and the Eva and Marc Stern Singers

Jamie Bernstein, narrator and poetry readings



Friday, June 1 • Noon • Thayer Hall

### **Sweeter Than Roses: A Purcell Bouquet**



Saturday, June 2 • 7:30 p.m. • Thayer Hall

### **The American Songbook**

John Musto, piano



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

—John Adams

## The Eva and Marc Stern Fellowship Singers

Roger Vignoles, piano

### Music of Longing

|  |                                |
|--|--------------------------------|
| Die Lotosblume   | Robert Schumann<br>(1810-1858) |
| Sonnet 20 (Shakespeare)  | Rufus Wainwright<br>(b. 1973)  |
| Stille Tränen (Kerner)   | Schumann                       |
| Sonnet 43 (Shakespeare)  | Wainwright                     |
| Wenn ich in deine Augen seh (Heine)<br><i>(Dichterliebe)</i> Heine, op. 48 | Schumann                       |

Ian Walker, baritone

|   |                               |
|---|-------------------------------|
| <i>Ariettes oubliée</i> (Verlaine)<br>C'est l'extase<br>Il pleure dans mon coeur<br>L'ombre des arbres<br>Chevaux de bois | Claude Debussy<br>(1862-1919) |
|---|-------------------------------|

Erin Keesy, soprano

### Dream Dances

|   |                               |
|---|-------------------------------|
| Le spectre de la rose (Théophile Gautier)<br><i>Nuits d'été</i> | Hector Berlioz<br>(1803-1869) |
| Träume<br><i>Wesendonck-Lieder</i> (Mathilde Wesendonck)        | Richard Wagner<br>(1813-1883) |
| Nachtzauber<br><i>Eichendorff-Lieder</i>                        | Hugo Wolf<br>(1869-1903)      |

Sophie Delphis, mezzo-soprano

|   |                             |
|---|-----------------------------|
| <i>Earth and Air and Rain</i> (Thomas Hardy)<br>Waiting both<br>So I have Fared<br>To Lizbie Browne<br>Rollicum-Rorum | Gerald Finzi<br>(1901-1956) |
|---|-----------------------------|

Ryan Bradford, baritone

## The Colburn Fellowship Singers

Dimitri Dover, piano

### *The German Romantic's journey of love, loss and nature*

Seligkeit, D433 (Hölty) Franz Schubert  
Der Jüngling an der Quelle, D300 (Salis-Seewis) (1797-1828)  
Ständchen, D957/4 (Rellstab)  
Du liebst mich nicht, D756 (Platen-Hallermünde)  
Frühlingsglaube, D686 (Uhland)

Hailey McAvoy, mezzo-soprano

*Five Hebrew Love Songs* (Plitmann) Eric Whitacre  
Temuna (A Picture) (b. 1970)  
Larov (Mostly)  
Eyze Shelleg! (What Snow!)  
Rakut (Tenderness)

Shira Ben David, soprano  
David Bowlin, violin

*I canti della sera* (Santoliquido) Francesco Santoliquido  
Lassiolo canta (1883-1971)  
Alba di luna sul bosco  
Tristezza crepuscolare  
L'incontro

Erin Wagner, mezzo-soprano

*Brettl-Lieder* Arnold Schoenberg  
Galathea (Wedekind) (1847-1951)  
Gigerlette (Bierbaum)  
Einfältiges Lied (Salus)  
Arie aus dem Spiegel von Arcadien (Schikaneder)

Hannah Alexandra Noyes, soprano



## Dona Nobis Pacem

Rachel Wood, mezzo-soprano • Javier Arrebola, piano

### PART I: WAR

|                                 |                                |
|---------------------------------|--------------------------------|
| Wo die schönen Trompeten blasen | Gustav Mahler<br>(1860-1911)   |
| Beat! Beat! Drums!              | Kurt Weill<br>(1900-1950)      |
| Der Soldat                      | Robert Schumann<br>(1810-1856) |
| Panzerschlacht                  | Hanns Eisler<br>(1898-1962)    |
| Aoua!                           | Maurice Ravel<br>(1875-1937)   |
| C                               | Francis Poulenc<br>(1899-1963) |
| Über den Selbstmord             | Hanns Eisler<br>(1898-1962)    |

### PART II: LOSS

|                              |                                    |
|------------------------------|------------------------------------|
| In Flanders Fields           | John McCrae<br>(1872-1918)         |
| Abendstern                   | Franz Schubert<br>(1797-1828)      |
| Au pays où se fait la guerre | Henri Duparc<br>(1848-1933)        |
| Muttertraum                  | Robert Schumann<br>(1810-1856)     |
| Before the icon              | Sergei Rachmaninoff<br>(1873-1943) |
| Afskedet                     | Ture Rangström<br>(1884-1947)      |
| Tom Sails Away               | Charles Ives<br>(1874-1954)        |

### PART III: HOPE

|                                  |                                       |
|----------------------------------|---------------------------------------|
| Sanglots                         | Francis Poulenc<br>(1899-1963)        |
| Demanten på Marssnön             | Jean Sibelius<br>(1865-1957)          |
| I shall not live in vain         | Jake Heggie<br>(b.1961)               |
| Fear no more the heat o' the sun | Roger Quilter<br>(1877-1953)          |
| Silent Noon                      | Ralph Vaughan-Williams<br>(1872-1958) |
| Blondel zu Marien                | Anon.                                 |
| Priez pour paix                  | Francis Poulenc<br>(1899-1963)        |

## CONCERT SERIES

Monday, May 21 • 7:30 p.m. • Thayer Hall

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### Dona Nobis Pacem

Continued



Mezzo-soprano **RACHEL WOOD** has appeared in opera, concert, and recital performances across Canada, the United States, Italy, and the Netherlands. Rachel is a graduate of the Opera Studio Nederland in Amsterdam, where she performed the title role in *The Rape of Lucretia*, *La Natura* and *Endimione (La Calisto)*, and *Penelope (Il Ritorno d'Ulisse in Patria)*. At Indiana University, Rachel performed the roles of Dorabella (*Così fan tutte*), Zita (*Gianni Schicchi*), La Zia Principessa (*Suor Angelica*), and Alma March (*Little Women*). Other opera credits include *Madame de Croissy (Dialogues des Carmélites)*, *Cornelia (Giulio Cesare)*, and *Dame Doleful* in the Canadian premiere of *Too Many Sopranos*.

Rachel has given art song and chamber music recitals throughout North America, and has appeared as a soloist in concert performances with instrumental and choral ensembles. In 2009, she was a Eva and Marc Stern Fellow at SongFest in Malibu, California, and is thrilled to return as a guest artist this year. Rachel also studied at the Mountain View International Festival of Song and Chamber Music in Calgary, Alberta, where she has since returned as a recitalist with the Mountain View Connection concert series. 2017-2018 projects include a *Schubertiade* at the University of Wisconsin-Madison with pianists Martha Fischer and Bill Lutes, "Song and Strings," a program of vocal chamber music at the University of Wisconsin-Whitewater, "A European Landscape of Song" recital with Brian Leeper, baritone, and "Fairest Isle," a recital of English song by Britten and Purcell with soprano Julie Ludwig in Ontario, Canada. In Wisconsin, Rachel has appeared as a soloist with the Wisconsin Chamber Choir, Janesville Choral Union, Sinfonia Sacra, Sonata à Quattro, Whitewater Chamber Players, and Madison Bach Musicians.

Rachel completed her Doctor of Music degree at Indiana University, and holds Master of Music and Bachelor of Music degrees from the University of Western Ontario. She furthered her studies at the Canadian Operatic Arts Academy, SongFest (2009) Accademia Europea dell'Opera, and the Centre for Opera Studies in Italy. Rachel has served as a Lecturer of Voice at the University of Western Ontario, and an Associate Instructor at Indiana University. Rachel is currently an Assistant Professor at the University of Wisconsin-Whitewater, where she teaches studio voice, lyric diction, song literature, and voice pedagogy.



**JAVIER ARREBOLA** is a pianist, chamber musician, vocal coach and scholar driven to enhance students' and audiences' understanding of music through exploration of history, politics, literature, poetry, geography, artwork and music theory.

His professional activities have taken place in over ten countries throughout Europe, North America and Latin America. Among other engagements and invitations to lecture, teach and give recitals at different institutions, he is regularly on faculty at Tanglewood Music Center, Ravinia Festival's Steans Music Institute, and SongFest at The Colburn School in Los Angeles.

As a scholar, he mostly lectures on chamber music and song literature, including Nordic, Spanish and Latin American repertoires, among the core German, French and English traditions. Bilingual in Spanish and English, as well as proficient in German, French, Italian, Finnish and Swedish, Arrebola provides a unique, scholarly perspective on Art Song.

Arrebola holds a Doctor of Music Degree and a Masters Degree in Piano from the Sibelius Academy in Helsinki (Finland), as well as degrees in Piano and in Chamber Music from the Madrid Royal Conservatory (Spain). His doctoral project at the Sibelius Academy included the public performance of all of Franz Schubert's finished piano sonatas both on historical fortepianos and on modern instruments, as well as a thesis on *The Unfinished Piano Sonatas of Franz Schubert*. Arrebola has served on the faculty of the Indiana University Jacobs School of Music as Visiting Assistant Professor in Voice/Collaborative Piano, and he is currently the Chair of the Collaborative Piano Department at Boston University.

More info at [javierarrebola.com](http://javierarrebola.com)

## The Songs of Hugo Wolf (1860-1903)

### IN PLAIN AIR

Er ist's!

*Mörrike Lieder* (Mörrike)

Casey Kunmann, soprano • Jonathan Breit, piano

Fussreise

*Mörrike Lieder* (Mörrike)

Christiaan Alexander Westerhamp, tenor • Hye-Seon Choi, piano

An eine Äolsharfe

*Mörrike Lieder* (Mörrike)

Kate Johnson, soprano • Mirim Kim, piano

Heimweh (Mörrike)

*Mörrike Lieder* (Mörrike)

Erik Rasmussen, tenor • Corinne Penner, piano

Der Rattenfänger

*Goethe Lieder* (Goethe)

Max Rydqvist, baritone • Ji Yung Lee, piano

### PORTRAITS OF WOMEN

Das verlassene Mägdlein

*Mörrike Lieder* (Mörrike), 1888

Catherine McAree, soprano • Ji Yung Lee, piano

Die Bekehrte

*Goethe Lieder* (Goethe), 1889

Kamala Silvey, soprano • Richard Fu, piano

Die Spröde

*Goethe Lieder* (Goethe), 1889

Anna Hlinomaz, soprano • Hye-Seon Choi, piano

Mignon: Kennst du das Land?

*Goethe Lieder* (Goethe), 1888

Shira Ben-David, soprano • Hannah Harnest, piano

Suleika: Hochbeglückt in deiner Liebe

*Goethe Lieder* (Goethe), 1889

Erin Keesy, oprano • Yu-Jhen Liu, piano

### SACRED LOVE

Liebwohl (Mörrike)

*Mörrike Lieder* (Mörrike)

Sylvia Leith, mezzo-soprano • Celeste Marie Johnson, piano

Die ihr schwebet (Geibel)

*Spanisches Liederbuch*

Sarah Harper, soprano • Richard Fu, piano

NOON CONCERT SERIES  
Wednesday, May 23 • Noon • Thayer Hall

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**The Songs of Hugo Wolf**

*Continued*

In der Frühe (Mörike)

*Mörike Lieder* (Mörike)

Kanisha Feliciano, soprano • Mirim Kim, piano

Zum neuen Jahr (Mörike)

*Mörike Lieder*(Mörike)

Sarah Thomas, soprano • Brian Man-ho Wong, piano

**EARTHLY LOVE**

Verschwiegene Liebe

*Eichendorff Lieder* (Eichendorff)

Allen Percy Galeana, tenor • Mirim Kim, piano

Und willst du deinen Liebsten sterben sehen

*Italienisches Liederbuch* (Paul Heyse)

James Danner, tenor • Brian Man-ho Wong, piano

Heut Nacht erhob ich mich um Mitternacht

*Italienisches Liederbuch* (Paul Heyse)

Hailey McAvoy, mezzo-soprano • Brian Man-ho Wong, piano

Ich hab in Penna einen Liebsten wohnen

*Italienisches Liederbuch* (Paul Heyse)

Emily Wood, soprano • Richard Fu, piano

**JUST A LITTLE KICK**

Auf eine Wanderung

*Mörike Lieder* (Mörike)

Andrew Stack, baritone • Ji Yung Lee, piano

Elfenlied

*Mörike Lieder* (Mörike)

Elizabeth Ewigleben, soprano • Minjung Jung, piano

Der Abschied

*Mörike Lieder* (Mörike)

Ian Walker, baritone • Tingting Yao, piano

Program devised by Liza Stepanova

## Cabaret Songs

William Bolcom, composer (b. 1938) • Arnold Weinstein, lyrics (1927-2005)  
Lydia Brown, piano

### VOLUME I

1. Over the Piano  
Erin Keesy, soprano
2. Fur (Murray the Furrier)  
Sophie Delphis, mezzo-soprano
3. He Tipped the Waiter  
Maria Lacey, soprano
4. Waitin  
Anna Patterson, mezzo-soprano
5. Song of Black Max  
(as told by the de Kooning boys)  
Sophie Delphis, mezzo-soprano
6. Amor  
Michaela Bottari, soprano

### VOLUME II

1. Places to Live  
Kristin Renee Young, soprano
2. Toothbrush Time  
Anna Patterson, mezzo-soprano
3. Surprise!  
Maria Lacey, soprano
4. The Actor  
Sophie Delphis, mezzo-soprano
5. Oh Close the Curtain  
Kristin Renee Young, soprano
6. George  
Sophie Delphis, mezzo-soprano

### VOLUME III

1. The Total Stranger in the Garden  
Maria Lacey, soprano
2. Love in the Thirties  
Erin Keesy, soprano
3. Thus, King of Orf  
Kristin Young, soprano
4. Miracle Song  
Devony Smith, soprano
5. Satisfaction  
Michaela Bottari, soprano
6. Radical Sally  
Devony Smith, soprano

### VOLUME IV

1. Angels are the Highest Form of Virtue  
Maria Lacey, soprano
2. Poet Pal of Mine  
Erin Keesy, soprano
3. Can't Sleep  
Sophie Delphis, mezzo-soprano
4. At the Last Lousy Moments of Love  
Sophie Delphis, mezzo-soprano
5. Lady Luck  
Erin Keesy, soprano
6. Blue  
Devony Smith, soprano

## A Tribute to William Bolcom and John Harbison

William Bolcom (b. 1938) • John Harbison (b. 1938)

\*Vocalism I & II (Walt Whitman) (2005-07) Harbison

Kristina Bachrach, soprano • Lydia Brown, piano  
*+Commissioned by SongFest with generous support from the Eva & Marc Stern family*

The Flute of Interior Time (Robert Bly) Harbison

Vaslav's Song from Songs to Dance Bolcom  
*The AIDS Quilt Songbook*

### From *Old Addresses*

The Next Table (C.P.Cavafy)

Lady Death (A.D. Winans)

Kyle Ferrill, baritone • Dimitri Dover, piano

\*\**Schwartzsongs* (Lloyd Schwartz) Harbison

In the Mist

Song

Crossword

Ian Walker, baritone • Dimitri Dover, piano

*Let Evening Come* (Jane Kenyon) (1994) Bolcom

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

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

3. Let Evening Come (Jane Kenyon)

Laura Strickling, soprano

Laura Pearson, viola • Lucas Wong, piano

*Cabaret Songs* Bolcom

Mark Trawka, piano

### INTERMISSION

\*Shadow Memory (Susan Orlean) (2015) James Primosch  
(b. 1956)

Victoria Browsers, soprano • Javier Arrebola, piano

*Dedicated to Janet Loranger and in loving memory of Marcia Brown*

CONCERT SERIES  
Friday, May 25 • 7 p.m. • Zipper Hall

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**A Tribute to William Bolcom and John Harbison**

*Continued*

*Simple Daylight* (Michael Fried) (1990)

Harbison

Japan  
Simple Daylight  
Somewhere a Seed  
Your Name  
Wild Irises  
Odor

Devony Smith, soprano • Lydia Brown, piano

*After Hours* (1954-2008)

Harbison

Sleepsong (Harbison)  
Baseline Ballad (Murray Horwitz)  
Big Orange Moon (Harbison)  
Round the Bend (Meg Harbison)

Kristin Renee Young, soprano • John Harbison, piano

\*Scott Joplin: A Nosegay for Bill Bolcom (Bill Holm) (2018)

Libby Larsen  
(b. 1950)

Ian Walker, baritone • Lucas Wong, piano

*+Commissioned by SongFest with generous support from the Sorel Organization  
in honor of William Bolcom (world premiere)*

\*A Catskill Eagle (Herman Melville) (2018)

Primosch

Kyle Ferrill, baritone • James Primosch, piano

*+ Commissioned by SongFest with generous support from the Sorel Organization  
in honor of John Harbison (world premiere)*

\*SongFest commission +World premiere ++ West coast premiere

## CONCERT SERIES

Friday, May 25 • 7 p.m. • Zipper Hall

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### A Tribute to William Bolcom and John Harbison

*Continued*



**WILLIAM BOLCOM**, born May 26, 1938, Seattle, Washington, is an American composer, pianist, and teacher whose compositions encompass many idioms, from popular cabaret songs to more-traditional classical scores.

Bolcom graduated from the University of Washington in 1958 and studied composition with Darius Milhaud at Mills College (1958–61) and with Milhaud and Olivier Messiaen at the Paris Conservatory. He continued his studies at Stanford University (D.M.A., 1964). Thereafter, he taught or was composer in residence at a number of schools before becoming a professor of composition at the University of Michigan in 1973; he retired and became professor emeritus in 2008.

Throughout these years Bolcom developed his compositional abilities, attempting to break down what he saw as the artificial barriers between popular and “serious” music. A prolific composer, he wrote for solo instruments, voice, chamber groups, orchestra, film, and stage. He produced compositions of great diversity, including *Dynamite Tonight* (1963), a “cabaret opera”; *12 Études for piano* (1959–66); and *Open House* (1975), a song cycle based on poems by Theodore Roethke. As a pianist and composer, Bolcom became well known for his interest in ragtime music; *Graceful Ghost Rag* (1971), written in memory of his father, is one of several compositions in that genre. He was awarded a Pulitzer Prize in 1988 for *12 New Études for piano* (1977–86). The much-acclaimed William Blake-inspired *Songs of Innocence and Experience* (1956–82) is a long work for soloists, chorus, and orchestra regularly performed since 1984; a recording of the work won four Grammy Awards in 2006. The operas *McTeague* (based on the 1899 novel by Frank Norris), *A View from the Bridge* (based on the 1955 play by Arthur Miller), and *A Wedding* (based on Robert Altman’s 1978 movie) premiered at the Lyric Opera of Chicago in 1992, 1999, and 2004, respectively. Bolcom was also commissioned to write works for a number of major orchestras.

From the early 1970s Bolcom and his wife, mezzo-soprano Joan Morris, performed concerts of 19th- and 20th-century American popular songs. He was also active as a writer and editor. He coedited *The New Grove Gospel, Blues, and Jazz* (1986), cowrote with Robert Kimball the book *Reminiscing with Sissle and Blake* (1973), and edited a collection of George Rochberg’s essays, *The Aesthetics of Survival: A Composer’s View of Twentieth-Century Music* (1984). In 1992 Bolcom became a member of the American Academy of Arts and Letters. (Source: Encyclopaedia Britannica)



Composer **JOHN HARBISON** is among America’s most distinguished artistic figures. The recipient of numerous awards and honors, among them a MacArthur and a Pulitzer, Harbison has composed music for most of America’s premier musical institutions, including the Metropolitan Opera, Chicago Symphony, Boston Symphony, New York Philharmonic, and the Chamber Music Society of Lincoln Center. His catalog includes three operas, six symphonies, twelve concerti, a ballet, five string quartets, numerous song cycles and chamber works, and a large body of sacred music that includes cantatas, motets, and the orchestral-choral works *Four Psalms*, *Requiem* and *Abraham*. His music is widely recorded on leading labels.

Recently, Harbison’s opera *The Great Gatsby* received its European premiere at Semperoper Dresden. *Gatsby* has previously been heard in New York, Chicago, San Francisco, Aspen, Boston, and Tanglewood. Recent premieres include *Seven Poems of Lorine Niedecker*, *String Trio*, *For Violin Alone*, and *Supper at Emmaus*. Harbison’s current composition projects include a work for cello and strings, a clarinet trio, Longfellow settings for violas and countertenor, his sixth string quartet, and a monodrama.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the American Academy in Rome, and numerous festivals. He received degrees from Harvard and Princeton before joining the



CONCERT SERIES  
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**William Bolcom & John Harbison at Songfest**

*Continued*

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

Harbison was President of the Copland Fund for fifteen years, and a trustee of the American Academy in Rome. He is a member of the American Academy of Arts and Letters and is a Trustee of the Bogliasco Foundation. His music is published exclusively by Associated Music Publishers. (Source: MIT.edu)

❧ PROGRAM NOTES ❧

**Vocalism by John Harbison**

*Vocalism* is my only setting of Walt Whitman. 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. The piece pays homage to SongFest, the conclave of singers and pianists that gathers each summer in California, under the direction of Rosemary Hyler. 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. I composed Part II in 2004; it was introduced at SongFest 2005, by Amanda Gosier and Rosemary Hyler. The premiere of Part I (2006) was entrusted to Sarah Davis and Susan Gaeddert at SongFest 2007.

I.

Vocalism, measure, concentration, determination, and the divine power to speak words;  
Are you full-lung'd and limber-lipp'd from long trial? from vigorous practice? from physique?  
Do you move in these broad lands as broad as they?  
Come duly to the divine power to speak words?  
For only at last after many years, after chastity, friendship, procreation, prudence, and nakedness,  
After treading ground and breasting river and lake,  
After a loosen'd throat, after absorbing eras, temperaments, races, after knowledge, freedom, crimes,  
After complete faith, after clarifyings, elevations, and removing obstructions,  
After these and more, it is just possible there comes to a man, woman, the divine power to speak words;  
Then toward that man or that woman swiftly hasten all—none refuse, all attend,  
Armies, ships, antiquities, libraries, paintings, machines, cities, hate, despair, amity, pain, theft, murder, aspiration,  
form in close ranks,  
They debouch as they are wanted to march obediently through the mouth of that man or that woman.

II.

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,  
As the water follows the moon, silently, with fluid steps, anywhere around the globe.  
All waits for the right voices;  
Where is the practis'd and perfect organ? where is the develop'd soul?  
For I see every word utter'd thence has deeper, sweeter, new sounds, impossible on less terms.  
I see brains and lips closed, tympan and temples unstruck,  
Until that comes which has the quality to strike and to unclose,  
Until that comes which has the quality to bring forth what lies slumbering forever ready in all words.

CONCERT SERIES  
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**William Bolcom & John Harbison at Songfest**

*Continued*

**Schwartzsongs by John Harbison**

**IN THE MIST**

On cool, damp evenings  
at the end of July,

you can walk into a mist;  
and the mist

seems to disappear--  
from the dirt road; from

the hill; from the trees . . .  
But in the full moon,

you can begin to see it again--  
it gets closer,

leaving a ring of clearness  
around you, as you walk down  
the hill

toward the house with the light  
left in the window.

**SONG**

rain on the lake  
room at the lodge  
alone in a room  
in the lazy light

loons on the lake  
geese in the air  
moose in the woods  
aware awake

a cry dislodged  
from the musty woods  
the gamy musk  
of the one aroused

the roaming moose  
the rooms lit up  
the woods awake  
in the loony light

the moon dislodged  
the lake aflame  
the Muse amazed  
amused aroused

**CROSSWORD**

You're doing a crossword.  
I'm working on a puzzle.  
Do you love me enough?  
What's the missing word?  
Do I love you enough?  
Where's the missing piece?  
Yesterday I was cross with you.  
You weren't paying enough attention.  
You were cross with me.  
I wasn't paying enough attention.  
Our words crossed.  
Where are the missing pieces?  
What are the missing words?  
Yet last night we fit together like  
words in a crossword.  
Pieces of a puzzle.

"In the Mist" published in *Goodnight, Gracie* (University of Chicago Press, 1992). Permission pending.

"Song" published in *Cairo Traffic* (University of Chicago Press, 2000). Permission pending.

"Crossword" published in *Little Kisses*, (University of Chicago Press, 2017). Permission pending.

**Let Evening Come by William Bolcom**

In 1993 I was requested to write a singing duet for Tatiana Troyanos and Benita Valente, two wonderful artists. We discussed possible texts, and then very unexpectedly Tatiana died, a blow to all of us. I was then approached by the sponsors of the commission: Would I write a duo anyway, with...[soprano, piano, and viola], the violist in some way representing the departed Tatiana? The present cantata is the result.

The three poems chosen describe with ever greater acceptance the phenomenon of death. Maya Angelou's poem is still raw with the shock of so many lost artists of the African-American pantheon but observes with an almost journalistic candor the state we, the survivors, pass through after the death of a powerful person. Emily Dickinson's continues in the same dispassionate vein, observation not softening the grief but resolving it through deeper understanding; Jane Kenyon's invites us to contemplate the elegant beauty in death's resolution.

The violist's role did not turn out to be a ghostly recreation of Troyanos' spirit but, perhaps, that of a choral commentator on the poems' events. Though each setting is detachable from the other two, the viola-and-piano interlude between the last two poems is not; it serves as gateway to the "coming of evening."

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**William Bolcom & John Harbison at Songfest**

*Continued*

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

When great trees fall,  
rocks on distant hills shudder,  
lions hunker down  
in tall grasses,  
and even elephants  
lumber after safety.

When great trees fall  
in forests,  
small things recoil into silence,  
their senses  
eroded beyond fear.

When great souls die,  
the air around us becomes  
light, rare, sterile.  
We breathe, briefly.  
Our eyes, briefly,  
see with

a hurtful clarity.  
Our memory, suddenly sharpened,  
examines,  
gnaws on kind words  
unsaid,  
promised walks  
never taken.

Great souls die and  
our reality, bound to  
them, takes leave of us.  
Our souls,  
dependent upon their  
nurture,  
now shrink, wizened.  
Our minds, formed  
and informed by their  
radiance,  
fall away.

We are not so much maddened  
as reduced to the unutterable  
ignorance  
of dark, cold  
caves.

And when great souls die,  
after a period peace blooms,  
slowly and always  
irregularly. Spaces fill  
with a kind of  
soothing electric vibration.  
Our senses, restored, never  
to be the same, whisper to us.  
They existed. They existed.  
We can be. Be and be  
better. For they existed.

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

'Tis not that Dying hurts us so --  
'Tis Living -- hurts us more --  
But Dying -- is a different way --  
A Kind behind the Door --

The Southern Custom -- of the Bird --  
That ere the Frosts are due --  
Accepts a better Latitude --  
We -- are the Birds -- that stay.

The Shrivens round Farmers' doors --  
For whose reluctant Crumb --  
We stipulate -- till pitying Snows  
Persuade our Feathers Home.

**Let Evening Come**  
(Jane Kenyon)

Let the light of late afternoon  
shine through chinks in the barn, moving  
up the bales as the sun moves down.

Let the cricket take up chafing  
as a woman takes up her needles  
and her yarn. Let evening come.

Let dew collect on the hoe abandoned  
in long grass. Let the stars appear  
and the moon disclose her silver horn.

Let the fox go back to its sandy den.  
Let the wind die down. Let the shed  
go black inside. Let evening come.

To the bottle in the ditch, to the scoop  
in the oats, to air in the lung  
let evening come.

Let it come, as it will, and don't  
be afraid. God does not leave us  
comfortless, so let evening come

## CONCERT SERIES

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### William Bolcom & John Harbison at Songfest

*Continued*

#### Shadow Memory by James Primosch

*Shadow Memory* was composed in 2014 on a commission from SongFest, and is dedicated to the memory of its beloved patron, Marcia Brown, who passed away in 2014. The text comes from the forward Susan Orlean wrote for a book of photographs by Zeva Oelbaum based on a Victorian botanical journal.

*Text (Susan Orlean):*

“So this is what’s left behind, these things that end up as our real inheritance—the flotsam and jetsam of life, the stuff that drifts into our hands and into history, the chance impression, the little shadow each of us casts, the fragile thing someone carefully catalogs and cares for and then forgets or maybe doesn’t, the image of an image that conjures a memory that is either real or imagined—these are here, plucked and pressed between the pages, so they will stay fresh forever, or forever slip away.”

#### Simple Daylight by John Harbison

It has been a source of satisfaction to me that the first performers and listeners for *Simple Daylight* have been especially struck by the poems, and by the strong musical responses elicited by the poems. I have been grateful for Michael Fried’s work in many ways, most obviously in my previous settings of his texts, in *Three Harp Songs* (1972) and in *The Flower Fed Buffaloes* (1976). My ordering of his poems makes a sequence closer in tone to a Bach Cantata text than to a nineteenth-century song cycle, and evokes a kind of subcutaneous narrative very favorable for musical purposes, but no doubt unintended by the poet. *Simple Daylight* was commissioned by Lincoln Center. The dedication to its first singer Dawn Upshaw represents my complete confidence in sending her into uncharted waters, as well as my intuition that she would enjoy the complete, motet-like partnership with the pianist that the cycle requires.

##### Japan

Tired and empty,  
I occupy a winterized log cabin  
In a clearing in a snowy wood  
In a country that might be Japan.  
Each morning I catechize myself  
In the hope that there has been a change  
Either from or into the new man  
It appears I’ve partly become.  
Lunch arrives in a wicker basket  
That later will be taken away.  
But when I rush to the window  
The encircling snow lies undefiled.  
Towards midnight I shall step outside  
And expose my face to the stars  
And weep, not merely from the cold.  
May their beauty appease me.  
My best moments are those  
When, in default of inspiration,  
My hand rests lightly on the wrist  
Of the one who writes.

##### Simple Daylight

It’s true—if there were life after death  
In an underworld it would be simple daylight  
I would miss most, would grieve for  
Inconsolably, would braid into every poem,  
Every lament, such as this one,  
For what was lost.

##### “Somewhere a Seed”

Somewhere a seed falls to the ground  
That will become a tree  
That will someday be felled  
From which thin shafts will be extracted  
To be made into arrows  
To be fitted with warheads  
One of which, some day when you least expect it,  
While a winter sun is shining  
On a river of ice  
And you feel furthest from self-pity,  
Will pierce your shit-filled heart.

##### Your Name

That passionate monosyllable, your name,  
Like some wounded animal’s all but inarticulate  
Cry, when the familiar hurt returns, on dragging legs,  
After an interlude of sleep or natural anesthesia,  
Spoken over and over by my own lips, wakes me.

## CONCERT SERIES

Friday, May 25 • 7 p.m. • Zipper Hall

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### William Bolcom & John Harbison at Songfest

*Continued*

#### The Wild Irises

Dying of thirst,  
I long to share the fate of the wild irises  
Each raindrop must seem to whom the size of a boulder  
Flung down to devastate them with what they need.

#### “Odor”

Your perfume, or odor—  
All measure gone I remember it, my body  
Remembers it, my body when dead will remember it  
In its bones, and when after incineration  
The bones themselves are pulverized and dispersed upon  
the air  
As tiny motes of ash, they too will remember  
(Dancing in the sunlight, jostled by larger molecules)  
Your odor without a name.

### Scott Joplin: A Nosegay for Bill Bolcom by Libby Larsen

When I first heard Bill Bolcom's work *Graceful Ghost Rag*, it was 1970 and I was a college student hoping to spend my life composing music for the concert hall. I was gobsmacked. Here was a classically trained American composer who was speaking through authentic American music rather than appropriating and framing it. I believed him as I still do. So, for this new work to celebrate Bill Bolcom, I set poetry of another Bill, Bill Holm. This song is a setting of three of the four haunted depictions which make up Holm's set *Scott Joplin*. Subtitled “A Nosegay for Bill Bolcom” its my contribution to tonight's celebration.

He never smiled, his friends said,  
but looked out at you  
from those doleful eyes,  
like turned-down gas lamps  
set in a coal-black wall.  
He did not sing  
the song of the happy darkie  
to set toes tapping  
in St. Louis whorehouses.  
The darkness within him  
was darker and lovelier than  
the elegant black curve of his nose –  
than the smooth black hands  
moving over the ivory keys –  
blackbirds flying in a fog.

Once he had a daughter  
whose dying split his heart  
like a sounding board.  
He spent ten years  
bringing back to life  
a honey-colored baby  
deserted under a tree in Arkansas.  
On the lines of music paper  
spread out before him,  
she sang forgiveness  
to the crooked and the ignorant,  
and taught them all together  
to dance the Real Slow Drag.  
[...]

Behind the iron piano strings  
his leaves and flowers – Maple Leaf,  
Fig Leaf, Rose Leaf, Palm Leaf,  
Gladiola and Chrysanthemum,  
Pineapple and sweet Sugar Cane  
bloom over and over again,  
a Heliotrope Bouquet grown  
in light under the darkness  
of the stony Missouri ground  
that he worked into music  
with those elegant black hands.

### A Catskill Eagle by James Primosch

The Ninety-Sixth chapter of Melville's “Moby Dick” closes with this mysterious evocation of an exalted mountain bird. The rapid figurations of my setting dart, dive, and soar; they pause for reflection; but finally “become invisible in the sunny spaces.” Written at the request of SongFest, A Catskill Eagle is dedicated to my teacher, mentor and friend John Harbison in the year of his 80th birthday, with thanks for all he has given us.

*Text (Herman Melville):*

“...and there is a Catskill eagle in some souls that can alike dive down into the blackest gorges, and soar out of them again and become invisible in the sunny spaces. And even if he forever flies within the gorge, that gorge is in the mountains; so that even in his lowest swoop the mountain eagle is still higher than the other birds upon the plain, even though they soar.”

## The Eva and Marc Stern Fellowships Singers

Nikolay Verevkin, piano

Do not sing my beauty (op.4 no.4)  
The Dream (op.8 no.5)  
I'm alone again,(op.26 no.9)  
In the silent night,(op. 4, no. 3)

Sergei Rachmaninov  
(1873-1943)

Hyunho Cho, tenor

### Afro-Latino Diaspora

*Cinco Canciones Negras*  
Cuba dentro de un piano  
Cancion de cuna para dormir (Ildefonso Pereda Valdés)  
Punto de Habanera (Néstor Luján y Fernández)

Xavier Montsalvage  
(1912-2002)

*Canções nordestinas do folclore brasileiro*  
O kinimbá  
São João-da-ra-rão

Francisco Ernani Braga  
(1888-1948)

Dança (Martelo)  
*Bachianas Brasileiras*

Heitor Villa-Lobos  
(1887-1959)

Kristin Renee Young, soprano

### Black Composers Rock: Chicago Edition

The Negro Speaks of Rivers (Langston Hughes)

Margaret Bonds  
(1913-1972)

I, Too (Langston Hughes)  
Three Dream Portraits

The Washerwoman (Otto Leland Bohanan)

Florence Price  
(1887-1953)

Songs to the Dark Virgin (Langston Hughes)

love crumbs (e.e. cummings)  
E.E. Cummings Songbook (2009)

Regina Baiocchi  
(b. 1956)

Marquese Carter, tenor

Op. 38  
In my garden at the night  
To her  
Daisies  
Dream  
A-OO

Rachmaninov

Heidi Middendorf, soprano

## The Sacred Cantatas of J.S. Bach

John Harbison, conductor

### Ach! ich sehe, itzt, da ich zur Hochzeit gehe, BWV 162

Arie: "Ach! ich sehe, itzt, da ich zur Hochzeit gehe"  
Joseph Kyungjin Han, bass  
Rezitativ: "O großes Hochzeitfest"  
Christiaan Alexander Westerkamp, tenor  
Arie: "Jesu, Brunnquell aller Gnaden"  
Amanda Menzie, soprano  
Rezitativ: "Herr Jesu, laß mich nicht"  
Rachel Wood, alto  
Duett: "In meinem Gott bin ich erfreut"  
Rachel Wood, alto | Christiaan Alexander Westerkamp, tenor  
Choral: "Ach, ich habe schon erblicket"  
Amanda Menzie & Emily Mwila, soprano  
Rachel Wood & Hailey McAvoy, alto  
Christiaan Alexander Westerkamp & Jordan Wells, tenor  
Joseph Kyungjin Han & Malek Sammour, bass

### Nur jedem das Seine, BWV 163

Arie: "Nur jedem das Seine!"  
Jordan Walker, tenor  
Rezitativ: "Du bist, mein Gott, der Geber aller Gaben"  
Ian Walker, bass  
Arie: "Laß mein Herz die Münze sein"  
Ian Walker, bass  
Arioso: "Ich wollte dir"  
Kate Johnson, soprano | Hailey McAvoy, alto  
Duett: "Nimm mich mir und gib mich dir!"  
Kate Johnson, soprano | Hailey McAvoy, alto  
Choral: "Führ auch mein Herz und Sinn"  
Kate Johnson & Emily Mwila, soprano  
Hailey McAvoy & Sylvia Leith, alto  
Jordan Wells & Christiaan Alexander Westerkamp, tenor  
Ian Walker & Joseph Kyungjin Han, bass

## CONCERT SERIES

Sunday, May 27 • 3 p.m. • St. Sophia Cathedral

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### The Sacred Cantatas of J.S. Bach

*Continued*

#### **Bereitet die Wege, bereitet die Bahn!, BWV 132**

Arie: "Bereitet die Wege, bereitet die Bahn!"

Erika Burkhart, soprano

Rezitativ: "Willst du dich Gottes Kind und Christi Bruder nennen"

Allen Percy Galeana, tenor

Arie: "Wer bist du? Frage dein Gewissen"

Malek Sammour, bass

Rezitativ: "Ich will, mein Gott, dir frei heraus bekennen"

Rachel Wood, alto

Arie: "Christi Glieder, ach, bedenket"

Rachel Wood, alto

Choral: "Führ auch mein Herz und Sinn"

Erika Burkhart & Emily Mwila, soprano

Rachel Wood & Sylvia Leith, alto

Allen Percy Galeana & Christiaan Alexander Westerhamp, tenor

Malek Sammour & Joseph Kyungjin Han, bass

#### **Alles nur nach Gottes Willen, BWV 72**

Chor: "Alles nur nach Gottes Willen"

Erin Keeseey & Erika Burkhart, soprano

Sylvia Leith & Rachel Wood, alto

Jordan Wells & Allen Percy Galeana, tenor

Malek Sammour & Ian Walker, bass

Rezitativ und Arioso: "O sel'ger Christ"

Sylvia Leith, alto

Arie: "Mit allem, was ich hab und bin"

Sylvia Leith, alto

Rezitativ: "So glaube nun!"

Malek Sammour, bass

Arie: "Mein Jesus will es tun, er will dein Kreuz versüßen"

Erin Keeseey, soprano

Choral: "Was mein Gott will, das g'scheh allzeit"

Erin Keeseey & Erika Burkhart, soprano

Sylvia Leith & Rachel Wood, alto

Jordan Wells & Allen Percy Galeana, Marquese Smith, tenors

Malek Sammour & Ian Walker, bass

Theodosia Roussos, oboe

David Bowlin, violin



## SongFest Alumna Recital

Devony Smith, soprano • Nikolay Verevkin, piano

Auprès de ma mie (Octave Pradels)

Cécile Chaminade  
(1857-1944)

Mots d'amour (Charles Fuster)  
Écrin (René Niverd)  
Viens, mon bien aimé (Armand Lafrique)

Drei Lieder, Op. 22

Erich Korngold  
(1897-1957)

Was du mir bist? (Eleanore van der Staaten)  
Mit dir zu schweigen (Karl Kobald)  
Welt ist stille eingeschlafen (Karl Kobald)

Two Love Song (Rainer Rilke)

Leonard Bernstein  
(1918-1990)

Extinguish my eyes  
When my soul touches yours (Rainer Rilke)

Five Poems of Anna Akhmatova

Sergei Prokofiev  
(1891-1953)

Sunshine has filled the room  
Real Tenderness  
Memory of the Sun  
Greeting  
The Grey-Eyed King

Three Ages of Women (Elizabeth Bishop)

Lee Hoiby  
(1926-2011)

Manners  
Filling Station  
Insomnia

NOON CONCERT SERIES  
Monday, May 28 • Noon • Thayer Hall

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**SongFest Alumna Recital**

*Continued*



**DEVONY SMITH** is a versatile soprano excelling in both contemporary and traditional repertoire with her “sensuous” and “strong” voice (*New York Times*). A California native, Devony makes her mark on New York City as a professional member of Musica Viva NY, where she recently performed Ernest Chausson’s “Chanson Perpétuelle” with the Aeolus Quartet, as well as the soprano solos for Vivaldi’s Gloria, Brahms’ *Ein Deutsches Requiem*, and *Carmina Burana*. In 2016, Devony made her Lincoln Center recital debut as the Grand Prize Winner of the MIMF Art Song competition. This year, she participated in the prestigious Song Continues Workshop at Carnegie Hall with Marilyn Horne, Renée Fleming, and Graham Johnson. As an artist in residence with Fresh Squeezed Opera, she performed Kate Soper’s self-accompanied opera *Here Be Sirens* at National Sawdust in January of 2018. Also with

Fresh Squeezed Opera, she will be the first singing collaborator in their inaugural “Singer/Composer Workshop,” in which she will work alongside composer Spencer Snyder to create a new vocal work to be premiered in November of 2018.

Most recently on the operatic stage, Devony performed Susanna (*Le nozze di Figaro*) with Bronx Opera and OperaRox Productions, Cendrillon with Utopia Opera, and Vicky with Fresh Squeezed Opera in the East Coast Premiere of Bruce Trinkley’s *Baby Shower*. Patrick Dillon of OperaNews praised her Susanna, describing it as “utterly alive and natural, and beautifully sung.” Devony’s theatrical experiences have been a rich compliment to her classical training. At Smother’s Theater in Malibu, she appeared in many theatrical productions. Her roles included Irene Molloy in *Hello, Dolly!* and Mother Jones in Robert Shenkkan’s *The Kentucky Cycle*, a seven-hour-long play in which she also sang Appalachian folk ballads and played the fiddle.

Devony particularly relishes the opportunity to perform new works. As a 2017 fellow at Ravinia Steans Music Institute, she collaborated with composer William Bolcom in a concert of his art songs and cabaret music. As a Marc and Eva Stern Fellow at Songfest in 2013, she performed the world premiere of Ben Moore’s *John and Abigail* and the west coast premiere of John Musto’s *Six Scottish Songs*. While earning her M.M. in Dawn Upshaw’s Graduate Vocal Arts Program at Bard College, she created the lead role in Shawn Jaeger’s opera, *Payne Hollow*, collaborated on concerts of contemporary music with Pulitzer Prize winning composer Joan Tower, and performed the world premiere of Daniela DeMatos’ “Encounter,” to high praise from both the *New York Times* and the *Boston Classical Review*. Smith received her B.A. from Pepperdine University, where she performed Meg in Adamo’s *Little Women*.

## Prima la voce

Devised and coached by Kyle Ferrill  
Tony Cho and Nikolay Verevkin, piano

“La pesca”  
*Soirées musicales*

Gioacchino Rossini  
(1792-1868)

Alexis Raymond, soprano  
Rebecca Isabella Cáliz, mezzo-soprano

Amiamo

Gaetano Donizetti  
(1797-1848)

Juliet Schlefer, soprano

Sull'onda cheta e bruna

Megan Blackwood, soprano

Oh, vieni al mare!

Timothy Pope, tenor

Per pietà, bell'idol mio (Pietro Metastasio)  
*Sei Ariette no. 5*

Vincenzo Bellini  
(1801-1835)

Bela Albett, soprano

Almen, se non poss'io  
*Sei Ariette no. 4*

Anna Hlinomaz, soprano

Ma rendi pur contento

Gabrielle Meacham, soprano

Vanne, o rosa fortunate (Metastasio)  
*Sei Ariette no. 2*

Emily Summers, soprano

L'addio

Nicola Vaccai  
(1790-1848)

Jonah Garcia, tenor

Lungi da te ben mio

Giuseppe Sarti  
(1729-1802)

Gillian Booth, soprano

La zingara

Nicola d'Arienzo  
(1842-1915)

Lauren Curet, soprano

NOON CONCERT SERIES  
Tuesday, May 29 • Noon • Thayer Hall

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**Italian Prima la voce**

*Continued*

Ideale (Errico)

Francesco Paolo Tosti  
(1846-1916)

Hugh Davis, baritone

Penso (Pagliara)

Nicola Santoro, soprano

Non t'amo più (Errico)

David Cook, tenor

*36 Arie di Stile Antico*

Stefano Donaudy  
(1879-1925)

Freschi luoghi, prati aulenti (Alberto Donaudy)

Erik Rasmussen, tenor

Amorosi miei giorni (Alberto Donaudy)

Saane Halahoho, soprano

Amor mi fa cantare (Alberto Donaudy)

Teryn Kuzma, soprano

La regata veneziana (Piave)

Gioacchino Rossini  
(1792-1868)

Klaudia Morelowska, soprano  
Meredith Smietana, mezzo-soprano



## Faculty Alumni Recital

Katharine Dain, soprano • Kyle Ferrill, baritone • Lydia Brown, piano

|   |                                 |
|---|---------------------------------|
| Licht und Liebe (Matthäus Kasimir von Collin)<br><i>D.352</i>   | Franz Schubert<br>(1797-1828)   |
| <i>Kerner Lieder, opus 35</i><br>Stille Liebe, no. 8<br>Frage, no. 9<br>Stille Tränen, no. 10<br>Wer machte dich so krank? no. 11<br>Alte Laute, no. 12<br>Er und See | Robert Schumann<br>(1810-1856)  |
| L'invitation au voyage (Baudelaire)   | Henri Duparc<br>(1848-1933)     |
| Hébé (Ackermann)<br><i>Sept melodies no. 6</i>  | Ernest Chausson<br>(1855-1899)  |
| La nuit (Banville)<br><i>Op. 11 no. 1</i>   |                                 |
| Le colibri (Leconte de Lisle)<br><i>Sept melodies no. 7</i>   |                                 |
| Les roses d'Ispahan (Leconte de Lisle)  | Gabriel Fauré<br>(1845-1924)    |
| La rose (Leconte de Lisle)<br><i>Op. 51 no. 4</i>   |                                 |
| You say, 'tis love<br><i>King Arthur</i>  | Henry Purcell<br>(1659-1695)    |
| What can we poor females do?  |                                 |
| Lord, I married me a wife<br><i>8 Folk Song Arrangements</i>  | Benjamin Britten<br>(1913-1976) |
| Soldier, won't you marry me?  |                                 |

## Songs of Leonard Bernstein (1918-1990)

Coached by Jamie Bernstein and Michael Barrett

### I Hate Music (A Cycle of Five Kid Songs)

My name is Barbara  
Jupiter has seven moons  
I hate music  
A big Indian and a little Indian  
I'm a person, too

Leonard Bernstein  
(1918-1990)

Kanisha Feliciano, soprano  
Celeste Marie Johnson, piano

### Two Love Songs (Rainier Maria Rilke)

Extinguish my eyes

Erika Burkhart, soprano  
Richard Fu, piano

When my soul touches yours

Morgan Manificier, tenor  
Corinne Penner, piano

### Words, Words

*Candide*

Malek Sammour, bass-baritone  
Tingting Yao, piano

### La Bonne Cuisine (Emile Dumont)

I. Plum Pudding  
II. Queues de Boeuf  
III. Tavouk Gueunksis  
IV. Civet à Toute Vitesse

Allen Percy Galeana, tenor  
Shawn Chang, piano

### Piccola Serenata

(lyrics by Leonard Bernstein)

Rebecca Isabella Cáliz, mezzo-soprano  
Mackenzie Marr, piano

### A Little Bit in Love

*Wonderful Town*

Michaela Gleason, mezzo-soprano  
Grace Lim, piano

NOON CONCERT SERIES  
Thursday, May 31 • Noon • Thayer Hall

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**Songs of Leonard Bernstein**  
*Continued*

100 Ways to lose a Man  
*Wonderful Town*

Hailey McAvoy, mezzo-soprano  
Jesslyn Julia Gunawan, piano

My Twelve-Tone Melody  
(lyrics by Leonard Bernstein)

Catherine McAree, piano  
Tingting Yao, piano



## Sweeter than Roses: A Purcell Bouquet

Henry Purcell (1659-1695)

Sweeter than Roses (Anonymous)

Kate Johnson, soprano

My heart whenever you appear

Gillian Booth, soprano  
Tingting Yao, piano

### The Fairy Queen (Thomas Betterton)

Come All Ye Songsters of the Sky

Christiaan Alexander Westerkamp, tenor

O Let Me Weep

Theodosia Roussos, soprano

Hark! How All Things

Megan Wheeler, mezzo-soprano  
Mackenzie Marr, piano

### Britten Arrangements

There's Not a Swain on the Plain, Z. 587 (A. Henley)

Jonah Garcia, tenor

#### Male Duet

Dulcibella, when e'er I sue for a kiss, Z. 485 (A. Henley)

Allen Percy Galeana, tenor  
Andrew Durham, baritone

#### Female Duet

What can we poor females do?, Z. 518 (Anonymous)

Melissa Redway, soprano

We Sing to Him, Z. 199 (Nathaniel Ingelo)

Ian Walker, baritone  
Jonathan Breit, piano



NOON CONCERT SERIES  
Friday, June 1 • Noon • Thayer Hall

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**Sweeter than Roses: A Purcell Bouquet**

*Continued*

**Intermezzo**

Duet: Lost is my quiet, forever, Z. 502 (Anonymous)

Hannah Alexandra Noyes, soprano • Max Rydqvist, baritone

Yu-Jhen Liu, piano

**Great Songs**

Nymphs and Shepherds (Thomas Shadwell, William Hayman Cummings)

*Libertine*

Laura Carskadden, mezzo-soprano

Mackenzie Marr, piano

The Blessed Virgin's Expostulation (Nahum Tate)

Emily Wood, soprano

Jonathan Breit, piano

If Music be the Food of Love (Henry Heveningham) (3rd version)

Amanda Menzie, soprano

Mirim Kim, piano

Let Us Dance, Let Us Sing (Thomas Betterton)

*Dioclesion, Z. 627/37*

Megan Wheeler, mezzo-soprano

MacKenzie Marr, piano

**In Conclusion**

Evening Hymn, Z. 193 (William Fuller)

Sarah Harper, soprano

Tingting Yao, piano

Hark! How the songsters of the grove, Z. 632

*Timon of Athens*

Program devised by Liza Stepanova

## CONCERT SERIES

Friday, June 1 • 7:30 p.m. • Zipper Hall

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# SongFest Sings America: Songfest@SongFest

## “Songfest: A Cycle of America Poets” by Leonard Bernstein

Michael Barrett, conductor with guest artists, faculty, alumni & The Eva & Marc Stern singers

Jamie Bernstein, narrator and poetry readings

### LEONARD BERNSTEIN (1918-1990)

Songfest (1976-77)

arr. for two pianos by John Musto

Javier Arrebola and Dimitri Dover, piano

I. Opening Hymn

Text by Frank O’Hara

Erin Keesy, soprano • Rachel Wood, mezzo-soprano • Taylor Raven, mezzo-soprano

Hyunho Cho, tenor • Ryan Bradford, baritone • Joseph Han, baritone

II. The Pennycandystore

Text by Lawrence Ferlinghetti

Ryan Bradford, baritone

III. A Julia De Burgos

Text by Julia de Burgos

Devony Smith, soprano

IV. To What You Said

Text by Walt Whitman

Kyle Ferrill, baritone

V. I, Too, Sing America/Okay “Negroes”

Text by Langston Hughes/June Jordan

Taylor Raven, mezzo-soprano • Marquese Carter, tenor

VI. To My Dear and Loving Husband

Text by Anne Bradstreet

Katharine Dain, soprano • Rachel Wood, mezzo-soprano • Sophie Delphis, mezzo-soprano

VII. Storyette H.M.

Text by Getrude Stein

Devony Smith, soprano • Ryan Bradford, baritone

VIII. ‘ if you can’t eat you got to’

Text by e.e. cummings

Kristin Young, soprano • Rachel Wood, mezzo-soprano • Taylor Raven, mezzo-soprano

Hyunho Cho, tenor • Ryan Bradford, baritone • Joseph Han, baritone

IX. Music I Heard With You

Text by Conrad Aiken

Rachel Wood, mezzo-soprano

X. Zizi’s Lament

Text by Gregory Corso

James Danner, tenor

XI. Sonnet: What lips my lips have kissed...

Text by Edna St. Vincent Millay

Taylor Raven, mezzo-soprano

CONCERT SERIES  
Friday, June 1 • 7:30 p.m. • Zipper Hall

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**SongFest Sings America: A Celebration of Leonard Bernstein**  
*Continued*

XII. Closing Hymn: Israfel Text by Edgar Allan Poe  
Erin Keesy, soprano • Rachel Wood, mezzo-soprano • Taylor Raven, mezzo-soprano  
Hyunho Cho, tenor • Ryan Bradford, baritone • Joseph Han, baritone

INTERMISSION

Jonathan Breit and Corinne Penner, piano

Carried Away from *On the Town* Lyrics by Betty Comden and Adolph Green  
Claire: Rebecca Isabella Cáliz • Ozzie: Nathaniel Hicks

Ya Got Me from *On The Town* Lyrics by Betty Comden and Adolph Green  
Hildy: Devony Smith • Claire: Sarah Thomas • Gabey: Tim Pope  
Ozzie: Ian Walker • Chip: Ryan Bradford

Balcony Scene from *West Side Story* Lyrics by Arthur Laurents  
Lyrics by Stephen Sondheim  
Maria: Theodosia Roussos • Tony: Jordan Wells

Tonight Quintet from *West Side Story*  
Maria: Theodosia Roussos • Anita: Samantha N. Dávalos • Tony: David Cook  
Riff: Allen Percy Galeana • Bernardo: Christopher E. Chandler

*I Feel Pretty* from *West Side Story* Lyrics by Arthur Laurents  
Lyrics by Stephen Sondheim  
Maria: Maria Lacey • Consuelo: Kamala Silvey • Rosalia: Julia Marcus • Francisco: Bela Albett

Somewhere from *West Side Story*  
Maria: Sophie Delphis

Auto-da-fe from *Candide*  
Pangloss: Ryan Bradford • Candide: Jordan Wells • Inquisitors,  
Cosmetic Merchant: Allen Percy Galeana • Alchemist: Erik Rasmussen • Bear-Keeper: Malek Sammour  
Doctor: Matthew Soibelman • Junkman: Dominic Delzompo

Glitter and be Gay from *Candide*  
Cunegonde: Heidi Middendorf

Make Our Garden Grow from *Candide*  
Cunegonde: Heidi Middendorf • Candide: Hyunho Cho • Old Lady: Kanisha Feliciano  
Governor: Jordan Wells • Maximillian: Nathaniel Hicks • Pangloss: Ian Walker

*\*All of tonight's program is transcribed for two-pianos by John Musto*

## CONCERT SERIES

Friday, June 1 • 7:30 p.m. • Zipper Hall

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### SongFest Sings America: A Celebration of Leonard Bernstein

*Continued*

#### PROGRAM NOTES

##### Leonard Bernstein

Songfest (1977)

For two mezzo-sopranos, tenor, baritone, bass, and orchestra

- I. "To the Poem" (Frank O'Hara)
- II. "The Pennycandystore Beyond the El" (Lawrence Ferlinghetti)
- III. "A Julia de Burgos" (Julia de Burgos)
- IV. "To What You Said" (Walt Whitman)
- V. "I, Too, Sing America" (Langston Hughes) / "Okay 'Negroes'" (June Jordan)
- VI. "To My Dear and Loving Husband" (Anne Bradstreet)
- VII. "Storyette H. M." (Gertrude Stein)
- VIII. "If you can't eat you got to" (e.e. cummings)
- IX. "Music I Heard With You" (Conrad Aiken)
- X. "Zizi's Lament" (Gregory Corso)
- XI. "What Lips My Lips Have Kissed" (Edna St. Vincent Millay)
- XII. "Israfel" (Edgar Allan Poe)

#### PROGRAM NOTES

By Jack Gottlieb

Originally commissioned to be a work in celebration of the American Bicentennial Year (1976), Songfest could not be completed in time. Although the commission was vacated, the idea persisted: to draw a comprehensive picture of America's artistic past, as seen in 1976 through the eyes of a contemporary artist. The composer has envisioned this picture through the words of 13 poets embracing 300 years of the country's history. The subject matter of their poetry is the American artist's experience as it relates to his or her creativity, loves, marriages, or minority problems (blacks, women, homosexuals, expatriates) within a fundamentally Puritan society.

An insight into the composer's thought-process during the two years of building Songfest may be gained from considering the variety of possible titles he contemplated: An American Songfest, Six Characters in Search of an Opera, Notes Toward an American Opera, The Glorious Fourth (with both patriotic and musical import). Mortal Melodies, A Secular Service and Ballet for Voices, among others. Furthermore, each of the three sextets contains a key poetic phrase that provides other insights: "a real right thing" (O'Hara), "if you can't sing you got to die" (cummings), and "a mortal melody" (Poe).

The strongest binding musical force in the Cycle is that of unabashed eclecticism, freely reflecting the pluralistic nature of our most eclectic country. The composer believes that with the ever-increasing evidence of this unfettered approach to writing new music, typical of many other composers today, we are moving closer to defining "American music". In a musical world that is becoming ever more international, the American composer - to the extent that his music can be differentiated as "American" — inevitably draws from his own inner sources, however diverse and numerous they may be.

The world premiere of the full Songfest took place on 11 October 1977, the composer conducting the National Symphony Orchestra of Washington with the same singers heard on this recording. Five of the songs had been performed previously: the Aiken, Corso, Millay and de Burgos settings were premiered on 24 November 1976 with the New York Philharmonic; and the Bradstreet trio was first presented at the Presidential Inaugural Gala of Jimmy Carter on 19 January 1977, and was dedicated, on that occasion, to Mrs. Carter. The entire work, however, has been dedicated by Mr. Bernstein: "To My Mother".

The score calls for the following instrumentation, in varying combinations from song to song: piccolo, 2 flutes, 2 oboes, English horn, E-flat clarinet, 2 B-flat clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, piano, celesta, electric keyboard and bass guitar, harp, timpani and 25 other percussion instruments, along with the usual body of strings.

## CONCERT SERIES

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### SongFest Sings America: A Celebration of Leonard Bernstein

Continued

#### THE SONGS

##### I. “To the Poem” (Frank O’Hara)

*Let us do something grand  
just this once      Something*

*small and important and  
unAmerican      Some fine thing*

*will resemble a human hand  
and really be merely a thing*

*Not needing a military band  
nor an elegant forthcoming*

*to tease spotlights or a hand  
from the public’s thinking*

*But be      In a defiant land  
of its own a real right thing*

**Notes: TO THE POEM** (Frank O’Hara, 1926-1966): A proclamation of and for unpretentious art, done as a kind of satire on patriotic hymns. The composer ironically misplaces syllabic accents of certain words (e.g. “someTHING” and “eleGANT”). Furthermore, he uses a full brass section at the precise moment when O’Hara’s words tell us: “not needING A milltARY band”.



##### II. “The Pennycandystore Beyond the El” (Lawrence Ferlinghetti)

*The pennycandystore beyond the El  
is where I first  
fell in love*

*with unreality  
Jellybeans glowed in the semi-gloom  
of that september afternoon  
A cat upon the counter moved along  
the licorice sticks  
and tootsie rolls  
and Oh Boy Gum*

*Outside the leaves were falling as they died*

*A wind had blown away the sun*

*A girl ran in*

*Her hair was rainy  
Her breasts were breathless in the little room*

*Outside the leaves were falling  
and they cried  
Too soon! too soon!*

**Notes: THE PENNYCANDYSTORE BEYOND THE EL** (Lawrence Ferlinghetti, b. 1919): A frustrated sexual encounter in childhood recalled from the adult’s point of view, this is a hushed, jazzy scherzo employing strict 12-tone technique.



##### III. “A Julia de Burgos” (Julia de Burgos)

*Ya las gentes murmuran que yo soy tu enemiga  
porque dicen que en verso doy al mundo tu yo.*

*Mienten, Julia de Burgos. Mienten, Julia de Burgos.  
La que se alza en mis versos no es tu voz: es mi voz  
porque tú eres ropaje y la esencia soy yo; y el más  
profundo abismo se tiende entre las dos.*

*Tú eres fría muñeca de mentira social,  
y yo, viril destello de la humana verdad.*

*Tú, miel de cortesana hipocresías; yo no;  
que en todos mis poemas desnudo el corazón.*

*Tú eres como tu mundo, egoísta;  
yo no; que en todo me lo juego a ser lo que soy yo.*

*Tú eres sólo la grave señora señorona; yo no,  
yo soy la vida, la fuerza, la mujer.*

*Tú eres de tu marido, de tu amo; yo no;  
yo de nadie, o de todos, porque a todos, a  
todos en mi limpio sentir y en mi pensar me doy.*

*Tú te rizas el pelo y te pintas; yo no;  
a mí me riza el viento, a mí me pinta el sol.*

*Tú eres dama casera, resignada, sumisa,  
atada a los prejuicios de los hombres; yo no;  
que yo soy Rocinante corriendo desbocado  
olfateando horizontes de justicia de Dios.*

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### SongFest Sings America: A Celebration of Leonard Bernstein

*Continued*

ENGLISH (Translated by Jamie Bernstein)

#### To Julia de Burgos

*The talk's around that I wish you ill  
Because, they say, through verse I give the world your I.*

*They lie, Julia de Burgos. They lie, Julia de Burgos.  
What rises from my lines is not your voice; it's my voice.  
For you are but drapery; the essence is I,  
And between those two the deepest chasm lies.*

*You are the frosty doll of social deceit,  
and I, a virile flash of human truth.*

*You are the syrup of genteel hypocrisy; not me.  
In every poem I strip my heart bare.*

*You are selfish, like your universe; not me.  
I gamble it all to be exactly as I am.*

*You are that oh so lofty lady of consequence; not me.  
I am the life, the power, the woman.*

*You are the property of your spouse, your boss; not me.  
I'm no one's, or everyone's for to every single one  
Through my cleansed senses, through my thoughts I offer  
myself.*

*You curl your hair and paint your face; not me.  
I get the wind to curl me, the sun to paint me.*

*Housebound lady, you are resigned, compliant,  
Bound to the bigotries of men; not me.  
For I am runaway Rosinante, unbridled,  
Sniffing out horizons of God's retribution.*

**Notes: A JULIA DE BURGOS** Julia de Burgos, 1914—1953): The poet qualifies as an American citizen since she was from the Commonwealth of Puerto Rico. In angry words (sung in Spanish) she expresses her self-conflict about the dual role she plays as a conventional woman and as a liberated woman poet. (Her poem antedates by two decades the so-called women's liberation movement.) The music is sharply rhythmic, almost a dance.



V. "I, Too, Sing America" Langston Hughes) / "Okay 'Negroes'" (June Jordan)

*I, too, sing America.*

*I am the darker brother.  
They send me to eat in the kitchen  
When company comes,  
But I laugh,  
And eat well,  
And grow strong.*

*Tomorrow,  
I'll be at the table  
When company comes.  
Nobody'll dare  
Say to me,  
"Eat in the kitchen,"  
Then.*

*Besides,  
They'll see how beautiful I am  
And be ashamed—*

*I, too, am America.*

— — —

*Okay "Negroes"  
American Negroes  
looking for milk  
crying out loud  
in the nursery of freedomland:  
the rides are rough.  
Tell me where you got that image  
of a male white mammy.  
God is vague and he don't take no sides.  
You think clean fingernails crossed legs a smile  
shined shoes  
a crucifix around your neck  
good manners  
no more noise  
you think who's gonna give you something?*

*Come a little closer.  
Where you from?*

**Notes: I, TOO, SING AMERICA** (Langston Hughes, 1902-1967) and **OKAY "NEGROES"** (June Jordan, 1936-2002): Perhaps the first attempt ever to combine poems by two different authors. The Hughes poem (an indirect allusion to

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### SongFest Sings America: A Celebration of Leonard Bernstein

Continued

Whitman's lifelong theme of "singing America") concerns the black artist seeking a forum in which to glorify his identity. The Jordan poem seems to mock these attitudes in words about the new "Black" as opposed to the outdated concept of the "Negro". The offspring of this poetic marriage is a kind of operatic recitative with "scat" singing.



#### VI. "To My Dear and Loving Husband"

(Anne Bradstreet)

*If ever two were one, then surely we.  
If ever man were loved by wife, then thee.  
If ever wife was happy in a man,  
Compare with me, ye women, if you can.  
I prize thy love more than whole mines of gold,  
Or all the riches that the East doth hold.  
My love is such that rivers cannot quench,  
Nor ought but love from thee give recompense.  
Thy love is such I can no way repay;  
The heavens reward thee manifold, I pray.  
Then while we live, in love let's so persevere,  
That when we live no more, we may live ever.*

**Notes: TO MY DEAR AND LOVING HUSBAND** (Anne Bradstreet, c. 1612—1672): Unlike the position taken by Julia de Burgos, Anne Bradstreet expresses her dual role of being a woman and a poet as one that can work harmoniously. Although contemporary American poetry is blessed with many women poets (Sylvia Plath, Muriel Rukeyser, and others) how extraordinary it must have been to be a female voice in the wilderness of pre-Colonial America! The composer has said that if he had written this as a solo piece, the naivete of the poem would have made the setting sentimental. By making it a trio, the sentimentality is avoided, and the poem becomes more sophisticated. However, this is not a Rosenkavalier kind of female trio with three independent thoughts, but, rather, a multi-layered abstraction of one individual's feelings.



#### VII. "Storyette H. M." (Gertrude Stein)

*One was married to someone. That one was going away to have a good time. The one that was married to that one did not like it very well that the one to whom that one was married then was going off alone to have a good time and was leaving that one to stay at home then. The one that*

*was going came in all glowing. The one that was going had everything he was needing to have the good time he was wanting to be having then. He came in all glowing. The one he was leaving at home to take care of the family living was not glowing. The one that was going was saying, the one that was glowing, the one that was going was saying then, I am content, you are not content, I am content, you are not content, I am content, you are content, you are content, I am content.*

**Notes: STORYETTE H.M.** (Gertrude Stein, 1874- 1946): The initials specifically refer to the painter Henri Matisse, but the story, in general, refers to impossible marriages. Musically, it is delivered as a deadpan duet with a perpetuo moto accompaniment, both of which mirror the poet's distinctive manner.



#### VIII. "If you can't eat you got to"

(e.e. cummings)

*If you can't eat you got to*

*smoke and we aint got  
nothing to smoke:come on kid*

*let's go to sleep  
if you can't smoke you got to*

*Sing and we aint got*

*nothing to sing:come on kid  
let's go to sleep*

*if you can't sing you got to  
die and we aint got*

*Nothing to die,come on kid*

*let's go to sleep  
if you can't die you got to*

*dream and we aint got  
nothing to dream(come on kid*

*Let's go to sleep)*

**Notes:** "if you can't eat you got to" (e.e. cummings. 1894—1962): The Bohemian artist in a casual mood, speaking of his poverty, his life-style, and his artistic compulsion. The

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### SongFest Sings America: A Celebration of Leonard Bernstein

Continued

music swings in the old radio way of the Mills Brothers,  
a team of four black men who specialized in making  
instrumental effects through purely vocal means.



#### IX. “Music I Heard With You” (Conrad Aiken)

*Music I heard with you was more than music,  
And bread I broke with you was more than bread;  
Now that I am without you, all is desolate;  
All that was once so beautiful is dead.*

*Your hands once touched this table and this silver,  
And I have seen your fingers hold this glass.  
These things do not remember you, beloved,  
And yet your touch upon them will not pass.*

*For it was in my heart you moved among them,  
And blessed them with your hands and with your eyes;  
And in my heart they will remember always, -  
They knew you once, O beautiful and wise.*

**Notes:** MUSIC I HEARD WITH YOU (Conrad Aiken, 1889 — 1973): A remembrance of bereaved love. More than any of the songs heard thus far, this one adheres closely to the tradition of art-song. The unusual factor here is that both diatonic and 12-tone sections coexist and interlock.



#### X. “Zizi’s Lament” (Gregory Corso)

*I am in love with the laughing sickness  
it would do me a lot of good if I had it --  
I have worn the splendid gowns of Sudan,  
carried the magnificent halivas of Boudodin Bros.  
kissed the singing Fatimas of the pimp of Aden,  
wrote glorious psalms in Hakkhaliba’s cafe,  
but I’ve never had the laughing sickness,  
so what good am I?*

*The fat merchant offers me opium, kief,  
hashish, even  
camel juice,  
all is unsatisfactory --  
O bitter damned night! you again! must I yet  
pluck out my unreal teeth  
undress my unlaughable self  
put to sleep this melancholy head?*

*I am nothing without the laughing sickness.*

*My father’s got it, my grandfather had it;  
surely my Uncle Fez will get it, but me, me  
who it would do the most good,  
will I ever get it?*

**Notes:** ZIZI’S LAMENT (Gregory Corso, 1930-2001): The expatriate in Belly-Dance Land. The young poet identifies with the aging North-African entertainer; and the music is, indeed, a kind of symphonic belly-dance overladen with melancholy and bitter humor.



#### XI. “What Lips My Lips Have Kissed” (Edna St. Vincent Millay)

*What lips my lips have kissed, and where, and why,  
I have forgotten, and what arms have lain  
Under my head till morning; but the rain  
Is full of ghosts tonight, that tap and sigh  
Upon the glass and listen for reply,  
And in my heart there stirs a quiet pain  
For unremembered lads that not again  
Will turn to me at midnight with a cry.*

*Thus in the winter stands the lonely tree,  
Nor knows what birds have vanished one by one,  
Yet knows its boughs more silent than before:  
I cannot say what loves have come and gone,  
I only know that summer sang in me  
A little while, that in me sings no more.*

**Notes:** WHAT LIPS MY LIPS HAVE KISSED . . . (Edna St. Vincent Millay, 1892-1950): Haunted by forgotten lovers, the poem is not only moving, but sensual in its heartbroken way. The setting is an adapted song-form: A, A1, A2,B, A3, based on a plaintive rising melodic figure. The composer has been heard to say that this is his favorite song in the Cycle.



#### XII. “Israfel” (Edgar Allan Poe)

*In Heaven a spirit doth dwell  
“Whose heart-strings are a lute”;  
None sing so wildly well  
As the angel Israfel,*



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### SongFest Sings America: A Celebration of Leonard Bernstein

*Continued*

*And the giddy stars (so legends tell),  
Ceasing their hymns, attend the spell  
Of his voice, all mute.*

*Tottering above  
In her highest noon,  
The enamoured moon  
Blushes with love,  
While, to listen, the red levin  
(With the rapid Pleiads, even,  
Which were seven,)  
Pauses in Heaven.*

*And they say (the starry choir  
And the other listening things)  
That Israfil's fire  
Is owing to that lyre  
By which he sits and sings—  
The trembling living wire  
Of those unusual strings.*

*But the skies that angel trod,  
Where deep thoughts are a duty,  
Where Love's a grown-up God,  
Where the Houri glances are  
Imbued with all the beauty  
Which we worship in a star.*

*Therefore, thou art not wrong,  
Israfil, who despisest  
An unimpassioned song;  
To thee the laurels belong,  
Best bard, because the wisest!  
Merrily live, and long!*

*The ecstasies above  
With thy burning measures suit—  
Thy grief, thy joy, thy hate, thy love,  
With the fervour of thy lute—  
Well may the stars be mute!*

*Yes, Heaven is thine; but this  
Is a world of sweets and sours;  
Our flowers are merely—flowers,  
And the shadow of thy perfect bliss  
Is the sunshine of ours.*

*If I could dwell  
Where Israfil  
Hath dwelt, and he where I,  
He might not sing so wildly well  
A mortal melody,  
While a bolder note than this might swell  
From my lyre within the sky.*

**Notes: ISRAFEL** (Edgar Allan Poe, 1809-1849): The title is the name of the Moslem angel of music (from the Koran) who will blow the trumpet on Judgment Day, and who despises an unimpassioned song. The poet utters paeans to this immortal spirit, at the same time conceding the inevitable mortality of his own songs. All this is in the ornate antebellum manner of which Poe was a master, and the music is similarly florid and highly virtuosic in its praising of the creative muse.



## CONCERT SERIES

Thursday, May 31 • Noon • Thayer Hall

Friday, June 1 • 7:30 p.m. • Zipper Hall

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### PROGRAM NOTES

by Jamie Bernstein

Leonard Bernstein loved words every bit as much as he loved notes; in fact, words inspired him to write notes. So it's no surprise that the great majority of my father's works either contain texts or were inspired by them.

The two concerts in this week's offerings from SongFest are a celebration of Leonard Bernstein's double love affair with music and words. The centerpiece of the June 1st concert is John Musto's two-piano arrangement of "Songfest," my father's extraordinary work for six singers, featuring selections of American poetry spanning three centuries. Not only do the texts paint a portrait of our nation's literary evolution over time; they are also a manifestation of America's multifarious minorities finding their respective voices: everyone from women to Latinas to gays to African Americans and beyond. As such, it is the most compassionate possible vision of our nation – and also the most optimistic.

Leonard Bernstein made it a lifelong practice to break down the walls between genres. His symphonies were often jazzy; his Broadway scores could be Beethovenian. His love of text – as well as his love of collaborating with colleagues – inevitably steered Bernstein toward musical theater, and gave rise to such Broadway jewels as "Candide," "On the Town" and "West Side Story," among others.

The excerpts we'll hear from "Candide" remind us that Bernstein could compose in any genre Europe had to offer over the past few centuries – and they're virtually all in there. One of Candide's most terrifying stops on his journey is the "Auto-da-Fe," in which he is hanged (or is he?) for heresy in the Spanish Inquisition. In the sardonic finale of Voltaire's novella, Candide says, in effect: Oh, let's stop carrying on and just make ourselves useful for a change; let's plant some food! But Bernstein's soaring music in "Make Our Garden Grow" transforms Candide's sentiment into something closer to an anthem celebrating the very flowering of mankind itself.

"On the Town," my father's first musical, bursts with all the sass and exuberance of those four kids in their 20's who cooked it up: Bernstein, Betty Comden & Adolph Green, and Jerome Robbins. The song "Carried Away" is another wonderful example of Bernstein mixing up the genres: he has sailor Ozzie and the dizzy Claire de Loone singing a duet straight out of operetta – even as the Comden & Green lyrics are about such mundane matters as movies and bargain sales.

Leonard Bernstein's best known work is "West Side Story." This score is perhaps his most fervid combination of disparate elements: fiery Latin rhythms, bebop jazz, yearning melodies, jagged, dissonant orchestral writing, even some pure Vaudeville. Our selections will take us from the balcony/fire escape in this urban retelling of "Romeo & Juliet" – all the way to the threatening sounds of impending gang warfare in one of the most thrilling vocal quintets ever written.

The selection from "Peter Pan" is an interesting anomaly. Bernstein was asked to write incidental music for a Broadway production of the original Barrie play, starring Jean Arthur as Peter and none other than Boris Karloff as Captain Hook! Much of Bernstein's music was cut from the show, and the songs lay dormant for years. But there were some astonishing beauties hidden there; "Dream with Me" is one of them.

SongFest's "Noon Concert" on May 31 features several of my father's song cycles in their entirety. "I Hate Music" from 1943 perfectly captures the quirky wonderings of a bright little girl. "La Bonne Cuisine" is an inspired setting of four actual recipes from a French cookbook.

Also on the concert are some wonderful other songs. "Extinguish My Eyes" and "When My Soul Touches Yours" are settings of poems by Rainer Maria Rilke, translated into English. "12 Tone Melody" was written as a 100th birthday present for Irving Berlin. The song was premiered at Carnegie Hall – with Berlin in attendance! "Piccola Serenata" was also a birthday gift – to the conductor Karl Boehm, on the occasion of his turning 80. The distinctly Yiddish sound of the nonsense lyrics was a sly dig at Boehm's Nazi sympathies during World War II.

There was nothing Leonard Bernstein admired more than a fine singing voice. My father used to say that he would have gladly given up all his gifts in exchange for the ability to sing – and believe me, he could not sing. So his next best option was to compose for those who could indeed sing – and he left behind a rich trove of material for them to explore, and for all of us listeners to enjoy.

## Ein Liederstrauss

ALAN LOUIS SMITH

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

Richard Strauss  
(1864-1949)

Erin Keesy, soprano  
Yu-Jhen Liu, piano

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

Amanda Menzie, soprano  
Mirim Kim, piano

Traum durch die Dämmerung (Bierbaum) op.29, No 1

Joseph Han, baritone  
Minjung Jung, piano

Liebeshymnus (Henckell), op. 32, no. 3  
*Fünf Lieder (1896)*

Maria Lacey, soprano  
Richard Fu, piano

Heimliche Aufforderung, (MacKay) op. 27 no.3  
*Vier Lieder*

Hyunho Cho, tenor  
Ji Yung Lee, piano

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

## Roger Vignoles

Aufenthalt

*Schwanengesang*

Malek Sammour, bass-baritone  
Richard Fu, piano

Franz Schubert  
(1797-1828)

À une fontaine

*Quatre Chansons de Ronsard* (P. D. Ronsard)

Kristin Renee Young, soprano  
Jesslyn Julia Gunawan, piano

Darius Milhaud  
(1892-1974)

Bonne journée

*Tel jour, Telle nuit, FP. 86* (P. Éluard)

Marquese Carter, tenor  
Yu-Jhen Liu, piano

Francis Poulenc  
(1899-1963)

Spleen

*Ariettes Oubliées* (Paul Verlaine)

Sarah Harper, soprano  
Tingting Yao, piano

Claude Debussy  
(1862-1918)

Sweeter than Roses (Anonymous)

Heidi Middendorf, soprano  
Tingting Yao, piano

Henry Purcell  
(1659-1695)

Pourquoi (C. Sauvage)

*Trois Melodies*

Theodosia Roussos, soprano  
Grace Lim, piano

Olivier Messiaen  
(1908-1992)

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



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

—Claude Debussy

## Studio Artist

KYLE FERRILL

Almen se non poss'io (Anonymous)

Vincenzo Bellini  
(1801-1835)

Anna Hlinomaz, soprano

Amiamo (Anonymous)

Gaetano Donizetti  
(1797-1848)

Juliet Schlefer, soprano

Si mes vers (V. Hugo)

Reynaldo Hahn  
(1875-1947)

Adellyn Geenen, soprano

An Chloe, KV 524 (J. G. Jacobi)

Wolfgang Amadeus Mozart  
(1756-1791)

Lydia Parker, soprano

La Pastorella (C. Pepoli)

Gioacchino Rossini  
(1792-1868)

Olivia Schechtman, soprano

Im wunderschönen Monat Mai  
Aus meinen Tränen

Robert Schumann  
(1810-1856)

*Dichterliebe* (H. Heine)

Andrew Durham, baritone

Nikolay Verevkin, piano

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

## Italian Song

ALAN LOUIS SMITH

Amorosi miei giorni (A. Donaudy)

Stefano Donaudy  
(1879-1925)

Sophia Zervas, soprano  
Brian Man-ho Wong, piano

Date abbiento al mio dolore (A. Donaudy)

Donaudy

Rebecca Isabella Cálix, mezzo-soprano  
Mackenzie Marr, piano

Ma rendi pur contento (P. Metastasio)

Vincenzo Bellini  
(1801-1835)

Lauren Curet, soprano  
Brian Man-ho Wong, piano

Per pieta, bell'idol mio (P. Metastasio)

Bellini

*Sei Ariette*

Klaudia Morelowska, soprano  
Celeste Marie Johnson, piano

Ideale (C. Errico)

Francesco Paolo Tosti  
(1846-1916)

Max Rydqvist, baritone  
Celeste Marie Johnson, piano

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

## English Song

ROGER VIGNOLES

### Youth and Love

*Songs of Travel* (Robert Louis Stevenson)

Ian Walker, baritone  
Jonathan Breit, piano

Ralph Vaughan Williams

(1872-1958)

### To Joy (Finzi)

*O Fair to See, op.13, No. 7*

Morgan Manificier, tenor  
Corinne Penner, piano

Gerald Finzi

(1901-1956)

### Funeral Blues

*Cabaret Songs* (W. H. Auden)

Sophie Delphis, mezzo-soprano  
Hannah Harnest, piano

Benjamin Britten

(1913-1976)

### The Swimmers

*Sea Pictures, opus 37*

Sylvia Leith, mezzo-soprano  
Celeste Marie Johnson, piano

Edward Elgar

(1857-1934)

### Daphne

*Three Songs on Poems by Edith Sitwell, no. 1*

Gillian Booth, soprano  
Brian Man-ho Wong, piano

William Walton

(1902-1983)

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

## Songs of Jake Heggie

JAKE HEGGIE

*Natural Selection* (Gini Savage)

Alas, Alack! (Gini Savage)

Jake Heggie

Kristin Renee Young, soprano  
Hannah Harnest, piano

Joy Alone (Connection)

(b. 1961)

Maria Lacey, soprano  
Richard Fu, piano

*Songs and Sonnets of Ophelia*

Ophelia's Song

Lauren Curet soprano  
Minjung Jung, piano

Women Have Loved Before (Millay)

Nicola Santoro, soprano  
Yu-Jhen Liu, piano

*Sweet Light* (Carver)

Winter Roses

Rebecca Calix, mezzo-soprano  
Grace Lim, piano

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





## Men's Songs of Jake Heggie

JAKE HEGGIE (b. 1961)

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

1. Wanda Landowska (Scheer)  
Allen Percy Galeana, tenor  
Shawn Chang, piano
2. Pierre Bernac (Scheer)  
Jordan Wells, tenor  
Corinne Penner, piano
3. Raymonde Linossier (Scheer)  
Hyungho Cho, tenor  
Shawn Chang, piano
4. Paul Eluard (Scheer)  
Morgan Manificier, tenor  
Corinne Penner, piano

### *Of Laughter and Farewell* (Vachel Lindsay)

1. Under the Blessings of your Psyhe Wings  
Marquese Carter, tenor  
Richard Fu, piano
2. By the Spring, at Sunset  
Max Rydqvist, baritone  
Celeste Marie Johnson, piano

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

## Spanish Song

ALAN LOUIS SMITH

### Asturiana

*Siete Canciones Populares Espanolas* (Traditional)

Saane Halaholo, soprano  
Emma Luyendijk, piano

Manuel de Falla

(1876-1946)

### El mirar de la maja

*Tonadillas* (F. Periquet)

Teryn Kuzma, soprano  
Ji Yung Lee, piano

Enrique Granados

(1867-1916)

### Tu Pupila Es Azul

*3 poemas Op. 81* (G. A. Bécquer)

Sarah Thomas, soprano  
Tingting Yao, piano

Joaquín Turina

(1882-1949)

### El majo discreto

*Tonadillas* (F. Periquet)

Valeria Bibliowicz, soprano  
Tingting Yao, piano

Granados

### Chiquitita la novia

*Canciones clásicas españoles* (Traditional)

Kamala Silvey, soprano  
Ji Yung Lee, piano

Fernando J. Obradors

(1897-1945)

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

## Studio Artist

SUSANNE MENTZER

O mio babbino caro

*Gianni Schicchi* (1918, G.Forzano)

Meghan Blackwood, soprano

Giacomo Puccini

(1858-1924)

In quegli anni

*Le Nozze di Figaro* (Da Ponte)

Jonah Garcia, tenor

Wolfgang Amadeus Mozart

(1756-1791)

I am in Need of Music (Elizabeth Bishop)

Gabrielle Meacham, soprano

Ben Moore

(b. 1960)

Il mio ben quando verra

*Nina* (G. Carpani, G. B. Lorenzi)

Eliizabeth Stamerra, soprano

Giovanni Paisiello

(1740-1816)

Deh vieni non tardar

*Le Nozze di Figaro* (Da Ponte)

Julia Marcus, soprano

Mozart

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



## German Lieder

ROGER VIGNOLES

Mignon: Kennst du das Land?

*Goethe-Lieder* (Goethe)

Hugo Wolf

(1860-1903)

Amanda Menzie, soprano

Tingting Yao, piano

Die junge Nonne (C. de Jachelutta)

Franz Schubert

(1797-1828)

Rachel Grider, soprano

Hannah Harnest, piano

Meine Rose, Op. 90/1 (N. Lenau)

Robert Schumann

(1810-1856)

Joseph Han, baritone

Tingting Yao, piano

Rastlose Liebe (Goethe)

Schubert

Elizabeth Ewicleben, soprano

Brian Man-ho Wong, piano

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



## Emily Dickinson

ALAN LOUIS SMITH

### Twelve Songs of Emily Dickinson (E. Dickinson)

I felt a Funeral in my Brain

Aaron Copland  
(1900-1990)

Shira Ben David, soprano  
Hannah Harnest, piano

Why do they shut me out of Heaven?

Michaela Bottari, soprano  
Jesslyn Julia Gunawan, piano

The World Feels Dusty

Erin Keesy, soprano  
Tingting Yao, piano

There Came Wind like bugle

Hailey McAvoy, mezzo-soprano  
Brian Man-ho Wong, piano

The chariot

Nicola Santoro, soprano  
Yu-Jhen Liu, piano

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



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

—Emily Dickinson to Thomas Wentworth Higginson

MASTER CLASS

Wednesday, May 16 • 9:30 a.m. – Noon. • Thayer Hall

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**Gabriel Fauré** (1845-1924)

ROGER VIGNOLES

La mer est infinie  
*L'horizon chimerique*

Andrew Stack, baritone  
Richard Fu, piano

Vaisseaux, nous nous aurons  
*L'horizon chimerique*

Ian Walker, baritone  
Yu-Jhen Liu, piano

Spleen, op. 51, no. 3 (Verlaine)

Megan Wheeler, mezzo-soprano  
Ji Yung Lee, piano

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

Malek Sammour, baritone  
Minjung Jung, piano

Paradis, op. 95, no. 1 (Lerberghe)  
*La chanson d'Eve*

Erika Burkhart, mezzo-soprano  
Corinne Penner, piano

Prima verba  
*La chanson d'Eve*

Micaela Bottari, soprano  
Jesslyn Julia Gunawan, piano

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



***“If one has not heard Wagner at Bayreuth, one has heard nothing! Take lots of handkerchiefs because you will cry a great deal! Also, take a sedative because you will be exalted to the point of delirium!”***

—Gabriel Faure

MASTER CLASS

Wednesday, May 16 • 1:30 – 3:30 p.m. • Mayman Hall

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## Songs of Jake Heggie

JAKE HEGGIE

It makes no difference abroad (Emily Dickinson)

*The Faces of Love*

Jake Heggie

(b. 1961)

Adellyn Geenen, soprano

Ophelia's Song (Jake Heggie)

*Songs and Sonnets to Ophelia*

Anna Hlinomaz, soprano

Snake

*Eve-Song* (Philip Littell)

Julia Marcus, soprano

I Shall Not Live in Vain (Dickinson)

Meghan Blackwood, soprano

Bedtime Story

*Paper Wings*

Gabriella Meacham, soprano

Mackenzie Marr, piano

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



*“I argue thee that love is life. And life hath immortality.”*

— Emily Dickinson

## Master Class

ALAN LOUIS SMITH

1. Le Jardin mouille

Albert Roussel  
(1869-1937)

Amanda Menzie, soprano  
Mirim Kim, piano

2. Fruhlingsnacht & Intermezzo

*Liederkreis* (Eichendorff)

Robert Schumann  
(1810-1856)

James Danner, tenor  
Hye-Seon Choi, piano

3. The Crazy Woman (G. Brooks)

*I Will Breathe a Mountain*

William Bolcom  
(b. 1938)

Sophie Delphis, mezzo-soprano  
Hannah Harnest, piano

4. Ruhe, meine Seele (K. Henckell)

*Op. 27*

Richard Strauss  
(1864-1949)

Joanna Meline, soprano  
Jonathan Breit, piano

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





## Songs of Jake Heggie

JAKE HEGGIE

In the beginning...

*Of Gods and Cats, no. 1* (Gavin Geoffrey Dillard)

Alexis Raymond, soprano

Mackenzie Marr, piano

Jake Heggie

(b. 1961)

The Haughty Snail King

*Songs to the Moon*

Michaela Gleason, mezzo-soprano

Brian Man-ho Wong, piano

The Sun Kept Setting

*How Well I knew the Light* (Dickinson)

Kamala Silvey, soprano

Ji Yung Lee, piano

White in the Moon

Andrew Stack, baritone

Corinne Penner, piano

At Last, to be Identified!

*The Faces of Love*

Elizabeth Gartman, soprano

Celeste Marie Johnson, piano

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



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

—Emily Dickinson

## The World of Schubert

ROGER VIGNOLES

Der Atlas (H. Heine)

*Schwanengesang*

Franz Schubert

(1797-1828)

Hyunho Cho, tenor  
Minjung Jung, piano

Freiwilliges Versinken (Mayrhofer)

Sylvia Leith, mezzo-soprano  
Tingting Yao, piano

Auf dem See D. 543 (Goethe)

Morgan Manificier, tenor  
Corinne Penner, piano

Auf dem Wasser zu singen, op. 72, D. 774 (Stolberg)

Hannah Alexandra Noyes, soprano  
Minjung Jung, piano

Gretchen am Spinnrade D. 118 (Goethe)

Theodosia Roussos, soprano  
Mirim Kim, piano

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

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*“You believe happiness to be derived from the place in which once you have been happy, but in truth it is centered in ourselves.”*

—Franz Schubert



Photo by Marthe Griebler

## Songs of Jake Heggie

### Angel's Wings

*Rise and Fall* (Gene Scheer)

Jake Heggie  
(b. 1961)

Amanda Menzie, soprano  
Mirim Kim, piano

### The Shaman

*Rise and Fall* (Gene Scheer)

Theodosia Roussos, soprano  
Mirim Kim, piano

### That I did always Love

*Newer every Day* (Dickinson)

Emily Mwila, soprano  
Jonathan Breit, piano

### Grow Old Along With Me (R. Browning)

Nathaniel Hicks, baritone  
Minjung Jung, piano

### Prologue: Once More – To Gloriana

*Songs to the Moon* (V. Lindsay)

Teryn Kuzma, soprano  
Corinne Penner, piano

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



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

—Robert Browning

MASTER CLASS

Thursday, May 17 • 1:30 – 3:30 p.m. • Mayman Hall

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## Sylvia McNair

|   |                          |                                  |
|---|--------------------------|----------------------------------|
| I could have danced all night<br><i>My Fair Lady</i> (A. J. Lerner)   | Bela Albett, soprano     | Frederick Loewe<br>(1901-1988)   |
| Long Time Ago (traditional)<br><i>Old American songs</i>              | Carson Cook, baritone    | Aaron Copland<br>(1900-1990)     |
| Wouldn't you like to be on Broadway?<br><i>Street Scene</i> (E. Rice) | Hugh Davis, baritone     | Kurt Weill<br>(1900-1950)        |
| Danza Danza (L. Pagans)   | Alissa Goretsky, soprano | Francesco Durante<br>(1684-1755) |
| Lonely House<br><i>Street Scene</i> (E. Rice)                         | Timothy Pope, tenor      | Weill                            |
| Over the rainbow (Y. Harburg)   | Melissa Redway, soprano  | Harold Arlen<br>(1905-1986)      |
|   | Tony Cho, piano          |                                  |

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



*“A melody is not merely something you can hum.”*

—Aaron Copland

## Mixed Repertoire

SUSANNE MENTZER

Laue Sommernacht (O. J. Bierbaum)

Alma Mahler  
(1879-1964)

Laura Carskadden, mezzo-soprano  
Yu Jhen Liu, piano

Anzoleta avanti la regata

Gioacchino Rossini  
(1792-1868)

*La regata veneziana* (F. M. Piave)

Samantha N. Dávalos, mezzo-soprano

Die Lorelei

Clara Schumann (H. Heine)  
(1810-1856)

Anna Patterson, mezzo-soprano  
Jonathan Breit, piano

A Little bit in Love

Leonard Bernstein  
(1918-1990)

*Wonderful Town* (B. Comden, A. Green)

Michaela Gleason, soprano  
Grace Lim, piano

Frühlingsmorgen (R. Volkmann)

Gustav Mahler  
(1860-1911)

Meredith Smietana, mezzo-soprano  
Jesslyn Julia Gunawan, piano

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



*“I am hitting my head against the walls, but the walls are giving way.”*

—Gustav Mahler

## Winterreise D911

Franz Schubert (1797-1828) • Wilhelm Müller (1794-1827)

ROGER VIGNOLES

15. Die Krähe  
Hyunho Cho, tenor  
Shawn Chang, piano
23. Die Nebensonnen  
Ian Walker, baritone  
Celeste Marie Johnson, piano
2. Die Wetterfahne  
Joseph Han, baritone  
Minjung Jung, piano
3. Gefrorne Tränen  
Ian Walker, baritone  
Celeste Marie Johnson, piano
4. Erstarrung  
Andrew Stack, baritone  
Hannah Harnest, piano
5. Der Lindenbaum  
James Danner, tenor  
Hannah Harnest, piano
14. Der greise Kopf  
Jordan Wells, tenor  
Shawn Chang, piano



Photo by Marthe Griebler

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



*“Every night when I go to bed, I hope that I may never wake again,  
and every morning renews my grief.”*

— Franz Schubert

## Mixed Repertoire

SYLVIA McNAIR

I've got a crush on you (I. Gershwin) George Gershwin  
(1898-1937)

Micaela Bottari, soprano  
Mackenzie Marr, piano

Piccola Serenata (L. Bernstein) Leonard Bernstein  
(1918-1990)

Rebecca Isabella Cálix, mezzo-soprano  
Mackenzie Marr, piano

Love is here to stay (I. Gershwin) Gershwin

Casey Kunmann, soprano

100 ways to lose a man Bernstein  
*Wonderful Town* (B. Comden, A. Green)

Hailey McAvoy, mezzo-soprano  
Jesslyn Julia Gunawan, piano

Old Man river Jerome Kern  
(1885-1945)  
*Showboat* (O. Hammerstein II)

Matthew Soibelman, bass  
Jonathan Breit, piano

Blue (A. Weinstein) William Bolcom  
(b. 1938)  
*Cabaret Songs - Vol. 4*

Catherine McAree, soprano  
Shawn Jieh Hau Chang, piano

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



*“The key to the mystery of a great artist is that for reasons unknown, he will give away his energies and his life just to make sure that one note follows another... and leaves us with the feeling that something is right in the world.”*

—Leonard Bernstein

## ¡España!

ALAN LOUIS SMITH

### Villancico asturiano

*Diez villancicos españoles* (Traditional)

Samantha N. Dávalos, soprano  
Ji Yung Lee, piano

Joaquin Nin

(1879-1949)

### Cancion al arbol del olvido (F. S. Valdés)

*Dos canciones*

Joseph Han, baritone  
Minjung Jung, piano

Alberto Ginastera

(1916-1983)

### Chiquitita la novia

*Canciones clásicas españoles* (Traditional)

Kate Johnson, soprano  
Mirim Kim, piano

Fernando J. Obradors

(1897-1945)

### Nana

*Siete Canciones Populares Espanolas* (Traditional)

Erika Burkhart, soprano  
Corinne Penner, piano

Manuel de Falla

(1876-1946)

### El Molondrón

*Canciones clásicas españoles* (Traditional)

Heidi Middendorf, soprano  
Hannah Harnest, piano

Obradors

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



## If Music be the Food of Love

SYLVIA McNAIR

If Music be the Food of Love (3rd version, Henry Heveningham)

Henry Purcell  
(1659-1695)

Amanda Menzie, soprano  
Mirim Kim, piano

Lost is my quiet, forever, Z. 502 (Anonymous)

Hannah Alexandra Noyes, soprano  
Max Rydqvist, baritone  
Yu Jhen Liu, piano

Hark! How All Things

*The Fairy Queen* (Thomas Betterton)

Megan Wheeler, mezzo-soprano  
Mackenzie Marr, piano

O Let Me Weep

*The Fairy Queen* (Thomas Betterton)

Theodosia Roussos, soprano

Evening Hymn, Z. 193 ( William Fuller) (Arr. Britten)

Sarah Harper, soprano  
Tingting Yao, piano

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

## Baroque Arias

FRANCES YOUNG BENNETT

Ich folge dir gleichfalls (B. H. Brockes)  
*St. John Passion, BWV 245*

Johann Sebastian Bach  
(1685-1750)

Shira Ben David, soprano

Esurientes

*Magnificat, BWV 243 (biblical)*

Laura Carskadden, mezzo-soprano

O Sleep, Why Dost Thou Leave Me  
*Semele (W. Congreve)*

George Frideric Handel  
(1685-1759)

Lauren Curet, soprano

But Hark The Heav'nly Handel Sphere Turns Round  
*Semele (W. Congreve)*

Samantha N. Dávalos, mezzo-soprano

Tornami a vagheggiar  
*Alcina (R. Broschi)*

Alexandria Schmidt, soprano

Nikolay Verevkin, piano

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



***“I should be sorry if I only entertained them. I wish to make them better.”***

—George Frideric Handel

MASTER CLASS

Friday, May 18 • 1:30 – 3:30 p.m. • Olive Rehearsal Hall

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## Musical Theater

SYLVIA McNAIR

C'est Moi

*Camelot* (A. J. Lerner)

Frederick Loewe

(1901-1988)

Ryan Bradford, baritone

Night and Day (C. Porter)

Cole Porter

(1891-1964)

James Danner, tenor

It Never Entered my mind

*Higher and Higher* (L. Hart)

Richard Rodgers

(1902-1979)

Ian Walker, baritone

Balcony Scene (S. Sondheim)

Leonard Bernstein

(1918-1990)

Theodosia Roussos, soprano

Jordan Wells, tenor

Nikolay Verevkin, piano

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



## Mixed Repertoire

ALAN LOUIS SMITH

No. 3, L'ombre des arbres (Verlaine)  
*Ariettes Oubliées* (1888)

Claude Debussy  
(1862-1918)

Emily Wood, soprano  
Corinne Penner, piano

No. 1, The Lament of Ian the Proud (Sharp)  
*Three Poems of Fiona Macleod* (1918)

Charles Griffes  
(1884-1920)

David Cook, tenor  
Ji Yung Lee, piano

Enfant, si j'étais roi (Hugo) (1859)

Franz Liszt  
(1811-1886)

Susannah Stewart, soprano  
Ji Yung Lee, piano

El vito (anon)  
*Canciones clásicas españolas*

Fernando J. Obradors  
(1897-1945)

Samantha N. Dávalos, mezzo-soprano  
Shawn Jieh Hau Chang, piano

Song to the Dark Virgin (Hughes)

Florence Price  
(1887-1953)

Christopher E. Chandler, baritone  
Emma Luyendijk, piano

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



*“I love music passionately. And because I love it I try to free it from  
barren traditions that stifle it.”*

—Claude Debussy

## Studio Artists

KYLE FERRILL

Après un rêve,  
*op. 7 no. 1*

Gabriel Fauré  
(1845-1924)

Bela Albett, soprano

Der Vogelfanger bin ich ja  
*Die Zauberflöte*

Wolfgang Amadeus Mozart  
(1756-1791)

Carson Cook, baritone

Si tra i ceppi  
*Berenice (1737)*

George Frederic Handel  
(1685-1759)

Hugh Davis, baritone

Ständchen (Rellstab)  
*Schwanengesang D. 957*

Franz Schubert  
(1797-1828)

Alissa Goretsky, soprano

Quanto è bella, quanto è cara  
*L'Elisir d'Amore (1832)*

Gaetano Donizetti  
(1797-1848)

Timothy Pope, tenor

Sure on this Shining Night (Agee) (1938)  
*Four Songs, op 13*

Samuel Barber  
(1910-1981)

Melissa Redway, soprano

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

## Franz Schubert II

ROGER VIGNOLES

### 5. Am Feierabend

*Die schöne Müllerin*, D. 795 (W. Müller)

Christopher E. Chandler, Baritone  
Hye-Seon Choi, piano

Franz Schubert

(1797-1828)

### An die Leier (F. Bruchmann)

Hyunho Cho, tenor  
Ji Yung Lee, piano

### Wehmut, op. 22, no. 2, D. 772 (Collin)

Dominic Delzompo, baritone  
Corinne Penner, piano

### Frühlingsglaube D. 686 (Uhland)

Haley Murdoch, soprano  
Emma Luyendijk, piano

### Die Taubenpost, D. 965a (Seidl)

*Schwanengesang*

Malek Sammour, bass-baritone  
Hannah Harnest, piano

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

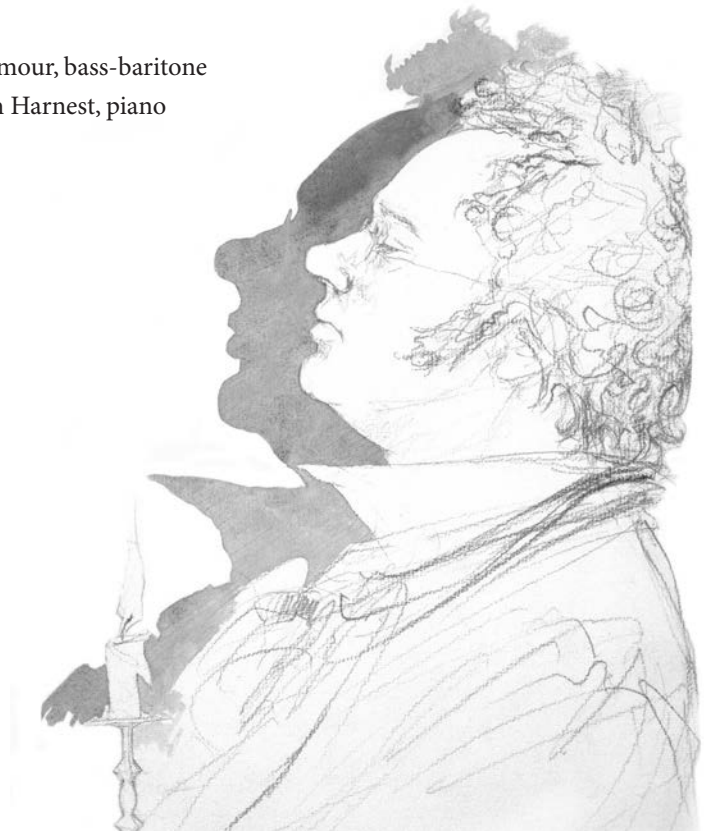


Photo by Marthe Griebler

## Mixed Repertoire

ALAN LOUIS SMITH

Apparition (Mallarme)  
*Quatre chansons de jeunesse*

Claude Debussy  
(1862-1918)

Maria Lacey, soprano  
Minjung Jung, piano

An eine Äolsharfe  
*Mörrike Lieder*

Hugo Wolf  
(1860-1903)

Kate Johnson, soprano  
Mirim Kim, piano

Love Sight (Rossetti)  
*The House of Life*

Ralph Vaughn Williams  
(1872-1958)

Joseph Han, baritone  
Hye-Seon Choi, piano

No. 4, Nocturne (Prokosch)  
*Four Songs, op. 13 (1941)*

Samuel Barber  
(1910-1981)

Amanda Menzie, soprano  
Mirim Kim, piano

When you carry me to the stars  
*Widows: Five Songs of Love*

Alan Smith  
(b. 1955)

Heidi Middendorf, soprano  
Hannah Harnest, piano

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



***“I once sent him a song and asked him to mark a cross wherever he thought it was faulty. Brahms returned it untouched, saying ‘I don’t want to make a cemetery of your compositions.’”***

—Hugo Wolf

## Italian Song

KYLE FERRILL

Ideale (C. Errico)

Francesco Paolo Tosti  
(1846-1916)

Hugh Davis, baritone

L'addio

Nicola Vaccai  
(1790-1848)

Jonah Garcia, tenor

Amorosi miei giorni (A. Donaudy)

Stefano Donaudy  
(1879-1925)

Saane Halaholo, soprano

La Regata Veneziana (C. Pepoli)

*Serate Musicali*

Gioacchino Rossini  
(1792-1868)

Klaudia Morelowska, soprano  
Meredith Smietana, mezzo-soprano

Penso (R. Pagliara)

Paolo Tosti  
(1846-1916)

Nicola Santoro, soprano

Vanne, o rosa fortunata (P. Metastasio)

Vincenzo Bellini  
(1801-1835)

Emily Summers, soprano

Tony Cho, piano

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



## Mixed Repertoire

ROGER VIGNOLES

Il pleure dans mon coeur (Verlaine)

*Ariettes Oubliées* (1888)

Claude Debussy

(1862-1918)

Shira Ben David, soprano

Hannah Harnest, piano

Notre amour (Silvestre)

*Op. 23, no. 2*

Gabriel Fauré

(1845-1924)

Susannah Stewart, soprano

Emma Luyendijk, piano

Danse macabre (Cazalis) (1874)

Camille Saint-Saëns

(1835-1921)

Sophie Delphis, mezzo-soprano

Malek Sammour, bass-baritone

Jonathan Breit, piano

Requiem

*Sechs Gedichte und Requiem, Op. 90*

Robert Schumann

(1810-1856)

James Danner, tenor

Minjung Jung, piano

Verzagen (Lemcke)

*Fünf Gesänge Op. 72*

Johannes Brahms

(1833-1897)

Ryan Bradford, baritone

Richard Fu, piano

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



***“To send light into the darkness of men’s hearts - such is the duty of the artist.”***

—Robert Schumann

## Folk Songs

SUSANNE MENTZER

O Waly, Waly (Thomas)

*Folksongs*

Benjamin Britten

(1913-1976)

Hailey McAvoy, mezzo-soprano

Brain Man-ho Wong, piano

Swing low, sweet chariot (1917)

H.T. Burleigh

(1866-1949)

Christopher E. Chandler, baritone

Hye-Seon Choi, piano

Gambler's Lament

*The Gamblers Songs*

John Jacob Niles

(1892-1980)

Nathanael Hicks, baritone

Ji Yung Lee, piano

The Trees They Grow So High

*Folksongs*

Britten

Emily Mwila, soprano

Ten Thousand Miles Away

*Folksongs*

Steven Mark Kohn

(b.1957)

Hugh Davis, baritone

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



*“The old idea of a composer suddenly having a terrific idea and sitting up  
all night to write it is nonsense. Nighttime is for sleeping.”*

—Benjamin Britten

## Johann Sebastian Bach

SYLVIA McNAIR

Bereitet die Wege, bereitet die Bahn!

*BWV 132*

J.S. Bach  
(1685-1750)

Erika Burkhart, soprano

Seufzer, Tränen, Kummer, Not

*BWV 21, Ich hatte viel Bekümmernis*

Elizabeth Ewigleben, soprano

Komm in mein Herzenshaus

*BWV 80, Ein feste Burg ist unser Gott*

Anna Hlinomaz, soprano

Nur ein Wink von seinen Händen

*BWV 248/6, Christmas Oratorio*

Hannah Alexandra Noyes, soprano

Öffne dich, mein ganzes Herze

*BWV 61, Nun komm, der Heiden Heiland*

Kamala Silvey, soprano

Nikolay Verevkin, piano

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



***“Bach is the beginning and the end of all music.”***

—Max Reger

# Hugo Wolf

ROGER VIGNOLES

## *Spanisches Liederbuch (1889-90)*

Die ihr schwebet um diese Palmeri (Lope de Vega/Geibel)

Sarah Harper, soprano

Richard Fu, piano

Hugo Wolf

(1860-1903)

## *Mörrike-Lieder (1888)*

In der Frühe

Kanisha Feliciano, soprano

Celeste Marie Johnson, piano

## *Eichendorff-Lieder*

Verschwiegene Liebe

Allen Percy Galeana, tenor

Mirim Kim, piano

Elfenlied

Elizabeth Ewigleben, soprano

Hye -Seon Choi, piano

## *Italianisches Liederbuch*

Und willst du deinen Liebsten sterben sehen

James Danner, tenor

Brain Man-ho Wong, piano

## *Goethe-Lieder*

An eine Äolsharfe

Kate Johnson, soprano

Grace Lim, piano

Mignon: Kennst du das Land?

Shira Ben David, soprano

Hannah Harnest, piano

Der Rattenfänger

Max Rydqvist, baritone

Ji Yung Lee, piano

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

## Young Artist

SYLVIA McNAIR

Sexy Lady (for Susan Graham)

Ben Moore  
(b. 1960)

Erin Wagner, mezzo-soprano  
Tingting Yao, piano

Someone to Watch Over Me

*Oh, Kay!* (1926)

George Gershwin  
(1898-1937)

Casey Kunmann, soprano  
Jonathan Breit, piano

What Good Would the Moon Be?

*Street Scene* (1946)

Kurt Weill  
(1900-1950)

Alexandria Schmidt, soprano  
Grace Lim, piano

Down by the Salley Gardens (Yeats)

*Folk Songs* (1943)

Benjamin Britten  
(1913-1976)

Emily Summers, soprano  
Grace Lim, piano

Come all ye songsters of the sky

*The Fairy Queen* (1692)

Henry Purcell  
(1659-1695)

Christiaan Alexander Westerhamp, tenor

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



*“Life is a lot like jazz... it’s best when you improvise.”*

—George Gershwin

## Cabaret Songs

WILLIAM BOLCOM

### Blue

*Cabaret Songs- Vol. 4, no. 6*

William Bolcom

(b. 1938)

Micaela Bottari, soprano

Ji Yung Lee, piano

### George

*Cabaret Songs- Vol. 2, no. 6*

Dominic Delzompo, baritone

### Amor

*Cabaret Songs- Vol. 1, no. 6*

Kanisha Feliciano, soprano

Yu Jhen Liu, piano

### Black Max

*Cabaret Songs- Vol. 1, no. 5*

Nathanael Hicks, baritone

### Toothbrush Time

*Cabaret Songs- Vol. 2, no. 2*

Sylvia Leith, mezzo-soprano

Celeste Marie Johnson, piano

### The Actor

*Cabaret Songs- Vol. 2, no. 4*

Megan Wheeler, mezzo-soprano

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

## Studio Artist

SUSANNE MENTZER

Bella siccome un angelo  
*Don Pasquale* (1843)

Gaetano Donizetti  
(1797-1848)

Andrew Durham, baritone

No. 3, Frühling  
*Sechs lieder*

Fanny Mendelssohn  
(1805-1847)

Adellyn Geenen, soprano

No. 1, Wie Melodien zieht es mir (Groth)  
*Fünf Lieder, op. 105*

Johannes Brahms  
(1833-1897)

Anna Hlinomaz, soprano

L'ho perduta, me meschina  
*Le nozze di Figaro* (1786)

Wolfgang Amadeus Mozart  
(1756-1791)

Lydia Parker, soprano

Saper vorreste  
*Un ballo in maschera* (1859)

Giuseppi Verdi  
(1813-1901)

Olivia Schechtman, soprano

Bel piacere  
*Agrippina* (1709)

George Frederic Handel  
(1685-1759)

Juliet Schlefer, soprano

Tony Cho, piano

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



***“It must be a sign of talent that I do not give up, though I can get nobody  
to take an interest in my efforts.”***

—Fanny Mendelssohn

## Kevin Murphy

|   |                               |
|---|-------------------------------|
| No. 1, Desire<br><i>Another Reason Why I Don't Keep a Gun in the House</i> (Billy Collins) (1998) | Tom Cipullo<br>(b. 1960)      |
| Ian Walker, baritone<br>Tingting Yao, piano   |                               |
| Good Morning Midnight<br><i>Three Dickinson Songs</i>   | Andre Previn<br>(b. 1929)     |
| Erin Keesy, soprano<br>Richard Fu, piano  |                               |
| Traumgekrönt (Rilke)<br><i>Sieben Frühe Lieder</i> (1907)   | Alban Berg<br>(1885-1935)     |
| Sophie Delphis, mezzo-soprano<br>Hannah Harnest, piano  |                               |
| Ging Heut morgen übers Feld<br><i>Lieder eines fahrenden Gesellen</i>                             | Gustav Mahler<br>(1860-1911)  |
| Joseph Kyungjin Han, baritone<br>Richard Fu, piano  |                               |
| Le manoir de Rosamonde (Bonnières) (1894)   | Henri Duparc<br>(1848-1933)   |
| Hyunho Cho, tenor<br>Minjung Jung, piano  |                               |
| Noel des enfants qui n'ont plus de maisons (1915)   | Claude Debussy<br>(1862-1918) |
| Shira Ben David, soprano<br>Shawn Jieh Hau Chang, piano   |                               |

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



*“Fortunately, something always remains to be harvested. So let us not be idle.”*

—Gustav Mahler



## Baroque Arias - Men

KYLE FERRILL

Io Gia Tamai

*Rodelinda* (1725)

Carson Cook, baritone

George Frederic Handel

(1685-1759)

Tu vivi, e punito

*Ariodante* (1735)

James Danner, tenor

Where e'er you walk

*Semele* (1744)

Jonah Garcia, tenor

Arm, Arm Ye Brave

*Judas Maccabaeus* (1746)

Max Rydqvist, baritone

Orribile Lo Scempio

Malek Sammour, bass-baritone

Antonio Vivaldi

(1678-1741)

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



MASTER CLASS

Tuesday, May 22 • 1:30 – 3:30 p.m. • Thayer Hall

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## Handel Arias - Women

SYLVIA McNAIR

Ah! Ruggiero crudel...Ombre Pallide

*Alcina* (1735)

George Frederic Handel

(1685-1759)

Erika Burkhart, soprano

Neghittosi or voi che fate?

*Ariodante* (1735)

Kanisha Feliciano, soprano

Yu Jhen Liu, piano

From Mighty Kings

*Judas Maccabaeus* (1746)

Rachel Grider, soprano

Farewell ye limpid springs and floods

*Jephtha* (1751)

Kate Johnson, soprano

Mirim Kim, piano

Lord to Thee

*Theodora* (1750)

Hailey McAvoy, mezzo-soprano

Jesslyn Julia Gunawan, piano

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

## Clairières dans le ciel

KEVIN MURPHY

Elle était descendue au bas de la prairie

Lili Boulanger  
(1893-1918)

Morgan Manificier, soprano  
Corinne Penner, piano

Parfois, je suis triste

Morgan Manificier, soprano  
Corinne Penner, piano

Un Poète disait

Amanda Menzie, soprano  
Mirim Kim, piano

Au pied de mon lit

Morgan Manificier, soprano  
Corinne Penner, piano

Deux ancolies

Maria Lacey, soprano  
Corinne Penner, piano

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



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

—Nadia Boulanger

## Songs and Arias of Bolcom

WILLIAM BOLCOM & JOAN MORRIS

### New York Lights

*A View from the Bridge* (1999)

William Bolcom

(b. 1938)

Hyunho Cho, tenor

Minjung Jung, piano

### The Sage

*I will breathe a mountain* (1992)

Sophie Delphis, mezzo-soprano

Hannah Harnest, piano

### O Cheese

*Three Donald Hall Songs* (1979)

Malek Sammour, bass-baritone

Tingting Yao, piano

### Briefly it Enters, and Briefly Speaks (1996)

*No 3. Otherwise*

Sarah Thomas, soprano

Shawn Jieh Hau Chang, piano

### No 9. Briefly it Enters, and Briefly Speaks

Sophia Zervas, soprano

Brian Man-ho Wong, piano

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

MASTER CLASS

Wednesday, May 23 • 2:30 – 4:30 p.m. • Mayman Hall

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## Cabaret Songs

WILLIAM BOLCOM & JOAN MORRIS

Love in the Thirties

*Cabaret Songs- Vol. 3, no. 2*

William Bolcom

(b. 1938)

Hugh Davis, baritone

Surprise!

*Cabaret Songs- Vol. 2, no. 3*

Andrew Durham, baritone

Lady Luck

*Cabaret Songs- Vol. 4, no. 5*

Jonah Garcia, tenor

Waitin'

*Cabaret Songs- Vol. 1, no. 4*

Adellyn Geenen, soprano

At the Last Lousy Moments of Love

*Cabaret Songs- Vol. 4, no. 4*

Anna Hlinomaz, soprano

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



## France in the XX Century

KEVIN MURPHY

### Chanson Romanesque (Morand)

*Don Quichotte*

Maurice Ravel

(1875-1937)

Dominic Delzompo, baritone

Minjung Jung, piano

### A Cupidon

*Quatre Chansons de Ronsard*

Darius Milhaud

(1892-1974)

Kanisha Feliciano, soprano

Jesslyn Julia Gunawan, piano

### From *Trois Melodies*

Olivier Messiaen

(1908-1992)

No. 2, *Le sourire (Sauvage)*

Erin Wagner, mezzo-soprano

Richard Fu, piano

No. 3, *La fiancée perdu*

Theodosia Roussos, soprano

Jesslyn Julia Gunawan, piano

### La pintade (Renard)

*Histoires naturelles* (1894)

Ravel

Sylvia Leith, mezzo-soprano

Celeste Marie Johnson, piano

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



*“The only love affair I have ever had was with music.”*

—Maurice Ravel

## The Songs of John Musto

JOHN MUSTO AND AMY BURTON

maggie & milly & molly & may (Cummings)

*Quiet Songs* (1990)

Amanda Menzie, soprano

Tingting Yao, piano

Maybe

*Dove Sta Amore* (1996)

Sarah Harper, soprano

Richard Fu, piano

Last Song (Bogan)

*Recuerdo* (1988)

Christopher E. Chandler, baritone

Hye-Seon Choi, piano

Flowers (Helena Nelson)

*Scottish Songs* (2003)

Catherine McAree, soprano

Ji Yung Lee, piano

Viva Sweet Love (2004)

*as is the sea marvelous* (e. e. cummings)

Matthew Soibelman, bass

Tingting Yao, piano

*Rome: In the Café* (Laughlin)

Malek Sammour, bass-baritone

Tingting Yao, piano

Summer Stars (2012) [Carl Sandburg]

Erika Burkhart, soprano

Minjung Jung, piano

Che spettacolo strano

from *Later the Same Evening* (2007)

Shira Ben David, soprano

Hannah Harnest, piano

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

## Women Composers

SUSANNE MENTZER

Auf dem See in tausend Sterne (Reinhold)

*Sechs deutsche Lieder* (1841)

Evelina Zoubareva, soprano

Grace Lim, piano

Josephine Lang

(1815-1880)

Ah, love but a day (Browning)

*Three Browning Songs* (1900)

Alexandria Schmidt, soprano

Grace Lim, piano

Amy Beach

(1867-1944)

J'ai frappe (Marquien) (1922)

Emily Summers, soprano

Grace Lim, piano

Nadia Boulanger

(1887-1979)

Schwanenlied

*Sechs lieder* (1846)

Micaela Bottari, soprano

Mackenzie Marr, piano

Fanny Mendelssohn-Hensel

(1805-1847)

In meines Vaters Garten (Hartleben)

*Fünf Lieder* (1910)

Anna Patterson, mezzo-soprano

Jonathan Breit, piano

Alma Mahler

(1879-1964)

Hai luli! (Comte)

Shira Ben David, soprano

Hannah Harnest, piano

Pauline Viardot-García

(1821-1910)

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



## Studio Artists

FRANCES YOUNG BENNETT

Immer leiser wird mein Schlummer (Lingg)

*Op. 105*

Meghan Blackwood, soprano

Johannes Brahms

(1833-1897)

À Chloris (Viau)

Jonah Garcia, tenor

Reynaldo Hahn

(1875-1947)

No. 1, Botschaft (Daumer)

*Fünf Lieder* (1868)

Julia Marcus, soprano

Johannes Brahms

(1833-1897)

No. 7, Darkling I Listen (Keats)

*Ode to a Nightingale*

Gabrielle Meacham, soprano

Ben Moore

(b. 1960)

Now Sleeps the Crimson Petal

*Three Songs, op. 3*

Elizabeth Stamerra, soprano

Roger Quilter

(1877-1953)

Tony Cho, piano

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

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

LIBBY LARSEN

## I. Katherine of Aragon

Libby Larsen  
(b. 1950)

Erika Burkhart, soprano  
Minjung Jung, piano

## II. Anne Boleyn

Nicola Santoro, soprano  
Yu-Jhen Liu, piano

## III. Jane Seymour

Heidi Middendorf, soprano  
Mirim Kim, piano

## IV. Anne of Cleves

Sarah Harper, soprano  
Brian Man-ho Wong, piano

## V. Katherine Howard

Erin Keesy, soprano  
Yu-Jhen Liu, piano

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

## 🎵 Composer Notes 🎵

Divorce, behead, die, divorce, behead, die. This grade school memory game is how I first came to know about the six wives of Henry the VIII, King of England from 1509 to 1547. Since then, I've been fascinated with the personal consequences of power that befell the Tudor family and the circle of political intrigue of both church and state which caused such a wrenching in the private lives of the seven people—Henry and his six wives. *Try Me, Good King* is a group of five songs drawn from the final letters and gallows speeches of Katherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, and Katherine Howard. Henry's sixth wife, Katherine Parr, outlived him and brought some domestic and spiritual peace into Henry's immediate family. Although her written devotions are numerous, and her role in the story of the six wives of Henry VIII is that of a peaceful catalyst. In these songs I chose to focus on the intimate crises of the heart that affected the first five of the six wives. In a sense, this group is a monodrama of anguish and power. I've interwoven a lute song into each song, including John Dowland's "In Darkness Let Me Dwell" (Katherine of Aragon and Katherine Howard), Dowland's "If My Complaints" (Anne Boleyn), Praetorius' "Lo, how a Rose E'er Blooming" (Jane Seymour), and Thomas Campion's "I Care Not for these Ladies" (Anne of Cleves). These songs were composed during the reign of Elizabeth I, and while they are cast as some of the finest examples of the golden age, they also create a tapestry of unsung words, which comment on the real situation of each doomed queen. Two other musical gestures unify the songs, firstly, the repeated note, which recalls the lute and creates psychological tension. The second device I created is abstract bell-tolling, which punctuates each song and releases the spiritual meaning of the words. It is an honor to create new work for Meagan Miller and Brian Zeger, and contribute to the ongoing vision of the Marilyn Horne Foundation.

## Clara Schumann

SUSANNE MENTZER

Sie liebten sich beide (Heine)

*Sechs lieder* (1844)

Clara Schumann

(1810-1856)

Teryn Kuzma, soprano

Minjung Jung, piano

Die Lorelei (Heine) (1843)

Saane Halaholo, soprano

Emma Luyendijk, piano

Das Veilchen (Goethe)

Lydia Parker, soprano

Mackenzie Marr, piano

Er ist gekommen in Sturm und Regen (Rückert)

*op. 12, no. 2*

Erin Wagner, mezzo-soprano

Minjung Jung, piano

Die stille Lotosblume

*Sechs lieder* (1844)

Theodosia Roussos, soprano

Emma Luyendijk, piano

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



***“I do not want horses or diamonds - I am happy in possessing you.”***

—Clara Schumann

## Mirabai Songs

JOHN HARBISON

### Mirabai Songs (1982)

No. 1, It's true, I went to the market

John Harbison  
(b. 1938)

Kate Johnson, soprano  
Shawn Jieh Hau Chang, piano

No. 3, Why Mira can't go back to her old house

Theodosia Roussos, soprano  
Shawn Jieh Hau Chang, piano

No. 4, Where Did You Go?

Erika Burkhardt, soprano  
Shawn Jieh Hau Chang, piano

No. 5, The clouds

Rachel Grider, soprano  
Hannah Harnest, piano

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



## Songs of Libby Larsen

LIBBY LARSEN

De toda la eternidad

Libby Larsen  
(b. 1950)

Valeria Bibliowicz, soprano  
Shawn Jieh Hau Chang, piano

I Love You Through the Daytime

Christopher E. Chandler, baritone  
Emma Luyendijk, piano

How do I love thee

*Sonnets from the Portuguese*

Joanna Meline, soprano  
Jesslyn Julia Gunawan, piano

A Pig in the House

Tim Pope, baritone  
Tingting Yao, piano

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

## Love After 1950

SUSANNE MENTZER AND LIBBY LARSEN

Boy's Lips (Dove)

Libby Larsen  
(b. 1950)

Anna Patterson, mezzo-soprano  
Jesslyn Julia Gunawan, piano

Blond Men (Kane)

Michaela Gleason, mezzo-soprano  
Mackenzie Marr, piano

Big Sister Says, 1967 (Daniels)

Sophie Delphis, mezzo-soprano  
Hannah Harnest, piano

Empty Song

Meredith Smietana, mezzo-soprano  
Jesslyn Julia Gunawan, piano

I Make My Magic (Rukeyser)

Sophie Delphis, mezzo-soprano  
Hannah Harnest, piano

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

## Songs from Letters

LIBBY LARSEN (b. 1950)

So Like Your Father's (1880)

Theodosia Roussos, soprano  
Celeste Marie Johnson, piano

He Never Misses (1880)

Theodosia Roussos, soprano  
Celeste Marie Johnson, piano

A Man Can Love two Women (1880)

Nicola Santoro, soprano  
Hye-Seon Choi, piano

A Working Woman (1882-1893)

Haley Murdoch, soprano  
Hye-Seon Choi, piano

All I Have (1902)

Lauren Curet, soprano  
Celeste Marie Johnson, piano

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

### 🌿 Composer Notes 🌿

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

– Libby Larsen

## Cabaret Songs

AMY BURTON

What good would the moon be?

*Street Scene*

Kurt Weill

(1900-1950)

Gillian Booth, soprano

Mackenzie Marr, piano

Je ne t'aime pas

Weill

Sophie Delphis, mezzo-soprano

Stay in my arms (Blitzstein)

Marc Blitzstein

(1905-1964)

Andrew Stack, baritone

Richard Fu, piano

I Wish it So (Blitzstein)

Blitzstein

*Regina*

Hailey McAvoy, mezzo-soprano

Brian Man-ho Wong, piano

Je te veux

Erik Satie

(1866-1925)

Lydia Parker, soprano

Les chemins de l'amour (Anouilh)

Francis Poulenc

(1899-1963)

Joanne Meline, soprano

Jesslyn Julia Gunawan, piano

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



## Richard Strauss

ALAN LOUIS SMITH

### Das Rosenband (Klopstock)

*Vier Lieder, Op. 36, No. 1*

Richard Strauss

(1864-1949)

Kamala Silvey, soprano

Ji Yung Lee, piano

### Breit uber mein Haupt

*Fünf Lieder, Op. 19*

Catherine McAree, soprano

Ji Yung Lee, piano

### Heimliche Aufforderung (Mackay)

*Vier Lieder, Op. 27, No. 3*

Max Rydqvist, baritone

Celeste Marie Johnson, piano

### Der Einsame

*Vier Lieder, Op. 51, No. 2*

Matthew Soibelman, bass

Hannah Harnest, piano

### Ich schwebe,

*Vier Lieder, Op. 48, No. 2*

Emily Mwila, soprano

Jonathan Breit, piano

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

# Guest Artists

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Soprano **KRISTINA BACHRACH** is a confident performer in wide-ranging styles and languages. Recently she debuted at Carnegie Hall and St. Patrick's Cathedral and performed over thirty concerts across the U.S. with the Brooklyn Art Song Society. Past residencies include the Marlboro Music Festival, Tanglewood, Yellow Barn, and the Banff Centre. She enjoys a long-standing relationship with SongFest and appears on their premiere recording singing songs of John Harbison. Opera roles include Susanna in *Le nozze di Figaro*, Musetta in *La bohème*, and La Princesse in *Lenfant et les sortilèges*, with such companies as the Center for Contemporary Opera, Gotham Chamber Opera, and Opera Philadelphia. She created the role of Lucinda in the world premiere of *Dark Sisters* by Nico Muhly. She is the grand prize winner of the American Prize in Voice and the inaugural Ziering Conlon International Art Song Competition for Recovered Voices.

**JAMIE BERNSTEIN** is a narrator, writer and broadcaster. Jamie grew up in an atmosphere bursting with music, theatre, and literature. Her father, composer-conductor Leonard Bernstein, and mother, the pianist and actress Felicia Montealegre, created an ebullient household that turned Jamie into a lifelong cultural enthusiast. Jamie travels the world as a concert narrator, appearing everywhere from Beijing to Caracas to Vancouver. In addition to her original narrations on topics such as Mozart and Copland, Jamie also performs standard concert narrations, such as Copland's *A Lincoln Portrait* and her father's *Symphony No. 3, "Kaddish."* As a broadcaster, Jamie has produced and hosted numerous shows for radio stations including Britain's BBC Radio, New York's WQXR, and annual live broadcasts from Tanglewood.

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

American soprano **KATHERINE DAIN**, acclaimed for "thrilling," "heart-piercing" singing (*Irish Times*), has performed with the Netherlands Opera, Sinfonia Teatro Comunale di Bologna, Südwestradiofunkorchester Freiburg & Baden-Baden, Askö|Schönberg Ensemble, Nieuw Ensemble, and with orchestras and opera companies throughout Europe and the United States. Opera roles include Donizetti's Lucia and Mozart's Donna Anna and Fiordiligi; 2018 will see her role debut as Konstanze in five French opera houses. She has appeared at New York's Carnegie Hall, Lincoln Center, Vienna's aMusikverein and Konzerthaus, Amsterdam's Concertgebouw, Paris' Philharmonie, and at festivals including Aldeburgh Music, West Cork Chamber Music Festival, Holland Festival, and the Ravinia Festival. Ms. Dain was educated at Harvard University, the Guildhall School, and Mannes College of Music, and she currently lives in the Netherlands.

"A rare economy of means and a strain of religious mysticism distinguish the music of **JAMES PRIMOSCH**," observed the American Academy of Arts and Letters when presenting the composer with the Goddard Lieberson Fellowship. "Through articulate, transparent textures, he creates a wide range of musical emotion." Primosch's stylistically varied works have been performed by such ensembles as the Los Angeles Philharmonic and the Saint Paul Chamber Orchestra, and commissioned by the Chicago Symphony and Albany Symphony, among others. Numerous past fellowships range from Tanglewood (where he studied with John Harbison) to the Guggenheim. Born in Cleveland, Ohio in 1956, Primosch has served on the faculty of the University of Pennsylvania since 1988

Mezzo-soprano **TAYLOR RAVEN** is a 2017/18 fellow in LA Opera's Domingo-Colburn-Stein Young Artist Program. An alumna of young artist programs at Pittsburgh, San Francisco, and Central City, Raven earned her M.M. at the University of Colorado-Boulder and her B.M. at the University of North Carolina. Her opera roles have included Rossini's *Cenerentola*, Ottavia in *L'incoronazione di Poppea*, the Witch in *Hänsel und Gretel*, and Oronte in Händel's *Riccardo Primo*. She lately performed the title role in *Deep River: The Marian Anderson Journey* with Virginia Opera, and in 2018 she will perform Gertrude in *Roméo et Juliette* with Wolf Trap Opera. She has received awards from Central City Opera, the Denver Lyric Opera Guild, and the Richard Tucker Music Foundation.

Soprano **LAURA STRICKLING** was a Songfest Stern Fellowship recipient in 2011 and 2012. She has performed at Carnegie Hall, Avery Fisher Hall at Lincoln Center, the Kennedy Center, National Sawdust, Trinity Church on Wall Street, Ravinia Music Festival, Tanglewood Music Festival, SongFest, Liederfest in Suzhou, China, and the Afghanistan National Institute of Music. For further information, visit [www.laurastrickling.com](http://www.laurastrickling.com).

# Faculty Biographies

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

**MICHAEL BARRETT** is Co-Founder and Associate Artistic Director of the New York Festival of Song, and, with his wife, Leslie Tomkins, Co-Founder and Music Director of the Moab Music Festival in Utah. He served as CEO and General Director of the Caramoor Center for Music and the Arts, and as Artistic Director of the Tisch Center for the Arts at the 92nd Street Y in New York. A protégé of Leonard Bernstein, Michael has been a guest conductor with the Orchestra of St. Luke's, New York Philharmonic, London Symphony, Israel Philharmonic, and other orchestras around the world. He teaches annually at young artist programs at Caramoor and the Juilliard School. Born in Guam and raised in California, he attended UC Berkeley, and received his musical training from the San Francisco Conservatory and the Hartt School of Music.

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

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

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

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

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

# Faculty Biographies

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Pianist **DIMITRI DOVER** Pianist Dimitri Dover has performed as recitalist and chamber musician in venues such as New York's Alice Tully Hall, Merkin Hall, Weill Recital Hall at Carnegie Hall, Symphony Space, and Park Avenue Armory, as well as Zipper Hall (Los Angeles), Segerstrom Hall (Orange County), and throughout the USA, Canada, and Austria. Based in New York, his recent appearances there include American Opera Projects, Brooklyn Art Song Society, Chelsea Music Festival, Cutting Edge Concerts, Joy in Singing, Met Opera Rising Stars, and The Song Continues. Mr. Dover has performed in the composer's presence the works of Thomas Adès, Valerie Coleman, George Crumb, Daniel Davis, Herschel Garfein, Jake Heggie, Libby Larsen, John Musto, André Previn, Shulamit Ran, Kaija Saariaho, and Chris Theofanidis, among many others.

Soprano **MELANIE EMELIO** is a versatile performer, having appeared in opera, oratorio, and recitals throughout the United States and Germany. She is currently Professor of Voice at Pepperdine University. Emelio holds degrees from the University of Maryland, Rice University, and Abilene Christian University. She has performed in master classes with Gérard Souzay, Mignon Dunn, Richard Miller, Craig Bohmler, and Helen Yorke. Operatic roles include Mozart's Fiordiligi and Queen of the Night, Serpina in *La Serva Padrona*, and Mother in *Amahl and the Night Visitors*. Committed to the study and performance of art song, Emelio has now published two recordings of song by American composers – Jean Berger and Alva Henderson – both released by Albany Records.

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

**JAKE HEGGIE** is the American composer of the operas *Moby-Dick*, *Dead Man Walking*, *Three Decembers*, *To Hell and Back*, *For a Look or a Touch*, *Another Sunrise*, *At the Statue of Venus*, *The Radio Hour*, *Out of Darkness: Two Remain*, *Great Scott*, and *It's A Wonderful Life*. He has also composed more than 250 songs, as well as concerti, chamber music, and choral and orchestral works. His songs, song cycles, and operas are championed internationally by some of the most celebrated singers of our time, including Joyce DiDonato, Nathan Gunn, Susan Graham, Patti LuPone, Kiri Te Kanawa, Frederica von Stade, and Bryn Terfel, to name a few. The operas — most of them created with the distinguished writers Terrence McNally and Gene Scheer — have been produced internationally on five continents.

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

Soprano **AUDREY LUNA** was described in *Orpheus* as “musically and theatrically first class...with technical sovereignty, she laid before us so much warmth, expression, and sensitivity that it was pure joy.” She has earned wide acclaim in festival appearances at Salzburg, Schleswig-Holstein, Lucerne, Jerusalem, and the Shanghai International Spring Festival, as well as in concerts at Konzerthaus Wien, Berlin Philharmonie, Wigmore Hall, Queens Hall, Bach Akademie, the Louvre, and the Kennedy Center. In recital, her repertoire ranges from the standard to the esoteric, including John Cage, Chinese folk music, and Argentinian Tango. She has served on the Voice Faculty at Miami University since 1998 and Voice and Alexander Technique Faculty at SongFest since 2012.

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

**SYLVIA McNAIR** is a two-time Grammy Award-winning singer. She is one of today's leading interpreters of the Great American Songbook. During a thriving opera career, she released over 70 albums, appeared regularly at the Vienna State Opera, the Salzburg Festival, Royal Opera House at Covent Garden, the Santa Fe Opera, the San Francisco Opera, and the Metropolitan Opera, and soloed with many major European and American orchestras. Since the late 1990s, McNair has changed the focus of her singing career to Broadway and jazz genres, in which she has achieved considerable critical acclaim and commercial success. In 2006, McNair joined the voice faculty of the Jacobs School of Music at Indiana University, her alma mater.

# Faculty Biographies

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One of today's foremost mezzo-sopranos, **SUSANNE MENTZER** has appeared with nearly all the major opera companies, orchestras, and festivals of North and South America, Europe, and Japan, and has collaborated with many of the world's great conductors and singers including James Levine, Riccardo Muti, Kurt Masur, Pierre Boulez, Joan Sutherland, Plácido Domingo, Natalie Dessay, and Renee Fleming, to name just a few. Mentzer's art song premieres include Libby Larsen's *Love after 1950* and *Sifting Through the Ruins*, and Carlisle Floyd's *Citizen of Paradise*, among others. Currently Professor of Voice at San Francisco Conservatory, Mentzer has taught at the Shepherd School of Music at Rice University in Houston, DePaul University in Chicago, and the Aspen Music Festival.

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

Since 1973, mezzo-soprano **JOAN MORRIS** has concertized with her husband and accompanist, William Bolcom, singing popular songs from the late 19th-century through the 1920s and '30s, the latest songs by Leiber and Stoller, and cabaret songs by Bolcom and poet-lyricist Arnold Weinstein. In the words of the *Chicago Tribune*, "Her voice is notable for ease, flexibility, expressiveness; you understand every word she sings, and in these songs the words deserve to be heard. She projects not just a song, but the character singing it, and gives that character her own irresistibly funny and winning personality." She has taught at the University of Michigan, Cincinnati College-Conservatory of Music, Northwestern University, Rice University, the University of Wisconsin-Madison, and SongFest.

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

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

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

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

# Faculty Biographies

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**NIKOLAY VEREVKIN** is a sought after collaborative pianist and vocal coach in New York City. He is thrilled to be joining the faculty of SongFest this summer. Dr. Verevkin was recently the visiting Assistant Professor of Collaborative Piano in the vocal department at Indiana University Jacobs School of Music. This summer, Dr. Verevkin will be returning for his third season at Ravinia's Steans Music Institute Program for Singers. He also appeared on staff at Opera Theater of Pittsburgh in 2015, and is a 2013 alumnus of Music Academy of the West and Toronto Summer Music Academy Art of Song Program in 2011 and 2012. In addition to working with singers, Nikolay appeared alongside trumpeter Will Koehler on a recently released album *Mocking Midnight*. Nikolay Verevkin earned his Doctor of Arts and Artist Diploma from Ball State University. He received his Bachelor and Master of Music degrees from the Saint Petersburg Conservatory.

**ROGER VIGNOLES** is recognized worldwide as one of the leading collaborative pianists of our time. In a career already spanning nearly four decades, he has partnered with many eminent artists, including Barbara Bonney, Susan Graham, Thomas Hampson, Kiri te Kanawa, and Felicity Lott, and he continues to appear regularly in the musical centers of the world. He has recorded a wide repertoire, from Schubert to Britten, recently winning particular acclaim in Reynaldo Hahn (Susan Graham), Schumann and Dvorak (Bernarda Fink), Britten, Finzi, and Tippett (Mark Padmore), and Volume I of Hyperion's complete Strauss series (Christine Brewer). Vignoles serves on the faculty at the Royal College of Music in London.

Canadian pianist **LUCAS WONG** is equally at home as a soloist, chamber musician, pedagogue, and répétiteur. His repertoire covers harpsichord, piano, and extended keyboard techniques. His expertise in French music interpretation has led to his own Mostly Debussy lecture-recital series, publication about "Humour in Late Debussy" in *The Musical Times*, and highly acclaimed recordings and performances of pieces by Couperin, Rameau, Chabrier, and Debussy. Wong has performed on prestigious stages across the globe from Carnegie Hall to Hong Kong Grand Hall. He has been on the roster of the New York City Opera, SongFest, OPERA America, the Opera Theater of Connecticut, and the Hugo Kauder Society.



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# The Eva & Marc Stern SongFest – LA Opera Fellowship Program Faculty

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Pianist **JEREMY FRANK** is Associate Chorus master, Assistant Conductor and Vocal coach at LA Opera, where he has worked on over 60 productions. He is a frequent collaborator at Wolf Trap Opera, where he serves as Assistant Conductor, Chorus Master and recitalist. He has been a guest coach at Utah Opera, helped prepare Seattle Opera's *Ring der Niebelungen* in 2013, and has participated in the *Opernfestspiele St. Margarethen*, in Esterhazy, Austria. He has appeared in recital with David Daniels, Eric Owens, Brandon Jovanovich, Rodell Rosel, Dolora Zajick, Kate Lindsey and Sondra Radvanovsky. He accompanied Joyce DiDonato at the 54th Grammy Awards, the first time the ceremony featured a live performance by a classical singer. Since 2013, Mr. Frank has assisted in the preparation of operas, symphonies and vocal chamber music at the LA Philharmonic. Mr. Frank is a graduate of the Houston Grand Opera Studio and also trained at San Francisco Opera's Merola program. He holds degrees in piano performance from St. Olaf

**SAMUEL GELBER** is Artistic Administrator of the Los Angeles Opera where he oversees the company's casting, artistic and music administration and Young Artist Program in close collaboration with Plácido Domingo and James Conlon. Prior to his appointment in Los Angeles, Gelber was a member of the Metropolitan Opera's Artistic Department. In this capacity, he worked closely with Peter Gelb, Robert Rattray, and Jonathan Friend in the casting and planning of the company's seasons. Gelber has also held positions with Columbia Artists Management and IMG Artists where he worked with artists such as Angela Gheorghiu, Maria Guleghina, Lawrence Brownlee, Marco Armiliato, and Julia Fischer. Gelber is a native of Houston, Texas and studied music in New York at the Manhattan School of Music.

**MIAH IM** holds the title of Head of Music Staff at the Los Angeles Opera. She serves as an assistant conductor, pianist and prompter working alongside James Conlon and Plácido Domingo and works closely with the singers and pianists in the Domingo-Colburn-Stein Young Artist Program. Most recently, Ms. Im was appointed to Opera America's WON (Women's Opera Network) steering committee. Ms. Im has served on the music staffs for Lyric Opera of Chicago, New York City and Wolf Trap Opera, Ravinia Music Festival, Opera Theatre of Saint Louis, The Juilliard School and the Centre for Opera Studies in Italy. Additionally she has taught at the Royal College of Music in London and worked with the Jette Parker Young Artists at the Royal Opera House. Ms. Im was the inaugural recipient of the Marilyn Horne Foundation Award for Excellence in Vocal Accompanying for which she was invited to perform on the prestigious "On Wings of Song" recital series at the Kosciuszko Foundation.

Georgian pianist **NINO SANIKIDZE** has held a position of a Head Coach for the Domingo-Colburn-Stein Young Artist Program at LA Opera since the program's inception in 2006., working closely with Plácido Domingo and James Conlon. Outside of LA Opera, she has been engaged with such companies as Teatro Real in Madrid, Teatro di San Carlo in Naples, Teatro Municipal di Santiago, Washington National Opera, Bard Summerscape, Cleveland Opera and Wichita Grand Opera. Since 2008 she has been an official pianist for Plácido Domingo's World Opera Competition "Operalia." Ms. Sanikidze serves on a judging panel of Richard Tucker Music Foundations' Study and Career Grant Auditions, and Music Center Spotlight Awards. Since Summer 2014 she has been on the Voice and Vocal Piano Faculty of the pMusic Academy of the West at Santa Barbara, CA. Ms. Sanikidze received her Doctor of Musical Arts degree from the University of Maryland, College Park, and is an alumna of the Domingo-Cafritz Young Artist Program at Washington National Opera, as well as The Music Academy of the West, Aspen Opera Center, Cleveland Art Song Festival, and SongFest.

# THANK YOU!

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to our donors and The Colburn School.

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| Tony Cho              | Susanne Mentzer |                  |
| Dimitri Dover         | Mark Moliterno  |                  |

## **Guest Artists**

|                   |                |                  |
|-------------------|----------------|------------------|
| Kristina Bachrach | David Bowlin   | Laura Strickling |
| Jamie Bernstein   | Katharine Dain |                  |

# SongFest Participants

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Sophie Delphis  
Elizabeth Ewigleben  
Kanisha Feliciano

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Kate Johnson  
Erin Keesy  
Sylvia Leith  
Morgan Manificier  
Joanna Meline

Amanda Menzie  
Heidi Middendorf  
Theodosia Roussos  
Ian Walker  
Jordan Wells  
Kristin Renee Young

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Valeria Bibliowicz  
Gillian Booth  
Micaela Bottari  
Rebecca Isabella Cáliz  
Laura Carskadden  
Christopher E. Chandler  
David Cook  
Lauren Curet  
Samantha N. Dávalos  
Dominic Delzompo

Elizabeth Gartman  
Michaela Gleason  
Saane Halaholo  
Nathanael Hicks  
Casey Kunmann  
Teryn Kuzma  
Catherine McAree  
Hailey McAvoy  
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Haley Murdoch  
Emily Mwila

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Erik Rasmussen  
Alexis Raymond  
Max Rydqvist  
Malek Sammour  
Nicola Santoro  
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Meredith Smietana  
Matthew Soibelman

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Emily Summers  
Sarah Thomas  
Erin Wagner  
Christiaan Alexander  
Westerhamp  
Megan Wheeler  
Emily Wood  
Sophia Zervas  
Evelina Zoubareva

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Meghan Blackwood  
Carson Cook  
Hugh Davis  
Andrew Durham

Jonah Garcia  
Adellyn Geenen  
Alissa Goretsky  
Anna Hlinomaz  
Julia Marcus

Gabrielle Meacham  
Lydia Parker  
Timothy Pope  
Melissa Redway  
Olivia Schechtman

Juliet Schlefer  
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Shawn Jieh Hau Chang  
Hye-Seon Choi  
Jesslyn Julia Gunawan

Richard Fu  
Hannah Harnest  
Minjung Jung  
Mirim Kim

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## LOS ANGELES OPERA – SONGFEST EVA AND MARC STERN FELLOWSHIP 2018

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SongFest



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

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

SongFest

songfest.us

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