

Songfest

June 10- July 3

Rosemary Hyler Ritter, Director

2005



The Complete Recitalist

June 9-23



Singing On Stage

June 18-July 3



Distinguished faculty

John Harbison, Jake Heggie, Martin Katz, and others

2005 Distinguished Faculty, John Hall

Welcome to Songfest 2005!

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

– Albert Schweitzer



1996 Young Artist program with co-founder John Hall.

Songfest 2005 is supported, in part, by grants from the Aaron Copland Fund for Music and the Virgil Thomson Foundation.

Songfest photography courtesy of Luisa Gulley.

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Dear Friends,

It is a great honor and joy for me to present *Songfest* 2005 at Pepperdine University once again this summer. In our third year of residence at this beautiful ocean-side Malibu campus, *Songfest* has grown to encompass an ever-widening circle of inspiration and achievement. Always focusing on the special relationship between singer and pianist, we have moved on from our unique emphasis on recognized masterworks of art song to exploring the varied and rich American Song. We are once again privileged to have John Harbison with us this summer. He has generously donated a commission to *Songfest – Vocalism* – to be premiered on the June 19 concert. Our singers and pianists will be previewing his new song cycle on poems by Milosz. Each time I read these beautiful poems, I am reminded why we love this music and how our lives are enriched. What an honor and unique opportunity this is for *Songfest*. We thank you for your encouragement and generous spirit!

Composer, Jake Heggie joins us this summer. His songs are a staple in song recitals all over the world, and we will hear three books of *Faces of Love*, along with some new works.

As I reflect on *Songfest's* growth over these nine seasons in championing art song, I realize how much this premise illuminates the power of music as a window to undiscovered worlds of meaning. What makes the singer's art unique in the world of music is the joining of words and musical sound, and the resulting mystery of communication that is born from this marriage. In the interpretation of song, it is the understanding of the poetry and the music, a delicacy of feeling for the composer and the poet by the singer and the pianist that allows the song to soar beyond words and carry us to new heights. In the creation of song, it is so often the text, which inspires the creative fire of the composer. It seems appropriate that the important role of words and the meaning they give to a singer's art be given special acknowledgement.

I am thrilled to welcome back artist teacher Martin Katz and Graham Johnson. These two brilliant pianists have been the bedrock for the success of *Songfest*. Their insights into this wonderful repertoire, its melody and poetry, and especially the emphasis on the communication of meaning, have given hundreds of singers and pianists the inspiration to build their careers. We have re-instated the Young Artist Program – they too will have the opportunity to dialogue with our wonderful faculty.

I am happy to have artists Judith Kellock, D'Anna Fortunato, Henry Price and lecturer Cristanne Miller back with *Songfest* this summer. And of course, my thanks to John Hall – the co-founder of *Songfest* and our voice of drama and theatre, he helps us make the music come alive. We honor him this summer as the 2005 Distinguished Faculty.

Rosemary Hylar Ritter
Executive Director, Songfest





For thirty years **John Hall** has been guiding young talent in opera and musical theater at UCLA. With over 100 titles to his credits, John Hall's productions are known for his clear direction and fluid movement in many different styles. Last year, Daily Variety compared his West Coast premiere production of *The Wild Party* by Andrew Lippa with that show's original New York production and found his the preferred performance. This season his entire run of Bernstein's *West Side Story* was sold out to enthusiastic houses. No matter what kind of music theater, from Baroque opera to contemporary musical, his productions have been the cornerstone of UCLA's student performances.

He has sold more tickets than anyone else at UCLA Department of Music and alumni of his productions are successfully performing on Broadway and in major opera houses throughout the world.

As a librettist, John Hall has had his works performed in such major venues as New York's Carnegie Hall and Alice Tully Hall, Davies Hall in San Francisco, and Wigmore Hall in London. This season his song cycle *Thoughts Unspoken* (music by Jake Heggie) was performed at a special commemorative concert in Covent Garden for World's Aids Day.

As one of the founding members of SongFest, a summer program for young singers and pianists, he has helped to give young artists a solid technique in communicating opera and musical theater on the recital stage.

John Hall

Songfest 2005 Distinguished Faculty



Since Songfest's inception in 1996, pianist Martin Katz has been the driving musical force behind the hallmark of this unique vocal festival: the special collaborative relationship between singer and pianist. Whether the repertoire is German lieder or Mozart recitatives, American art song or bel canto aria, Scandinavian or Spanish song, Martin Katz has brought his definitive imprint on the nature of the musical partnership between singer and pianist, and emboldened all participating artists to levels of expression and achievement they had never before believed possible. This year at *Songfest 2005*, Martin Katz continues his work with The Complete Recitalist.

Martin Katz

Songfest 2005

“Songfest is an activity I look forward to all year. It leaves me feeling exhausted, but at the same time I am more gratified than I can really express.” – Martin Katz



The sunlight of California, the bracing air of Mailbu, the energy of Rosemary Ritter and her team, the immortal legacy of the great song composers combined with the thrill of songs by great contemporary Americans – that is *Songfest*. At a time when too much of our cultural heritage is being allowed to wither we must preserve eternal musical values in a way that is relevant for today's students. It has been a privilege over the years to work on Rosemary's projects; here is her latest offering in a lifetime's championing of an endangered species. At Pepperdine *Songfest* prides itself on running less of a museum, more of a nature park. Please come and marvel at our array of living, feeling, breathing singers, pianists and composers –

some of the best the world of classical music has to offer. They won't bite you, but their music might just leave you bitten with the same passion and enthusiasm we find all around us on this beautiful hill.

Graham Johnson

Songfest 2005

Song Fest 2005

June 10-July 3, 2005

The Complete Recitalist

*Entries NOT open to the public through the Auditor Program.
+ No Printed Program

Thursday, June 9

Noon

Early Check-in

Friday, June 10

Noon

Hall

1:30 – 4:00 p.m.

Check-in

Hall*

6:30 – 7:00 p.m.

Aria Coachings

Hylér*

7:00 – 8:30 p.m.

Mandatory meeting

Hall*

Aria Coachings

Saturday, June 11

10:00 a.m. – 12:00 p.m.

Hall

Aria coachings

Hall*

2:30 – 4:00 p.m.

Aria Coachings

Hall*

6:30 – 9:00 p.m.

First Impressions

Hall

Sunday, June 12

10:00 a.m. – 12:30 p.m.

Hall, Kellock

Aria Coachings

Hall*

2:00 – 4:30 p.m.

“Whose art song is it anyway?”

Kellock

6:00 – 8:30 p.m.

Sadder But Wiser Girls

Hall

Monday, June 13

9:00 a.m. – 12:00 p.m.

Katz, Kellock

A German Song Sampler

Katz

1:00 – 3:00 p.m.

Playing Arias

Katz/pianists*

1:00 – 2:30 p.m.

Vocal Seminar

Kellock/singers*

3:00 – 5:00 p.m.

Germany in the XX Century

Kellock

6:30 – 9:00 p.m.

Méodies sur les poèmes de Paul Verlaine

Katz

Tuesday, June 14

9:00 – 10:30 a.m.

Harbison, Katz, Kellock

Folksongs

Kellock

9:30 – 10:30 p.m.

Milosz coaching

Harbison*

10:45 a.m. – 12:30 pm

North and South

Harbison

12:45 – 1:45 p.m.

Seminar (Rm 118)

Katz*

1:30 – 2:30 p.m.

Individual: Milosz

Harbison*

12:30 – 2:00 p.m.

Individual

Kellock

2:00 – 5:00 p.m.

España!

Katz

4:00 – 5:00 p.m.

Seminar: composition

Harbison/composer*

5:00 – 6:00 p.m.

Coaching: Milosz

Harbison*

6:30 – 9:00 p.m.

French Romanticist

Katz

Wednesday, June 15

9:00 – 11:30 a.m.

Harbison, Heggie, Katz, Kellock

Folksongs and Natural Selection

Heggie

9:00 – 10:30 a.m.

Individual

Kellock*

11:45 a.m. – 12:30 p.m.

Coachings: End of the Affair (men only)

Heggie*

10:30 – 11:30 a.m.

Coaching: Shostakovich trio (Rm 118)

Katz*

11:30 a.m. – 12:30 noon

Seminar (Rm 118)

Katz*

10:00 a.m. – 12:00 noon

Mirabai Songs

Harbison

1:00 – 4:00 p.m.

Russian Class

Katz

4:00 – 5:30 p.m.

Recitative Class

Kellock*

4:00 – 5:30 p.m.

Coaching

Harbison*

4:00 – 6:00 p.m.

Individual

Heggie

7:00 – 9:00 p.m.

New Voices

Katz

6:00 p.m.

Coaching- Between Two Worlds

Harbison*

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Thursday, June 16

8:30 – 11:00 am

Harbison, Heggie, Katz

Ophelia's Songs- Eve-Song
Of Gods and Cats

Heggie

11:15 a.m. – 12:30 p.m.

Coaching: Men

Heggie*

11:00 a.m. – 1:00 p.m.

Gatsby Songs

Harbison

11:30 a.m. – 1:00 p.m.

Seminar (Rm 118)

Katz*

1:30 – 4:30 p.m.

Germany in the XX Century

Katz

4:00 – 6:00 p.m.

Coaching

Harbison*

5:00 – 6:30 p.m.

Coaching

Heggie*

7:00 – 9:00 p.m.

France in the XX Century

Katz

Friday, June 17

9:00 – 11:30 a.m.

Harbison, Heggie, Katz, Kellock

The Land of the Midnight Sun

Katz

11:30 a.m. – 1:00 p.m.

Vocal Seminar

Kellock*

11:30 a.m. – 12:30 p.m.

Times of Day (Lee/Jung trio)

Heggie

11:30 a.m. – 1:00 p.m.

Seminar (Rm 118)

Katz*

10:45 a.m. – 11:45 p.m.

Individual

Harbison*

12:45 – 3:30 p.m.

Milosz Songs Class

Harbison

3:45 – 6:00 p.m.

Paper Wings- Songs to the Moon

Heggie

7:00 – 9:00 p.m.

Schubert and Schumann (Rm 220)

Katz

7:00 – 9:00 p.m.

Individual

Heggie*

Saturday, June 18

8:30 – 10:00 a.m.

Harbison, Heggie, Katz, Kellock

Vocal Seminar

Kellock*

10:00 a.m. – 12:00 noon

Flashes and Illuminations

Harbison

12:00 – 1:00 p.m.

Seminar (Rm 118)

Katz*

1:00 – 4:00 p.m.

Classic American Voices

Katz

4:00 – 6:00 p.m.

Simple Daylight

Harbison*

4:00 – 6:00 p.m.

Individual (men)

Heggie*

4:00 – 5:30 p.m.

Individual

Kellock*

7:00 – 9:00 p.m.

English Song

Katz

6:00 – 6:30 p.m.

Mandatory meeting

Hylar/YA singers*

6:30 – 9:00 p.m.

Master Class

Hall/Grunmann/YA singers+

Sunday, June 19

8:30 – 10:00 a.m.

Hall, Harbison, Heggie, Katz, Kellock

Das Marienleben

Kellock/KS

9:00 – 10:00 a.m.

Thoughts Unspoken

Hall/Heggie/JG/NA

10:00 a.m. – 12:30 p.m.

Pianists: Creativity at the Keyboard (Rm 118)
(*The Pianist as Composer*)

Katz/Pianists*

12:30 – 1:45 p.m.

Seminar (Rm 118)

Katz*

9:30 a.m. – 12:00 noon

Master Class

Kellock/YA singers+

10:00 a.m. – 12:00 p.m.

Forum/Singers

Harbison*

1:00 – 2:00 p.m.

Individual Coaching

Heggie*

1:00 – 3:00 p.m.

Italian Diction

Van Gryspere/Liu/YA*

4:00 p.m.

Concert: Waging Peace

ALL

(*Reception following the concert on the courtyard for all*)

7:00 – 10:00 p.m.

Musical Opera rehearsals

Van Gryspere/Liu/YA

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+ No Printed Program

Monday, June 20

9:30 a.m. – 12:30 noon	Gondek, Katz, Kellock, Liu, Price, Van Gryssperre	
	A Lieder Capriccio - Strauss	Katz
9:00 a.m. – 12:00 noon	Young Artist Musical Opera scenes	Van Gryssperre/Liu*
9:00 a.m. – 12:00 noon	Individual/YAP	Kellock*
1:30 – 4:00 p.m.	Exotica	Gondek
1:30 – 3:30 p.m.	Young Artist Master Class	Katz
3:30 – 6:00 p.m.	Musical Opera rehearsals	Van Gryssperre/Liu*
3:30 – 6:00 p.m.	Opera scenes/Diction only	Price*
3:30 – 6:00 p.m.	Individual/YAP	Kellock*
7:00 – 9:00 p.m.	Living legacies	Katz
7:00 – 10:00 p.m.	Opera rehearsals	Van Gryssperre/Liu*

Tuesday, June 21

9:00 – 11:00 a.m.	Heggie, Katz, Price, Van Gryssperre	
	Individual	Heggie*
9:30 a.m. – 11:00 a.m.	Seminar (Rm 118)	Katz*
9:30 a.m. – 12:30 p.m.	Opera scenes/Musical	Van Gryssperre/Liu*
11:00 a.m. – 1:00 p.m.	Folksongs	Katz
2:00 – 3:30 p.m.	Seminar (Rm 118)	Katz*
2:00 – 3:30 p.m.	Opera scenes/ musical	Price*
3:30 – 5:00 p.m.	Seminar (Rm 118)	Katz
3:30 – 5:30 p.m.	Individual	Price*
2:00 – 5:30 p.m.	Opera scenes musical	Van Gryssperre/Liu*
2:00 – 5:00 p.m.	Dickinson/Thoughts Unspoken	Heggie*
7:30 – 9:00 p.m.	Earnest/Daniel	Kellock/Miller-Klein/Aronoff/Loehning/Grunmann+

Wednesday, June 22

8:30 – 9:30 a.m.	Fortunato, Katz, Kellock	
	Individual.	Van Gryssperre, Liu*
8:30 – 9:30 a.m.	Individual	Kellock, Fortunato*
9:45 a.m. – 12:00 noon	Actus Interruptus!	Katz/All
12:30 – 1:30 p.m.	Seminar (Rm 118)	Katz*
1:30 – 2:30 p.m.	Seminar (Rm 118)	Katz*
2:30 – 3:30 p.m.	Seminar (Rm 118)	Katz*
2:00 – 4:30 p.m.	Oratorio	Gondek/All
4:30 – 6:00 p.m.	Musical Opera scenes	Van Gryssperre/Liu*
7:00 – 10:00 p.m.	Musical opera scenes	Van Gryssperre/Liu*
3:00 – 4:30 p.m.	Aria coaching	Hall*
6:30 – 9:00 p.m.	Characterizing Bel Canto	Hall

Thursday, June 23

8:00 – 10:00 a.m.	Hall, Fortunato, Grunmann, Kellock, Van Gryssperre	
	Opera scenes/Musical	Van Gryssperre/Liu*
8:00 – 10:00 a.m.	Coaching	Grunmann*
10:00 a.m. – 12:00 noon	It's a Guy Thing	Hall
1:30 – 3:30 p.m.	Bach	Fortunato
1:30 – 3:30 p.m.	Master Class: Young Artists	Kellock/Grunmann+
4:00 – 5:30 p.m.	Opera scene musical coaching	Van Gryssperre/Liu*
7:00 p.m.	Informal Concert: Songfest 2005	Hall/All

Friday, June 24 through Saturday, July 2

Young Artist Program continues with daily master classes and opera scene rehearsals.
(see concert pages 53 & 54 for Young Artist concerts)

PEPPERDINE UNIVERSITY

Malibu, California

ALL CONCERTS FREE

SongFest 2005

The Complete Recitalist

SUNDAY, JUNE 19, 2005 • 4:00 pm • Raitt Recital Hall
“WAGING PEACE”

Program includes

Times of Day by JAKE HEGGIE

**Between Two Worlds* by JOHN HARBISON

Gloria Cheng and Scott Dunn, *piano*

Erika Duke-Kirkpatrick and Tina Soule, *cello*

Natalie Janssen, *soprano*

Target by Keeril Makan

written for and premiered by *SongFest* alumna Laurie Rubin at Weill Recital Hall, NYC
with the California E.A.R. Unit Ensemble

+*Vocalism* by John Harbison

commissioned by EVA and MARC STERN for *SongFest* première performance by Amanda Gosier, *soprano*,
and Rosemary Hyler, *piano*

THURSDAY, JUNE 23, 2005 • 7:00 pm • Raitt Recital Hall

“THE COMPLETE RECITALIST”

Concert featuring *SongFest* 2005 participants and distinguished faculty
John Hall, *Master of Ceremonies*

SUNDAY, JUNE 26, 2005 • 4:00 pm • Los Angeles County Museum of Art (*live on K-Mozart, KMZT-FM*)

RECITAL BY SONGFEST FACULTY AND ALUMNI

Ollie Watts Davis, *Soprano*, and Neil Aronoff, *Baritone*

Rosemary Hyler Ritter and Joshua Grunmann, *pianos*

THURSDAY, JUNE 30 & FRIDAY, JULY 1, 2005 • 7:00 pm – Raitt Recital Hall

“EVENING AT THE OPERA”

Staged opera scenes with string quartet by *SongFest* 2005 Young Artists

John Hall and Henry Price, *Stage Directors*

Kristof Van Gryssperre, *Musical Director*

SATURDAY, JULY 2, 2005 • 7:00 pm • Raitt Recital Hall

“SINGING ONSTAGE”

Final concert of *SongFest* 2005 Young Artists

*West Coast premiere +Premiere Performance

INFORMATION: songfest@earthlink.net • www.songfest.us
Ticket and information: Call Pepperdine Center for the Arts Box Office: (310) 506-4522

Waging Peace

Featuring the works of American composers, John Harbison, Jake Heggie, Keeril Makan

Times of Day Jake Heggie (b. 1961)

Poetry by Raymond Carver

1. The Minuet
2. Simple
3. The Best Time of the Day

Lauren Lee, *soprano* • The Jung Trio: Jennie Jung, *piano* Ellen Jung, *violin* Julie Jung, *cello*
ΩΩΩ

Two Songs for Soprano and Piano Heggie

Poetry by Emily Dickinson

1. Ample make this Bed
2. The Sun Kept Setting

Emily Albrink, *soprano* • Jake Heggie, *piano*

Target Keeril Makan (b. 1975)

Twister I

Leaflet I

PsyOps: Know Your Target

Leaflet II

Twister II

California E.A.R. Unit:

Amy Knoles, *percussion* • Robin Lorentz, *violin* • Marty Walker, *bass clarinet* • Erika Duke-Kirkpatrick, *cello*
Laurie Rubin, *mezzo-soprano*

INTERMISSION

Between Two Worlds John Harbison (b. 1938)

Poetry from Robert Bly, The Light Around the Body (1967)

Interlude texts from the 15th century mystic Jakob Böhme

PART ONE

The Two Worlds

Hearing men Shout at Night on MacDougal Street

Hatred of Men with Black Hair

PART TWO

The Various Arts of Poverty and Cruelty

As the Asian War Begins

Counting the Small-Boned Bodies

PART THREE

In Praise of Grief

Melancholia

PART FOUR

A Body Not Yet Born

Looking at Some Flowers

Gloria Cheng and Scott Dunn, *piano* • Erika Duke-Kirkpatrick and Tina Soule, *cello*

Natalie Janssen, *soprano*

Their Lonely Bidders Ned Rorem (b. 1923)

Poetry by W.H. Auden

We Two

Poetry by Walt Whitman

Elinor Remick Warren (1900-1991)

Lament

Poetry by Edna St. Vincent Millay

John Musto (b. 1954)

Catullus: On the Burial of His Brother Rorem

Vocalism*

Poetry by Walt Whitman

Harbison

Amanda Gosier, *soprano* • Rosemary Hyler Ritter, *piano*

*Vocalism was commissioned by Eva and Marc Stern to be dedicated to their four grandchildren

Waging Peace

Two Songs for Soprano and Piano

Poetry by Emily Dickinson

Ample Make This Bed

Ample make this Bed-
Make this Bed with Awe
In it wait till Judgment break
Excellent and Fair

Be its Mattress straight-
Be its Pillow round-
Let no Sunrise'yellow noise
Interrupt this Ground-

The Sun Kept Setting

The Sun kept setting-setting-still
No Hue of Afternoon-
Upon the Village I perceived-
From House to House'twas Noon-

The Dusk kept drooping-drooping-still
No dew upon the Grass-
But only on my Forehead stopped-
And wandered in my Face-

My Feet kept drowsing-drowsing-still
My fingers were awake-
Yet why so little sound-Myself
Unto my seeming-make?

How well I knew the Light before-
I could see it now-
Tis Dying-I am doing-but
I'm not afraid to know-



Waging Peace

Target

Texts by Jena Osman

Twister I

The march. It seems to be moving through the main streets. It seems to be moving like a body made of parts. It seems to be turning and it seems to be coursing and it seems to have a mind of its own. Waking up in the morning in the sheets, then fanning out in determination or panic. Following orders in the heat. Twisting through the terrain. Exploding. Past the tanks. Past the flak jacket. Up and into the brain.

Leaflet I

reward for information
aerial dissemination and arc light operations
the grief and pain of your death
a dog of nomads, chained at the heel
arty artillery
playing chess connects with the target
we know where you are hiding
person to person without distortion
unless physically altered
unexploded ordnance can kill! do not touch! Help us keep you safe!
you are our targets
there is no reason to be alarmed. For your own safety, stay away!

PsyOps: Know Your Target

remove any trace of the color red
show soldiers with chin beards rather than clean-shaven faces
don't use thought bubbles; they're confusing
add bananas to a bowl of fruit

Keep in mind that the target is suspicious
and will look for hidden unfavorable meanings,
insure that only one interpretation, the intended one, can be given
each sentence.

Do not leave any thoughts for the target to fill in.

caption everything

Leaflet II

safe conduct passes
foreign henchmen
Stop! Turn away now!
rid yourselves of these fanatics
positive appeals wear the target down
Help us keep you safe
read the message without touching
you can receive millions of dollars
the color of the terrain
laughs at you
you do not know he's sent you to your death
many threads make one rug
get wealth and power beyond your dreams
help bring back happiness
millions of dollars selling evil drugs
the audience often risks death for reading
your escape routes are mined
air delivery
you are trapped
the murderer and coward has abandoned you
give yourself up and do not die needlessly
you mean nothing to him
do you think you are safe
in your tomb
we know where you are
stop fighting and live

Twister II

The market or target seems to be moving. It seems to be turning and it seems to be declining and it seems to be tied to emotional life. More than one million seem to have moved, displaced, and then hundreds of thousands move with no face. Up into the mountains, in pockets and caves. The borders and barricades. Ticker tape as mechanical echo falling in small twists from above. Something pressing, something pushing, something running from the marksman.

Waging Peace

Target

Texts by Jena Osman

❧ PROGRAM NOTES ❧

Target

In embarking on this project, I was searching for a text that resonated with me, both through its commentary on our contemporary situation and through a creative use of everyday language. When I asked the poet Jena Osman for texts, she sent me a number of recent poems, two of which I used to create *Target*, a political commentary on U.S. military intervention abroad.

The first text is entitled *Twister*, which Osman describes as “playing off of the exchange or possible confusion between a military formation and a Wall Street ticker tape parade.” I used the two stanzas of the poem as the first and last songs in the piece. In my setting, the *Twister* songs are the most direct in their emotional impact, evoking the apprehension and violence contained within the text.

The other three songs are settings of found poems—every sentence comes from other sources that Osman excerpts and rearranges. The texts used for *Leaflet I* and *Leaflet II* consist of language taken from leaflets that were dropped on Afghanistan after 9/11. The text used for *PsyOps: Know Your Target* uses as its source descriptions of military psychological operations written by a former U.S. army officer. These texts illustrate how a colonial/imperial mind frames and dehumanizes the “other,” as well as how the language strategies of military invasions are closely tied to the language of advertising. What these found texts reveal is that every war on some level must be a war of words. Although the music overall speaks on a raw emotional level, it offers the hope that a critical perspective on words is a powerful starting point for resistance to their misuse.

— Keeril Makan



Waging Peace

Between Two Worlds (1991)

Poetry from Robert Bly, *The Light Around the Body* (1967)

Interlude texts from the 15th century mystic Jakob Böhme

The Two Worlds

For according to the outward man, we are in this world, and according to the inward man, we are in the inward world . . . Since then we are generated out of both worlds, we speak in two languages, and we must be understood also by two languages.

— Jakob Böhme

Hearing Men Shout at Night on MacDougal Street

How strange to awake in a city,
And hear grown men shouting in the night!
On the farm the darkness wins,
And the small ones nestle in their graves of cold:
Here is a boiling that only exhaustion subdues,
A bitter moiling of muddy waters
At which the voices of white men feed!

The street is a sea, and mud boils up
When the anchor is lifted, for now at midnight there is about to sail
The first New England slave-ship with the Negroes in the hold.
Hatred of Men with Black Hair

I hear voices praising Tshombe, and the Portuguese
In Angola, these are the men who skinned Little Crow!
We are all their sons, skulking
In back rooms, selling nails with trembling hands!

We distrust every person on earth with black hair;
We send teams to overthrow Chief Joseph's government;
We train natives to kill Presidents with blowdarts;
We have men loosening the nails on Noah's ark.

The State Department floats in the heavy jellies near the bottom
Like exhausted crustaceans, like squids who are confused,
Sending out beams of black light to the open sea,
Fighting their fraternal feeling for the great landlords.

We have violet rays that light up the jungles at night, showing
The friendly populations; we are teaching the children of ritual
To overcome their longing for life, and we send
Sparks of black light that fit the holes in the general's eyes.
Underneath all the cement of the Pentagon
There is a drop of Indian blood preserved in snow:
Preserved from a trail of blood that once led away
From the stockade, over the snow, the trail now lost.

Hatred of Men with Black Hair

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We have men loosening the nails on Noah's ark.

The State Department floats in the heavy jellies near the bottom
Like exhausted crustaceans, like squids who are confused,
Sending out beams of black light to the open sea,
Fighting their fraternal feeling for the great landlords.

We have violet rays that light up the jungles at night, showing
The friendly populations; we are teaching the children of ritual
To overcome their longing for life, and we send
Sparks of black light that fit the holes in the general's eyes.
Underneath all the cement of the Pentagon
There is a drop of Indian blood preserved in snow:
Preserved from a trail of blood that once led away
From the stockade, over the snow, the trail now lost.

The Various Arts of Poverty and Cruelty

When we think of it with this knowledge, we see that we have
been locked up, and led blindfold, and it is wise of this world who
have shut and locked us up in their art and their rationality, so
that we have had to see with their eyes.

— Jakob Böhme

As the Asian War Begins

There are longings to kill that cannot be seen,
Or are seen only by a minister who no longer believes in God,
Living in his parish like a crow in its nest.

And there are flowers with murky centers,
Impenetrable, ebony, basalt. . .

Conestogas go past, over the Platte, their contents
Hidden from us, murderers riding under the canvas. . .

Give us a glimpse of what we cannot see,
Our enemies, the soldiers and the poor.

Counting Small-Boned Bodies

Let's count the bodies over again.

If we could only make the bodies smaller,
The size of skulls,
We could make a whole plain white with skulls in the moon-light!
If we could only make the bodies smaller,
Maybe we could get
A whole year's kill in front of us on a desk!

If we could only make the bodies smaller,
We could fit
A body into a finger-ring, for a keepsake forever.

In Praise of Grief

O dear children, look in what a dungeon we are lying, in what
lodging we are, for we have been captured by the spirit of the
outward world; it is our life, for it nourishes and brings us up, it
rules in our marrow and bones, in our flesh and blood, it has
made our flesh earthly, and now death has us.

— Jakob Böhme

Waging Peace

Between Two Worlds (1991)

Poetry from Robert Bly, *The Light Around the Body* (1967)

Interlude texts from the 15th century mystic Jakob Böhme

Melancholia

1

A light seen suddenly in the storm, snow
Coming from all sides, like flakes
Of sleep, and myself
On the road to the dark barn,
Halfway there, a black dog near me.

2

Light on the wooden rail.
Someone I knew and loved.
As we hear the dates of his marriage
And the years he moved,
A wreath of dark fir and shiny laurel
Slips off the coffin.

3

A cathedral: I see
Starving men, weakened, leaning
On their knees. But the bells ring anyway,
Sending out over the planted fields
A vegetation, sound waves with long leaves.

4

There is a wound on the trunk,
Where the branch was torn off.
A wind comes out of it,
Rising, swelling,
Swirling over everything alive.

A Body Not Yet Born

But when this had given me many a hard blow, doubtless from the Spirit that had a desire for me, I finally fell into great sadness and melancholy, when I viewed the great depth of this world, the sun and the stars and the clouds, rain and snow, and contemplated in my mind the whole creation of this world.

So then I found in all things good and evil, love and wrath, in creatures of reason as well as in wood, in stone, in earth, in the elements, in men and animals. Withal, I considered the little spark "man" and what it might be esteemed to be by God in comparison with this great work of heaven and earth. In consequence I grow very melancholy, and what is written, though I knew it very well, could not console me. Jakob Böhme

Looking at Some Flowers

Light is around the petals, and behind them:
Some petals are living on the other side of the light.
Like sunlight drifting onto the carpet
Where the casket stands, not knowing which world it is in.
And fuzzy leaves, hair growing from some animal
Buried in the green trenches on the plant.
Or in the ground this house is on,
Only free of the sea for five or six thousand years.

❧ PROGRAM NOTES ❧

Between Two Worlds

In 1978 the Santa Fe Chamber Music Festival approached me with an idea for a piece based on documents left behind by the three civil rights workers, Goodman, Schwerner and Chaney, who were murdered early in the summer of 1964. One reason they asked me to do the piece was my participation in the Freedom Summer in Mississippi in 1964.

I declined, because I could not speak then, musically, for those events. Nevertheless, I have written *Between Two Worlds*, which deals with other issues from that time that I feel are still unresolved in our consciousness.

We are informed that "the Vietnam Syndrome" is over, but for many of the veterans of that war, and for those who simply witnessed from here at home, conflicts persist. I found that certain poems of Robert Bly that I read then were still haunting my memory. Finally, after many years they took the form of specific musical sounds, for an unusual group of instruments and a voice whose witness is more empathetic, cathartic, and "vocal" than it could be at that time.

Bly's 1967 collection, *The Light Around the Body*, with its interludes taken from the fifteenth century mystic Jacob Boehme, identifies a crucial dilemma, the reconciliation of outward action with radical inwardness. It is around this center that all the musical ideas of the piece collect.

Between Two Worlds was commissioned by a consortium of summer festivals: Santa Fe Chamber Music Festival, Ravinia and Saratoga, for performance in the summer of 1991. It was composed in December 1990 and January 1991 at Token Creek, Wisconsin. The first performers were: Susan Larson, soprano; David Finkel and Andres Diaz, cellos; and James Tocco and Wu Han, pianos.

— John Harbison

Waging Peace

Their Lonely Beters

As I listened from a beach-chair in the shade
To all the noises that my garden made,
It seemed to me only proper that words
Should be withheld from vegetables and birds.

A robin with no Christian name ran through
The Robin-Anthem which was all it knew,
And rustling flowers for some third party waited
To say which pairs, if any, should get mated.

Not one of them was capable of lying,
There was not one which knew that it was dying
Or could have with a rhythm or a rhyme
Assumed responsibility for time.

Let them leave language to their lonely beters
Who count some days and long for certain letters;
We, too, make noises when we laugh or weep:
Words are for those with promises to keep.

We Two

(excerpt from Out of the Cradle Endlessly Rocking)

Shine! shine! shine!
Pour down your warmth, great sun!
While we bask, we two together.

Two together!
Winds blow south, or winds blow north,
Day come white, or night come black,
Home, or rivers and mountains from home,
Singing all time, minding no time,
While we two keep together.

Lament

LISTEN, children,
Your father is dead.
From his old coats
I'll make you little jackets;
I'll make you little trousers
From his old pants.
There'll be in his pockets
Things he used to put there:
Keys and pennies
Covered with tobacco.
Dan shall have the pennies

To save in his bank;
Anne shall have the keys
To make a pretty noise with.
Life must go on
And the dead be forgotten;
Life must go on
Though good men die.
Anne, eat your breakfast;
Dan, take your medicine.
Life must go on;
I forget just why.

Cattullus: On The Burial Of His Brother

By ways remote and distant waters sped,
Brother, to thy sad graveside I am come
That I may give the last gifts to the dead,

And vainly parley with thine ashes dumb;
Since She who now bestows and now denies
Hath ta'en thee, dearest brother from mine eyes.

But lo! These gifts, the heirlooms of past years,
Are made sad things to grace thy coffin shell;
Take them, all drenched with a brother's tears,
And, brother, for all time, hail and farewell.

Vocalism

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.

Waging Peace

Biographies

Pianist **GLORIA CHENG** is internationally recognized as one of today's foremost interpreters of contemporary music. She has premiered dozens of new compositions, including works composed for her by John Adams, Pierre Boulez, Terry Riley, and Esa-Pekka Salonen. Ms. Cheng has appeared in solo and chamber music performances at Ojai, Aspen, Other Minds, Theatre de Chatelet, and the Kuhmo Chamber Music Festival in Finland. In her close association with the Los Angeles Philharmonic and its New Music Group, Ms. Cheng has collaborated with composers Thomas Adès, Elliott Carter, John Harbison, Gyorgy Ligeti, Witold Lutoslawski, and many others. In 1992, Boulez invited her to participate in the Ojai Festival, the first of numerous featured appearances there.

In May 2003 Ms. Cheng was the last-minute soloist in the Los Angeles Philharmonic's historic final concerts at the Dorothy Chandler Pavilion, replacing an indisposed Mitsuko Uchida. At the request of Pierre Boulez she performed Messiaen's *Oiseaux exotiques* with the orchestra. Other recent engagements include featured appearances at the Pacific Symphony American Composers Festival, chamber music with the San Francisco Contemporary Music Players, Liszt's *Hexameron* for the "Grands on Grand" gala at Walt Disney Concert Hall, Stravinsky's *Petrouchka* at Lincoln Center with Lorin Maazel and the New York Philharmonic, Lou Harrison's *Piano Concerto* with the Indianapolis Symphony, and her annual recital on the acclaimed Los Angeles-based Piano Spheres series.

Ms. Cheng's solo recordings include music by Messiaen on Koch, and Piano Music of John Adams and Terry Riley on Telarc. Her second Telarc release, "Piano Dance: A 20th-Century Portrait", was selected as Instrumental Pick of the Month by the editors of *BBC Music Magazine*. She holds a B.A. in Economics from Stanford University, and graduate degrees in Music from UCLA and the University of Southern California.

SCOTT DUNN is an American conductor and pianist who since his 1999 Carnegie Hall debut has appeared repeatedly in major venues throughout the US and Europe. From 1999-2001 he served as associate music director for Lukas Foss's Music Festival of the Hamptons, earning considerable critical acclaim for his musicianship and presence. Dunn's first European orchestral conducting engagements followed in 2000-2001 and in 2002 Maestro John Mauceri appointed Dunn conducting assistant for the Hollywood Bowl Orchestra in Los Angeles. In 2003-2004, Dunn led the first recordings of Mark Adamo's new opera *Lysistrata* and earlier that season he also served as music director for *La Fabbrica* – a California based opera company with summer productions in Tuscany. Most recently, Dunn led a well-received Lincoln Center performance of Schoenberg's *Pierrot Lunaire* with mezzo Brenda Patterson.

As piano soloist, Dunn made his first Carnegie Hall appearance in 1999 with Dennis Russell Davies and the American Composers Orchestra playing the world premiere of his own orchestration of Vernon Duke's "lost" 1923 *Piano Concerto in C*. A much sought-after collaborator, Dunn frequently appears with such noted vocalists as Angelina Reaux, Joyce Castle and Kurt Ollmann and he occasionally appears in four-hand piano concerts with Richard Rodney Bennett. Of Dunn's work as a solo recitalist and advocate for American piano music critic Alan Rich recently wrote... "In a time when we are best with young emergent performers of limited repertory delivered with unlimited flamboyance, the splendid young pianist Scott Dunn's varied and visionary program was remarkable."

Dunn's new solo recording of the complete piano works of Lukas Foss has just been released on the Naxos label.

Soprano **AMANDA GOSIER** recently received her Master of Music degree from the Curtis Institute of Music in Philadelphia. She has been a national finalist in the Metropolitan Opera National Council Auditions, a finalist in the National Symphony Orchestra Young Soloists Competition, and a finalist in the Rosa Ponselle International Voice Competition. She has appeared as a featured soloist with the Fairfax Symphony Orchestra, the Pennsylvania Sinfonia Orchestra, the National Men's Chorus, and the Kennedy Center's Masterworks Chorale performing works ranging from Barber's *Knoxville: Summer of 1915* to Haydn's *Lord Nelson Mass*. During her time at the Curtis Institute of Music she performed Wolf's *Italiensches Liederbuch* and Ned Rorem's *Evidence of Things Not Seen* with Mikael Eliassen. In addition to numerous concert performances, Ms. Gosier was seen as Sister Constance in *Dialogues des Carmelites*, Zerlina in *Don Giovanni*, Despina in *Così fan tutte*, and Tytania in *A Midsummer Night's Dream*, all for the Curtis Opera Theatre.

Ms. Gosier has been winner of both the Second Place and Audience Choice awards at the Annapolis Opera's Annual Vocal Competition. In the summer of 2002, Ms. Gosier participated in the Opera Theatre of St. Louis' Young Artist Program. In 2003, Gosier participated in *Songfest*.

Ms. Gosier recently premiered the work of Lori Laitman with "Lines Written at the Falls" for the Washington DC Composers Consortium and will be appearing this Fall as a featured soloist with the Vocal Chamber Soloists of Washington DC and the National Men's Chorus. Ms. Gosier has represented the Vocal Arts Society of Washington DC in numerous concerts and benefits. Most recently she represented them in performance for the Kennedy Center Board of Trustees Annual Meeting. This Spring Ms. Gosier performed the role of Tatiana with Washington DC's Opera Bel Cantanti in their production of *Eugene Onegin*. Amanda is a *Songfest* 2003 alumna.

Waging Peace

Biographies

ERIKA DUKE-KIRKPATRICK is an active soloist, chamber musician, and specialist in contemporary music. She has performed world and local premieres of solo and chamber works throughout the United States and Europe including the L.A. Olympic Festival, the Computer Music Festival in Zurich, the Ars Electronica Festival in Linz, and the San Francisco Symphony "New and Unusual Music" series.

She recently recorded Elliott Carter's *Enchanted Preludes*, a work written for her and flutist Dorothy Stone. She has toured with Joan LaBarbara and Morton Subotnick since 1981; *Jacob's Room*, on Wergo Records, marks her fourth appearance in recordings of Mr. Subotnick's music. She is a founding member of the California E.A.R. Unit, a Los Angeles-based new music ensemble, with whom she tours throughout the United States and Europe. She has also given master classes and recitals under the auspices of the U.S.I.A. "Arts America" Program in Central and South America. A native of Los Angeles, her principal studies were with Cesare Pascarella, and she has been coached by Mischa Schneider, William Pleeth and Pierre Fournier.

NATALIE JANSSEN specializes in the performance of 20th and 21st century music, premiering numerous works written for her by composers Robert D. Penn, Ludek Drizhal, and Steven Gates, among others. In October, Ms. Janssen gave her Weill Recital/Carnegie Hall debut, premiering "Hurry," a chamber piece written for her by New York composer Lisa Bielawa, as part of a concert of new works sponsored by Dawn Upshaw and John Harbison. Other recent performance highlights include Schoenberg's *Pierrot Lunaire* with The L.A. Sound Circle, Costantinidis's *Twenty Songs of the Greek People* for the Art & Hellenism festival in Los Angeles, and the West Coast Premiere of Eugene O'Brien's *In the Country of Last Things* with USC's Contemporary Music Ensemble. She holds a Master's Degree from USC in Vocal Music, as well as a B.A. in Communications, and a B.M. in Vocal Music from the University of Denver, all while on full scholarship. She currently owns and operates her own vocal coaching studio, NJVI, and specializes in body mechanics for all vocalists and the diverse needs of singer-songwriters. She is also one of the vocal coaches for Circle of Songs, a Los Angeles based coaching and promotional organization for musical artists.

JUNG TRIO – Praised as a "spectacular group with wonderful musicality at their fingertips," the Jung Trio is noted for their "unique sense of musical unity." Formed by sisters Ellen, Julie and Jennie, the trio won the grand prize at the 2002 Yellow Springs Chamber Music Competition and the Bronze medal at the 2002 Fischhoff Competition. This season include performances of the Beethoven Triple Concerto in Kazan, Russia and Los Angeles, as well as recitals in Los Angeles, New York, Philadelphia and Toronto. The Trio members hold degrees from Juilliard, Yale, NEC and the University of Toronto.

AMY KNOLES, currently touring as WASTELAND with live videographer Richard Hines, is an artist who tours globally performing computer assisted live electronic music with percussion controllers and linear/interactive video. Her work has been described as "frightening beauty, fascinating, complex" on National Public Radio and "Los Angeles's new music luminary, infinitely variable, infinitely fascinating" by the *Los Angeles Times*. Amy is the recipient of the 2005 American Composers Forum Subito Grant, the Durfee Grant – 2003, UNESCO International Prize for the Performing Arts – 2000, the 1999-2000 "Individual Artist Fellowship" Award from C.O.L.A., the 2001 Lester Horton Award for Outstanding Achievement in Original Music for Dance, and she was the 1996 ASCAP Foundation Composer-in-Residence at the Music Center of Los Angeles, and is currently creating a sound environment for the J. Paul Getty Museum's walking tour.

Amy is Executive Director of the California E.A.R. Unit and also works/has worked with the Los Angeles Philharmonic New Music Group, Kronos Quartet, Ensemble Modern of Frankfurt, Natural Plastic, Squint, the Paul Drescher Ensemble, Basso Bongo, Frank Zappa, Flea, Morton Subotnick, and many others.

Amy has recorded nearly 30 CD's of new music and is proud to announce the release of her solo recordings "Men in the Cities" and "2 x 10 x 10 x 10 + 1", on the Echograph Label.

ROBIN LORENTZ, violinist and E.A.R. Unit member since 1984, who also serves in the Unit as vocalist and actress, has been involved in music and theater since childhood. She recently gave the world premiere of John Adam's "Road Movies" at the Kennedy Center. An accomplished arranger and composer as well as a versatile instrumentalist, Ms. Lorentz' solo violin playing has been featured in motion pictures such as *Other People's Money* and *Back To The Future III* as well as the television series *Northern Exposure*. She is a featured performer on tour with composers Terry Riley and John Luther Adams.

She has recorded for New Albion, Sony, MCA and Glenfinnian Records. Ms. Lorentz is currently writing a collection of ethnic encores for Leisure Planet Publications, and co-wrote and performed a series of Stephen King audio books for Penguin Publishing with composer Eve Beglarian. She attended the University of Washington and California Institute of the Arts. Ms. Lorentz is a featured performer in the Santa Fe Pro Musica, and served as concertmaster on the LA Philharmonic Green Umbrella series and the Ojai Festival. She has also served on the faculty at California Institute of the Arts.

Waging Peace

Biographies

Working to create emotionally engaging musical experiences, American composer **KEERIL MAKAN** combines an exploration of the rich detail inherent in sound with an unmistakably visceral energy. After initial studies in violin and oboe, Keeril went on to receive degrees in composition and religion at Oberlin College and Conservatory in Ohio. He has completed his Ph.D. in composition at the University of California, Berkeley where he studied with Edmund Carnpion, Jorge Liderrnan, and David Wessel. In addition to his studies in the U.S., Keeril spent a year in Helsinki, Finland at the Sibelius Academy on a Fulbright grant. Having been awarded the George Ladd Prix de Paris from the University of California, he also lived for two years in Paris, France, where he studied with Philippe Leroux. Keeril has received numerous commissions from ensembles such as the Kronos Quartet, Bang on a Can All-Stars, Paul Dresher Electroacoustic Band, Left Coast Chamber Ensemble, and Del Sol String Quartet. He has also received major awards and commissions from the American Academy of Arts and Letters, ASCAP, Fromm Music Foundation at Harvard, Gerbode Foundation in San Francisco and Meet the Composer. Carnegie Hall has recently commissioned him to write a work for the John Harbison/Dawn Upshaw Workshop for Composers and Singers. Keeril is Assistant Professor of Composition/Theory at the University of Illinois at Urbana-Champaign.

A native of Baltimore, Maryland, **CHRISTINA SOULE** began her professional career with the Bach Society of Baltimore at age 16. After receiving a Bachelor of Music degree from Indiana University and a Master of Music degree from Yale, she moved to Los Angeles where she has since enjoyed an active life as a studio recording musician and as a free-lance orchestral and chamber music cellist. She has played with the Los Angeles Philharmonic, the Joffrey Ballet and as principal cello with the LA Mozart Orchestra, the Orange County Chamber Orchestra and the Boston Ballet.

Since 1984, Ms. Soule has served as principal cello with the San Luis Obispo Mozart Festival, where she performed as soloist under conductor Christopher Hogwood. She currently performs regularly with the Los Angeles Chamber Orchestra, the Pasadena Symphony, the Hollywood Bowl Orchestra and as principal cello with the Santa Monica Symphony. Recent projects include performing on Southwest Chamber Music's 2004 Grammy Award-winning album, "The Complete Chamber Works of Carlos Chavez Vol. 2".

MARTY WALKER has devoted himself to new music and improvisation for over two decades, concentrating on collaborating with composers to inspire new works. Premiering over 80 pieces written especially for him, many of which highlight his bass clarinet playing, he has been a featured soloist in numerous venues throughout the United States and Mexico. These include the New Music America, Miami and Houston Festivals, the International Festival of New Music at the Los Angeles County Museum of Art, Mexico City's New Music International Festival, Boston's Berklee College of Music, Chicago's Links Hall, Berkeley's Maybeck Recital Hall and Real Art Ways in Hartford (CT). In Los Angeles, he performs frequently (or has performed) on many series such as the Monday Evening Concerts, FaultLines, Los Angeles Contemporary Exhibitions (L.A.C.E.), Wires and the former New Music Mondays at the Alligator Lounge. Walker has also broadcast live performances for Pacifica and National Public Radio.

Walker currently performs and records regularly with Some Over History, Ghost Duo and the Gong Farmers. His recordings can be heard on several labels including Advance Recordings, O. O. Discs, Cold Blue Records, Raptoria Caam, Grenadilla Records, Tzadic and Rastascan Records.

Walker's newest solo recording, For BC: the Redlands Sessions, will be released in Winter, 2000 on CRI's Emergency Music label.

Critics often praise Walker's work. The *Los Angeles Times* refers to his *Option Magazine* calls Walker "one of the finest new music clarinetists in the country."

Marty Walker holds degrees from the California Institute of the Arts and the University of Redlands, with additional study at Michigan State University and the Vienna Academy of Music and Dramatic Arts.

Mezzo-soprano **LAURIE RUBIN** recently received high praise from *New York Times* chief classical music critic Anthony Tommasini who said she possesses "compelling artistry," "communicative power," and that her voice displays "earthy, rich and poignant qualities."

Recent career highlights include her performance as a soloist with the Burbank Philharmonic Orchestra singing Berlioz's *Les Nuits D'ete*; Yale Symphony, singing the Mozart *Mass in C Minor*; Oakland/East Bay Symphony, singing Haydn' *Harmonie Mass*; a benefit concert of duets with opera star Frederica von Stade; a benefit performance with Marvin Hamlisch; performing Barber's *Knoxville Summer of 1915* with the Oberlin College Orchestra under the direction of John Williams; concerts in both the Terrace Theater and The Millennium Stage at The John F. Kennedy Center and The White House in Washington, DC; and performing a number of roles including the title role in Rossini's *La Cenerentola*.

Awards Ms. Rubin has received include First Place in the 2004 Hennings-Fischer Foundation/Burbank Philharmonic Orchestra Young Artists Competition, the Horatio Parker Memorial Prize for outstanding achievement from the Yale School of Music, the Faustina Hurlbutt Award for excellence in singing from Oberlin College Conservatory of Music, the Dean's Talent Scholarship Award all four years of her studies at Oberlin Conservatory of Music, First Place Award for Classical Voice at the Los Angeles Music Center Spotlight Awards, First Place Award at the Very Special Arts/Panasonic Young Soloist Award among many others.

Fellowships include two summers at the Marlboro Music Festival studying with Richard Goode, Mitsuko Ushida, Ernst Haefliger and Ken Noda; three summers at the Britten-Pears Young Artists Program, studying with Dame Joan Sutherland and Richard Bonyng, Anthony Rolfe Johnson, and Della Jones; as well as a member of the Aspen Vocal Chamber Music Program in Aspen, Colorado.

Ms. Rubin is a graduate of both the Oberlin Conservatory of Music where she studied with Richard Miller and Yale Opera at the Yale School of Music, studying with Doris Cross and Lili Chookasian. She attended Songfest in 2003 and 2004.

John Harbison (b. 1938)



John Harbison is one of America's most prominent composers. Among his principal works are four string quartets, three symphonies, the cantata *The Flight Into Egypt*, which earned him a Pulitzer Prize in 1987, and three operas including *The Great Gatsby*, commissioned by The Metropolitan Opera and premiered to great acclaim in December 1999.

Harbison's music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance, ranging from the grandest to the most intimate, pieces that embrace jazz along with the pre-classical forms. He is considered to be “original, varied, and absorbing—relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated hearings—his style boasts both lucidity and logic”

(*Fanfare* 1993). Harbison is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet (he wrote his own libretto for *Gatsby*). Today, he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

Premieres last season included his *Requiem*, for the Boston Symphony Orchestra (in both Boston and New York), Piano Sonata No. 2, for Robert Levin, *String Quartet No. 4* for the Orion String Quartet, and *The Violists' Notebook*. Other recent works include *Four Psalms*, commissioned by the Israeli Consulate for the Chicago Symphony to celebrate the 50th anniversary of the founding of the State of Israel; and *Partita*, a Minnesota Orchestra centennial commission. Harbison was one of twelve composers invited to compose a section of a Requiem commemorating the victims of World War II, performed on the 50th anniversary of V Day by the Stuttgart Bachchor and the Israel Philharmonic, conducted by Helmut Rilling. Major revivals of *The Great Gatsby* took place at the Lyric Opera of Chicago in October 2000 and at the Metropolitan Opera in May 2002, *Four Psalms* was performed by the Cantata Singers of Boston in 2001, and by the American Composers Orchestra in New York in November 2002, and his opera Full Moon in March was presented in May 2003. Mr. Harbison is currently at work on his fourth symphony (for the centennial anniversary of the Seattle Symphony), a sinfonieta for the Chicago Chamber Players, and he has just completed a piano trio, *Short Stories*, which will premiere in summer 2004.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, and Santa Fe Chamber Music Festivals, and the American Academy in Rome. His music has been performed by many of the world's leading ensembles, and more than 30 of his compositions have been recorded on the Nonesuch, Northeastern, Harmonia Mundi, New World, Decca, Koch, Centaur, Archetype, and CRI labels. Musica Omnia recently released his second disc of works for string quartet, CRI has reissued a volume of early works, and Albany Records released his *Viola Concerto*. Recordings of his *Cello Concerto*, *Four Psalms*, Emerson, and the ballet *Ulysses* will be released in 2004.

As conductor, Harbison has led a number of leading orchestras and chamber groups. From 1990 to 1992 he was Creative Chair with the St. Paul Chamber Orchestra, conducting music from Monteverdi to the present. In 1991, at the Ojai Festival, he led the Scottish Chamber Orchestra. During the 2003 season he will guest conduct the Seattle Symphony. Former music director of the Cantata Singers in Boston, Harbison has conducted many other ensembles, among them the Los Angeles Philharmonic, the Boston Symphony, and the Handel and Haydn Society. For many years he has been principal guest conductor of Emmanuel Music in Boston, leading performances of Bach cantatas, 17th-century motets, and new music.

Harbison was born in Orange, New Jersey on 20 December 1938 into a musical family. He was improvising on the piano by five years of age and started a jazz band at age 12. He did his undergraduate work at Harvard University and earned an MFA from Princeton University. Following completion of a junior fellowship at Harvard, Harbison joined the faculty at the Massachusetts Institute of Technology where, in 1984, he was named Class of 1949 Professor of Music, in 1994, Killian Award Lecturer in recognition of “extraordinary professional accomplishments;” and in 1995 named Institute Professor. He has also taught at CalArts and Boston University, and in 1991 he was the Mary Biddle Duke Lecturer in Music at Duke University.

In 1998, Harbison was named winner of the Heinz Award for the Arts and Humanities, a prize established in honor of the late Senator John Heinz by his wife Teresa Heinz to recognize five leaders annually for significant and sustained contributions in the Arts and Humanities, the Environment, the Human Condition, Public Policy and Technology, and the Economy and Employment. Among other awards the composer has received are the Distinguished Composer award from the American Composer's Orchestra (2002), the Harvard Arts Medal (2000), the American Music Center's Letter of Distinction (2000), the Kennedy Center Friedheim First Prize (for his *Piano Concerto*), and a MacArthur Fellowship in 1989. He also holds four honorary doctorates. Much of his violin music has been composed for his wife, Rose Mary, and with her he serves as artistic director of the Token Creek Chamber Music Festival on the family farm in Wisconsin.

Furthering the work of younger composers is one of Harbison's prime interests, and he serves on the boards of directors of the Copland Fund (as president) and the Koussevitzky Foundation. His music is published exclusively by Associated Music Publishers.

North and South (1999)

JOHN HARBISON (b.1938)

Song cycle on six poems of Elizabeth Bishop

BOOK I:

Ballad for Billie (I)

Marilyn Nims and Cheryl Cellon

Late Air

Elender Wall and Matthew Thompson

Breakfast Song

Hallie Silverston and Joshua Grunmann

BOOK II:

Ballad for Billie (II)

Gayle Shay and Kirk Severtson

Song

Marisa DeSilva and Elizabeth Scholtz

Dear, My Compass...

Mi Yeoun Jung and Eunae Ko

❧ PROGRAM NOTES ❧

North and South (1999)

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

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

— John Harbison

Mirabai Songs (1982)

JOHN HARBISON
(trans. by Robert Bly)

It's True, I Went to the Market
Stephanie McClure Adrian
Julie Synder
Cheryl Cellon and Yoko Mizuno

All I was doing was breathing
Cecilia Gärde
Anny Cheng

Why Mira can't go back to her old house
Laural Miller-Klein
Andrew Fleser

Where did you go?
Yuliya Zinovieva
Yoko Mizuno

Clouds
Sarah Davis
Joshua Grunmann

Don't go, don't go
Kara Kane
Eunae Ko

❧ PROGRAM NOTES ❧

Mirabai Songs (1982)

Mirabai's ecstatic religious poetry was written in sixteenth century India. When she was twenty-seven, her husband was killed in a war. Rather than sacrifice her own life, as custom required, she left her family compound, wrote poems to the god Krishna, ("the Dark One"), and sang and danced them in the street as an outcast. Her strength of character is a constant throughout this dramatic, ever-changing cycle.

The original version of the *Mirabai Songs* was for voice and piano. The instrumental version of the *Mirabai Songs* was made for practical reasons: the new music ensemble thrives, the voice and piano duo is disappearing. Each song is dedicated to a singer: I. *It's True, I Went To the Market* (Janice Felty) II. *All I Was Doing Was Breathing* (Jan DeGaetani) III. *Why Mira Can't Go Back to Her Old House* (Susan Larson) IV. *Where Did You Go?* (D'Anna Fortunato) V. *The Clouds* (Joan Heller) VI. *Don't Go, Don't Go* (Susan Quittmeyer.)

Robert Bly's beautiful translations are used with the permission of the poet and Red Ozier Press.

— John Harbison

Gatsby Songs (1982)

JOHN HARBISON

Popular songs from the opera *The Great Gatsby*

Dreaming of You

Na Yoon Baek, *soprano*
Scott Mello, *tenor*
Andrew Fleser, *piano*

Who Can Say

A Saturday Night To-Do
Emily Albrink, *soprano*
Elisabeth Scholtz, *piano*

Blowing a Bundle on You

Rachel Gahan, *soprano*
Piano

Funny New Feeling

Devon Guthrie, *soprano*
Manuel Laufer, *piano*

Strange

Gayle Shay, *mezzo-soprano*
Cheryl Cellon, *piano*

I Could End Up Loving You Tonight

I'm Doin' Fine
Courtney Snow, *soprano*
Piano

Daisy's aria from the Great Gatsby

Where is the Old Warm World?
Melissa Simpson, *soprano*
Hisako Hirasuka, *piano*

❧ PROGRAM NOTES ❧

Gatsby Songs

In the opera *The Great Gatsby*, five songs are sung in the course of small or large gatherings, either over the radio or live by a Band Vocalist. These songs, with lyrics by Murray Horwitz, bear a resemblance to popular songs from the 1920s, but also share musical elements with the score as a whole. A number of other songs appear in the opera as instrumentals only. After the completion of the opera, Murray Horwitz wrote lyrics for these as well, completing the present collection, which reorders and rearranges the songs, making them presentable separately or as a sequence.

— John Harbison

Flashes and Illuminations (2000)

JOHN HARBISON

On the Greve (Montale)

Derrick Smith and Cheryl Cellon

Chemin de Fer (Bishop)

Neil Aronoff and Kirk Severtson

The Winds of Dawn (Fried)

Derrick Smith and Hisako Hiratsuka

Cirque d'Hiver (Bishop)

Neil Aronoff and Joshua Grunmann

To Be Recited to Flossie on Her Birthday (Williams)

Matthew Markham and Yoko Mizuno

December 1 (Milosz)

Blake Howe and Manuel Laufer

❧ PROGRAM NOTES ❧

Flashes and Illuminations (1994)

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

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

— John Harbison

Credits:

I from *La Bufera*, by Eugenio Montale, used by arrangement with Arnoldo Mondadori Editore

II & IV from *The Complete Poems*, by Elizabeth Bishop, used by arrangement with Farrar, Straus, and Giroux, Inc.

III used by permission of Michael Fried ; revised version appears in *The Next Bend in the Road*, Chicago Press

V from *Collected Poems*, Vol. 11, by William Carlos Williams, used by permission of New Directions Publishing Corp

VI from *The Collected Poems*, by Czeslaw Milosz, used by permission of The Ecco Press

Milosz Songs (2005)

JOHN HARBISON

Poems by Czeslaw Milosz (1911-2004)

Commissioned by the New York Philharmonic for Dawn Upshaw

Prologue: from Lauda

Erika Lehnen-Sgroi and Andrew Fleser

Alt: Devon Guthrie and Yoko Mizuno

A Task

Yulia Zinivieva and Yoko Mizuno

Encounter

Kara Kane and Matthew Thompson

Alt: Cecilia Gärde

You Who Wronged

Hallie Silverston and Joshua Grunmann

When the Moon

Hallie Silverston and Elizabeth Scholtz

Alt: Erika Lehnen - Sgroi and Andrew Fleser

O!

Ashley Slater and Kirk Severtson

What Once was Great

Eunsun Kuk and Manuel Laufer

So Little

Rebekah Alexander and Anny Cheng

Alt: Emily Albrink and Matthew Thompson

An Old Woman

Sarah Davis and Cheryl Cellon

Erika Lehnen-Sgroi and Cheryl Cellon

Epilogue: from Winter

Mi Yeoun Jung and Eunae Ko

Post Epilogue: Rays of Dazzling Light

Ann Moss and Hisako Hiratsuka

Milosz Songs (2005)

JOHN HARBISON

Poems by Czeslaw Milosz (1911-2004)

Commissioned by the New York Philharmonic for Dawn Upshaw

Lauda

And now we are joined in a ritual.
In amber? In crystal? We make music.
Neither what once was nor what ever will be.
Only what persists when the world is over.

A Task

In fear and trembling, I think I would fulfill my life
Only if I brought myself to make a public confession
Revealing a sham, my own and of my epoch:
We were permitted to shriek in the tongue of dwarfs and demons
But pure and generous words were forbidden
Under so stiff a penalty that whoever dared to pronounce one
Considered himself a lost man.

Encounter

We were riding through frozen fields in a wagon at dawn.
A red wing rose in the darkness.

And suddenly a hare ran across the road.
One of us pointed to it with his hand.

That was long ago. Today neither of them is alive,
Not hare, nor the man who made the gesture.

O my love, where are they, where are they going
The flash of a hand, streak of movement, rustle of pebbles.
I ask not out of sorrow, but in wonder.

You Who Wronged

You who wronged a simple man
Bursting into laughter at the crime,
And kept a pack of fools around you
To mix good and evil, to blur the line,

Though everyone bowed down before you,
Saying virtue and wisdom lit your way,
Striking gold medals in your honor,
Glad to have survived another day,

Do not feel safe. The poet remembers.
You can kill one, but another is born.
The words are written down, the deed, the date.

And you'd have done better with a winter dawn,
A rope, and a branch bowed beneath your weight.

When the Moon

When the moon rises and women in flowery dresses are strolling,
I am struck by their eyes, eyelashes, and the whole arrangement
of the world.

It seems to me that from such a strong mutual attraction
The ultimate truth should issue at last.

O!

O happiness! To see an iris.

The color of indigo, as Ela's was once, and the delicate scent like
that of her skin.

O what a mumbling to describe an iris that was blooming when
Ela did not exist, nor our kingdoms or our countries!

What Once Was Great

To A. and O. Wat

What once was great, now appeared small.
Kingdoms were fading like snow-covered bronze.

What once could smite, now smites no more.
Celestial earths roll on and shine.

Stretched on the grass by the bank of a river,
As long, long ago, I launch my boats of bark.

So Little

I said so little.
Days were short.

Short days.
Short nights.
Short years.

I said so little.
I couldn't keep up.

My heart grew weary
From joy,
Despair,
Ardor,
Hope.

The jaws of Leviathan
Were closing upon me.

Naked, I lay on the shores
Of desert islands.

The white whale of the world
Hauled me down to its pit.

And now I don't know
What in all that was real.

On Old Women

Invisible, dressed in clothes too big for me,
I take a walk, pretending I am a detached mind.

What country is this? Funeral wreaths, devalued medals,
a general avoidance of remembering what happened.

I think of you, old women, silently fingering past days
Of your lives like the beads of your rosaries.

It had to be suffered, endured, managed,
One had to wait and not wait, one had to.

I send my prayers for you to the Highest, helped
by your faces in old photographs.

May the day of your death not be a day of hopelessness,
but of trust in the light that shines through earthly forms.

Epilogues from Winter

And now I am ready to keep running
When the sun rises beyond the borderlands of death.

I already see mountain ridges in the heavenly forest
Where, beyond every essence, a new essence waits.

You, music of my late years, I am called
By a sound and a color which are more and more perfect.

Do not die out, fire. Enter my dreams, love.
Be young forever, seasons of the earth.

Rays of Dazzling Light

Light off metal shaken,
Lucid dew of heaven,
Bless each and every one
To whom the earth is given.

Its essence was always hidden
Behind a distant curtain.
We chased it all our lives
Bidden and unbidden.

Knowing the hunt would end,
That then what had been rent
Would be at last made whole:
Poor body and the soul.

PROGRAM NOTES

Milosz Songs (2005)

Poems by Czeslaw Milosz

Commissioned by the New York Philharmonic for performance by Dawn Upshaw

Czeslaw Milosz was born in Szetejnie, Lithuania in 1911. He worked with the Polish Resistance movement in Warsaw during World War II, and was then a cultural attaché from Poland, stationed in Paris. He defected to France in 1951. From 1960 he taught at the University of California, Berkeley. Milosz received the Nobel Prize for literature in 1980. He died in Krakow in January 2004.

I write these songs not as a literary commentator or “appreciator” of poetry. I write them because they suggest specific musical opportunities to me. In reading Milosz I am repeatedly drawn to his fierce, cunning, sweeping, mid-length poems - Counsels, Ars Poetica, On Angels, and above all, Preparation. As a composer I choose shorter lyrics which serve as emblems for some of his great themes.

My vocal music is shaped by my work as a performer of Bach cantatas. The Bach aria, with its combination of philosophical, dramatic, and sensuous texts, and its keep participation of the accompanying instruments, is more my ideal than the Schumann or Strauss Lied. The present piece is conceived as a concerto for voice and two concertino groups, one made up of flutes, the other from the percussion family.

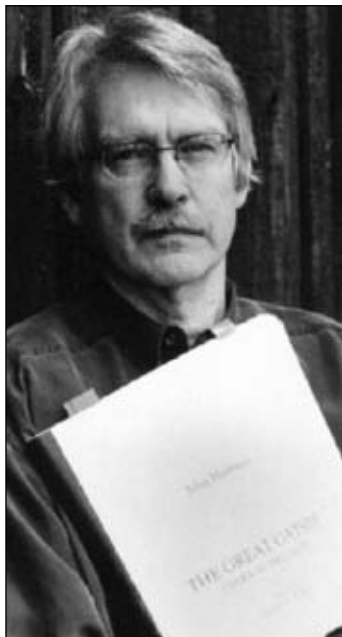
This is the fourth piece I have written for Dawn Upshaw. Each is as different from the others as I could make them.

In the course of his near half-century in the U.S., Milosz became very involved in the English translations of his poems. Working with students and colleagues, and occasionally by himself, he arrived at English-language poems which attain an aliveness and rhythmic energy seldom found in translation.

First performance: Dawn Upshaw, soprano; New York Philharmonic, Robert Spano, conductor; Alice Tully Hall, New York, February 2006

— John Harbison

Simple Daylight (1990)



JOHN HARBISON
Poems by Michael Fried

Simple Daylight
Emily Sternfeld-Dunn, *soprano*
Melissa Loehnig, *piano*

Somewhere a Seed
Odor
Ann Moss, *soprano*
Cheryl Cellon, *piano*

Your Name
Rebekah Alexander, *soprano*
Anny Cheng, *piano*

❧ PROGRAM NOTES ❧

Simple Daylight (1990)

It has been a source of satisfaction to me that the first performers and listeners of *Simple Daylight* have been especially struck by the poems, and by the strong musical responses elicited by the poems.

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 sub-cutaneous 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 the cycle requires.

— John Harbison

Jake Heggie (b.1961)



Jake Heggie is a leading composer of art song and opera in America. As San Francisco Opera's first composer-in-residence (1998-2000), he wrote *Dead Man Walking* with playwright Terrence McNally as his librettist. Based on the prize-winning book by Sister Helen Prejean, the opera received its premiere in 2000 to extraordinary international acclaim and has since been performed at Opera Pacific, Cincinnati Opera, New York City Opera, Austin Lyric Opera, Michigan Opera Theatre, State Opera of South Australia (winner, Best Opera of the Year, Helpmann Theater Awards) and Pittsburgh Opera.

Future productions include Baltimore, Calgary, Dresden (European Premiere) and Vienna. The premiere production, directed by Joe Mantello and conducted by Patrick Summers, was recorded live by ERATO and features performances by Susan Graham, Frederica von Stade and the San Francisco Opera Orchestra and Chorus. A second production, conceived and directed by Leonard Foglia, has traveled throughout the country for subsequent performances.

Heggie's second opera, *The End of the Affair*, with a libretto by Heather McDonald based on the novel by Graham Greene, had its premiere on March 4, 2004 at the Houston Grand Opera. Conducted by Patrick Summers and James Lowe, and directed by Leonard Foglia, the work was recorded live for broadcast with soprano Cheryl Barker, baritones Teddy Tahu Rhodes, Peter Coleman Wright and Robert Orth, mezzo Katherine Ciesinski, and tenor Joseph Evans. The composer is revising the work and the new version is scheduled for productions at Madison Opera, Seattle Opera, Opera Pacific and the Australian Opera in Sydney.

The composer's songs (nearly 200 in number) are championed internationally by some of the world's most loved singers, including Renée Fleming, Susan Graham, Frederica von Stade, Audra McDonald, Joyce DiDonato, Joyce Castle and Bryn Terfel. A recording of Heggie's songs, "The Faces of Love" (RCA Red Seal), features eleven singers accompanied by the composer. He was the first composer-in-residence for New York's EOS Orchestra (Jonathan Sheffer, conductor) from 2000 to 2002, and recently created his first cello concerto for soloist Emil Miland and the Oakland East Bay Symphony (Michael Morgan, conductor).

Upcoming projects include a music theater piece with Terrence McNally, a cantata for the Philharmonia Baroque Orchestra (Nicolas McGegan, conductor), and new cycles of songs for mezzo Joyce Castle, mezzo Zheng Cao (with San Francisco's Harmida Trio), soprano Constance Rock (University of Connecticut), songs for tenor and baritone with strings for the Ravinia Festival, and tenor Vinson Cole (for Mina Miller's "Music of Remembrance" chamber series in Seattle). As a pianist, Heggie has accompanied a number of distinguished soloists in recital, including Frederica von Stade, Susan Graham, Lorraine Hunt-Lieberson, Dawn Upshaw, Jennifer Larmore, Anna Netrebko, Eugenia Zuckerman, Thomas Hampson, Bo Skovhus, Paul Groves, Dwayne Croft and Brian Asawa. Born in Florida and raised in Ohio, Heggie studied composition with Ernst Bacon in the Bay Area, then attended college at UCLA, where he studied piano with the late Johana Harris and composition with Paul DesMarais, Roger Bourland, Paul Reale, and the late David Raksin. He settled in San Francisco in 1993.

🌿 PROGRAM NOTES 🌿

The Faces of Love

What an amazing time it is for American art song! After years of being either ignored or squeezed into recitals as novelty items, songs by American composers are now celebrated and featured in concerts and recording it throughout the world. The three books of *Faces of Love* came into being at the suggestion of my dear friend and colleague, Frederica von Stade. We have collaborated in the creation of three song cycles. Orchestral songs, choral works and she has created a major role in the opera *Dead Man Walking*.

In these songs, the singer encounters the full gamut of the influences I grew up with: Folk music, jazz, pop, opera, rock and art song. The texts range from classic writers like Dickinson, Lindsay, Sidney, Rilke and Millay, to an exciting generation of contemporary American poets including Philip Littell, John Hall, Gini Savage and the multi-talented Frederica von Stade.

No matter what else you may find in them, my songs are about LOVE. They are about different kinds of love we experience in our lives – all the different facets, the different faces of love.

— Jake Heggie

Natural Selection – Folksongs

JAKE HEGGIE (b. 1961)

NATURAL SELECTION (*Gina Savage*)

Animal Passion

Gayle Shay, *soprano*
Cheryl Cellon, *piano*

Joy Alone

Rebekah Alexander, *soprano*
Anny Cheng, *piano*

Alas! Alack!

Laural Miller-Klein, *soprano*
Elisabeth Scholtz, *piano*

Indian Summer-Blue

Stephanie Adrian, *soprano*
Cheryl Cellon, *piano*



FOLKSONGS

Danny Boy

Frederick Weatherly
Derrick Smith, *baritone*
Hisako Hiratsuka, *piano*

Dixie

Traditional

Matthew Markham, *baritone*
Andrew Fleser, *piano*

The Leather-Winged Bat Traditional

Matthew Markham, *baritone*
Andrew Fleser, *piano*

He's gone Away Traditional

Emily Sternfeld-Dunn, *soprano*
Matthew Thompson, *piano*

My True Love Hath My Heart Sir Philip Sydney

Kara Kane, *soprano*
Matthew Thompson

Songs and Sonnets To Ophelia Of God and Cats – Eve-Song

JAKE HEGGIE

SONGS AND SONNETS TO OPHELIA

Ophelia's Song

Emily Albrink, *soprano*
Joshua Grunmann, *piano*

Women have loved before

Eun Sun Kuk, *soprano*
Elisabeth Scholtz, *piano*

Not in a Silver Casket

Na Yoon Baek, *soprano*
Kirk Severtson, *piano*

Spring

Ann Moss, *soprano*
Melissa Loehnig, *piano*

OF GODS AND CATS

In the Beginning

Elender Wall, *soprano*
Yoko Mizuno, *piano*

Once Upon a Universe

Marilyn Nims, *mezzo-soprano*
Eunae Ko, *piano*

To Say Before Going Sleep

Julie Snyder, *soprano*
Eunae Ko, *piano*

EVE-SONG

My Name

Noell Dorsey, *soprano*
Anny Cheng, *piano*

Even

Rebekah Alexander, *soprano*
Anny Cheng, *piano*

Listen

Yun-Jeong Lim, *soprano*
Melissa Loehnig, *piano*

Snake

Emily Albrink, *soprano*
Matthew Thompson, *piano*

Woe to Man

Rachel Gahan, *soprano*
Anny Cheng, *piano*



Paper Wings – Songs to the Moon

JAKE HEGGIE

PAPER WINGS

(Frederica von Stade)

Bedtime Story

Paper Wings

Cecilia Garde, *mezzo-soprano*

Hisako Hiratsuka, *piano*

Mitten Smitten

A Route to the Sky

Marisa de Silva, *soprano*

Hisako Hiratsuka, *piano*

SONGS TO THE MOON

(Vachel Lindsay)

Once More-To Gloriana

Mi-Yeoung Jung, *soprano*

Eunae Ko, *piano*

The Haughty Snail King

Tamora Pellikka, *mezzo-soprano*

Yoko Mizuno, *piano*

Moon's the North Wind's Cooky

Stephanie Adrian, *soprano*

Cehryl Cellon, *piano*

Sweet Light

Winter Roses

Gayle Shay, *soprano*

Cheryl Cellon, *piano*

What the Forester said

Blake Howe, *baritone*

Eunae Ko, *piano*



Emily Dickinson – Thoughts Unspoken

JAKE HEGGIE

THE FACES OF LOVE

Jake Heggie and Emily Dickinson (1830-1886)

I Shall Not Live in Vain

Devon Guthrie, *soprano*
Cheryl Cellon, *piano*

If You Were Coming in the Fall

Sarah Davis, *soprano*
Andrew Fleser, *piano*

At Last, to Be Identified

Melissa Simpson, *soprano*
Manuel Laufer, *piano*

TWO SONGS FOR SOPRANO AND PIANO (1999)

(Vachel Lindsay)

Ample Make This Bed

Yun-Jeong Lim, *soprano*

Ample Make This Bed

Ample make this Bed-
Make this Bed with Awe
In it wait till Judgment break
Excellent and Fair

Be its Mattress straight-
Be its Pillow round-
Let no Sunrise'yellow noise
Interrupt this Ground-

The Sun Kept Setting

The Sun kept setting-setting-still
No Hue of Afternoon-
Upon the Village I perceived-
From House to House'twas Noon-

The Sun Kept Setting

Hallie Silverston, *soprano*
Kirk Severtson, *piano*

The Sun Kept Setting

Julie Snyder, *soprano*
Eunae Ko, *piano*

THOUGHTS UNSPOKEN

(John Hall)

1. A Learning Experience Over Coffee
2. You Enter My Thoughts
3. To Speak of Love
4. Unspoken Thoughts at Bedtime

Neil Aronoff, *baritone*
Joshua Grunmann, *piano*



The Dusk kept drooping-dropping-still
No dew upon the Grass-
But only on my Forehead stopped-
And wandered in my Face-

My Feet kept drowsing-drowsing-still
My fingers were awake-
Yet why so little sound-Myself
Unto my seeming-make?

How well I knew the Light before-
I could see it now-
Tis Dying-I am doing-but
I'm not afraid to know-

Songfest 2005 • Pepperdine University • Raitt Hall • Saturday, June 11 • 6:30-9:00 p.m.

First Impressions

JOHN HALL

- Porgi amor
Le nozze di Figaro (1786) W.A. Mozart (1756-1791)
Kara Kane, *soprano* • Melissa Loehnig, *piano*
- O zittre nicht
Die Zauberflote (1791) Mozart
Rachel Gahan, *soprano* • Eunae Ko, *piano*
- Faites-lui mes aveux
Faust (1859) Charles Gounod (1818-1893)
Cecilia Gärde, *mezzo-soprano* • Anny Cheng, *piano*
- Ain't It A Pretty Night
Susannah (1955) Carlisle Floyd (b. 1926)
Stephanie Adrian, *soprano* • Elisabeth Scholtz, *piano*
- Come Scoglio
Cosi fan tutte Mozart
Elender Wall, *soprano* • Andrew Fleaser, *piano*
- Mein Herr Marquis
Die Fledermaus Johann Strauss (1825-1899)
Lauren Lee, *soprano* • Cheryl Cellon, *piano*

Songfest 2005 • Pepperdine University • Raitt Hall • Saturday, June 12 • 2:00-4:30 p.m.

Whose art song is it anyway?

JUDITH KELLOCK

- En sourdine Gabriel Faure (1845-1924)
Noell Dorsey, *soprano* • Andrew Fleaser, *piano*
- Amarilli Giulio Caccini (1546-1618)
Julie Snyder, *soprano* • Anny Cheng, *piano*
- Japanese Folk Song Kono Michi
Marisa De Silva, *mezzo-soprano* • Hisako Hiratsuka, *piano*
- Schone Fremde Robert Schumann (1810-1856)
Ann Moss, *soprano* • Cheryl Cellon, *piano*
- Your Name John Harbison (b. 1938)
Simple Daylight Rebekah Alexander, *soprano* • Anny Cheng, *piano*
- Ich wollt ein Strausslein binden Richard Strauss (1864-1949)
Eun Sun Kuk, *soprano* • Matthew Thompson, *piano*
- Standchen Strauss
Kelsie Villahermosa, *soprano* • Eunae Ko, *piano*
- O Lead me to some peaceful gloom Henry Purcell (1659-1695)
Sarah Davis, *soprano* • Kirk Severtson, *piano*
- Alternate:*
Ah! Love But a day Amy Beach (1867-1944)
Rachel Gahan, *soprano* • Matthew Thompson, *piano*

Sadder but Wiser Girls

JOHN HALL

- Ach, Liebte
Abduction from the Seraglio (1896)
Kelsie Villahermosa, *soprano* • Andrew Fleser, *piano* W.A. Mozart (1756-91)
- Donde lieta
La Boheme (1896)
Nayoon Baek, *soprano* • Andrew Fleser, *piano* Giacomo Puccini (1858-1924)
- Ach, ich fuhls
Die Zauberflote (1791)
Emily Albrink, *soprano* • Elisabeth Scholtz, *piano* Mozart
- Steal Me
The Old Maid and the Thief (1939)
Julie Snyder, *soprano* • Anny Cheng, *piano* Gian Carlo Menotti (B. 1911)
- The trees on the mountains
Susannah (1955)
Yulia Zinovieva, *soprano* • Yoko Mizuno, *piano* Carlisle Floyd (b. 1926)
- Dove sono
Le nozze di Figaro (1786)
Laural Miller-Klein, *soprano* • Yoko Mizuno, *piano* Mozart
- No word from Tom
The Rake's Progress (1951)
Sarah Davis, *soprano* • Cheryl Cellon, *piano* Igor Stravinsky (1882-1971)

A German Song Sampler

MARTIN KATZ

- Amor, *Sechs Lieder* (Brentano)
Ann Moss, *soprano* • Kirk Severtson, *piano* Richard Strauss (1864-1949)
- Wer hat die Liedlein erdacht
Elender Wall, *soprano* • Andrew Fleser, *piano* Gustav Mahler (1860-1911)
- Schone wiege meiner leide
Matthew Markham, *baritone* • Yoko Mizuno, *piano* Robert Schumann (1810-1856)
- Ihre Stimme
Na Yoon Baek, *soprano* • Eunae Ko, *piano* Schumann
- O Tod (No. 3), *Four Serious Songs*
Neil Aronoff, *baritone* • Josh Grunmann, *piano* Johannes Brahms (1833-1897)
- Zitronenfalter im April
Hallie Silverston, *soprano* • Elisabeth Scholtz, *piano* Hugo Wolf (1860-1903)
- In meiner nachte sehnen
Sarah Davis, *soprano* • Andrew Fleser, *piano* Johannes Brahms (1833-1897)
- Auf der Donau
Blake Howe, *baritone* • Anny Cheng, *piano* Franz Schubert (1797-1828)
- Ablosung im Sommer
Emily Sternfeld-Dunn, *soprano* • Anny Cheng, *piano* Gustav Mahler (1860-1911)

Playing Arias

MARTIN KATZ

Largo al factotum (*Barber of Seville*)

Yoko Mizuno and Eunae Ko

Cortigiani (*Rigoletto*)

Matthew Thompson

Condotta egl'era in ceppi (*Trovatore*)

Anny Cheng

Voila donc la terrible cite (*Thais*)

Kirk Severtson and Joshua Grunmann

Du bist der Lenz (*Walküre*)

Manuel Laufer and Elizabeth Scholtz

Mon coeur s'ouvre à ta voix (*Samson et Dalila*)

Melissa Loehning and Andrew Fleser

Do not utter a word (*Vanessa*)

Cheryl Cellon

Pianists: Creativity at the Keyboard

MARTIN KATZ

Creativity at the Keyboard: The Accompanist as Composer

Folksongs

The Ash Grove

Kirk Severtson

Shall we gather at the river?

Anny Cheng

Black is the color of my true love's hair

Yoko Mizuno

Shenandoah

Eunae Ko and Melissa Loehning

Pop Songs

Look for the silver lining

Hello, young lovers

Yesterday

Cheryl Cellon and Hisako Hiratsuka

It's almost like being in love

Elizabeth Scholtz

Baroque Realizations

Sleep, why dost thou leave me? (Semele/Handel)

Manuel Laufer and Matthew Thompson

Music for awhile (Purcell)

Andrew Fleser

Amarilli (Caccini)

Joshua Grunmann and Anny Cheng



German in the XX Century

JUDITH KELLOCK

- Schilflied Alban Berg (1885-1935)
Sieben fruhe Lieder (1905-1908)
Yun-Jeong Lim, *soprano* • Melissa Loehnig, *piano*
- Die Nachtigall Berg
Sieben fruhe Lieder (1905-1908)
Noell Dorsey, *soprano* • Hisako Hiratsuka, *piano*
- Im Zimmer Berg
Sieben fruhe Lieder (1905-1908)
Cecilia Garde, *mezzo-soprano* • Anny Cheng, *piano*
- Feiger gedanken Alexander Zemlinsky (1871-1942)
Kara Kane, *soprano* • Joshua Grunmann, *piano*
- Abscheid, Op. 1 Arnold Schoenberg (1874-1951)
Matthew Markham, *baritone* • Kirk Severtson, *piano*
- One more: TBA

“Mélodies sur des poèmes de Paul Verlaine”

MARTIN KATZ

- Ariettes Oubliees (1885-1887) Claude Debussy (1862-1918)
Chevaux de bois
Stephanie Adrian, *soprano* • Cheryl Cellon, *piano*
- C'est l'extase
Na Yoon Baek, *soprano* • Andrew Fleser, *piano*
- Il pleure dan mon coeur
Laural Miller-Klein, *soprano* • Elisabeth Scholtz, *piano*
- Green
Yun-Jeong Lim, *soprano* • Matthew Thompson, *piano*
- Spleen
Rebekah Alexander, *soprano* • Hisako Hiratsuko, *piano*
- Claire de lune
Quatre Chansons de Jeunesse
Ann Moss, *soprano* • Matthew Thompson, *piano*
- Spleen (1888) Gabriel Fauré (1845-1924)
Emily Sternfeld-Dunn, *soprano* • Elisabeth Scholtz, *piano*

Folk Songs

JUDITH KELLOCK

- The Water is Wide
Tamora Pellikka, *mezzo-soprano* • Manuel Laufer, *piano* Arr. Luigi Zanelli
- Sae Tah Ryung
Na Yoon Baek, *baritone* • Eunae Ko, *piano* Korean Folk Song
- Go Way from My Window
Kara Kane, *baritone* • Eunae Ko, *piano* Arr. John Jacob Niles
- Sally Gardens
Matthew Markham, *baritone* • Andrew Fleaser, *piano* Arr. Benjamin Britten
- (there will be one more)

España!

MARTIN KATZ

- El Mirar de la Maja
Tonadillas Enrique Granados (1867-1916)
Emily Albrink, *soprano* • Matthew Thompson, *piano*
- Chiquitita la novia Fernando Obradors (1897-1945)
Rachel Gahan, *soprano* • Anny Cheng, *piano*
- Cuba Dentro de un piano
Cinco Canciones negras Xavier Montsalvatge (b. 1911)
Matthew Markham, *baritone* • Andrew Fleaser, *piano*
- Los dos miedos Joaquin Turina (1895-1962)
Poema en Forma de canciones
Ann Moss, *soprano* • Cheryl Cellon, *piano*
- Descubrase el pensamiento de mi secreto cuidado Granados
Canciones Amatorias
Marilyn Nims, *mezzo-soprano* • Melissa Loehning, *piano*
- El Pano Moruno Manuel de Falla (1876-1946)
Siete Canciones populares Españolas
Mi Yeoun Jung, *mezzo-soprano* • Manuel Laufer, *piano*
- Del Cabello mas sutil Fernando Obradors (1897-1945)
Yun-Jeoung Lim, *soprano* • Elisabeth Scholtz, *piano*
- Gato Alberto Ginastera (1916-1983)
Cinco Canciones Populares Argentinas
Elender Wall, *mezzo-soprano* • Kirk Severson, *piano*
- 1st Alternate – Con amores la mi madre Obradors
Melissa Simpson, *soprano* • Manuel Laufer, *piano*
- 2nd Alternate – Asturiana de Falla
Siete Canciones populares Españolas
Mi Yeoun Jung, *mezzo-soprano* • Manuel Laufer, *piano*

The French Romanticists

MARTIN KATZ

- La colombe poigadee Louis Beydts (1895-1953)
CLe petit serin en cage from Chansons Pour les Oiseaux
Eun Sun Kuk, *soprano* • Cheryl Cellon, *piano*
- Le Galop Henri Duparc (1848-1933)
Neil Aronoff, *baritone* • Josh Grunmann, *piano*
- Phidyle Henri Duparc (1848-1933)
Scott Mello, *tenor* • Cheryl Cellon, *piano*
- Apparition Claude Debussy (1862-1918)
Chanson d'Jeunesse
Ann Moss, *soprano* • Yoko Mizuno, *piano*
- Quand je fus pris au Pavillion Reynaldo Hahn (1887-1947)
Kara Kane, *soprano* • Eunae Ko, *piano*
- Quand la nuit n'est pas Hahn
Marisa de Silva, *mezzo-soprano* • Elisabeth Scholtz, *piano*
- Laube blanche Gabriel Faure (1845-1924)
Chanson d' Eve
Julie Snyder, *soprano* • Matthew Thompson, *piano*
- Alternate* Ernst Chausson (1855-1899)
Le temps de Lilacs
Cecilia Gärde, *mezzo-soprano* • Anny Cheng, *piano*



Russian Song

MARTIN KATZ

Le Petite Pie
Le Corbeau
Tchitcher-latcher
Trois Petite Chansons

Igor Stravinsky (1882-1971)

Yulia Zinovieva, *soprano* • Melissa Loehnig, *piano*

O Never Sing to me Again
Erika Lehnen-Sgroi, *soprano* • Eunae Ko, *piano*

Sergei Rachmaninoff (1873-1943)

Harvest of Sorrow
Yulia Zinovieva, *soprano* • Yoko Mizumo, *piano*

Rachmaninoff

Songs of Dances and Death
The Field Marshall

Modest Mussorgsky (1839-1881)

Neil Aronoff, *baritone* • Joshua Grunmann, *piano*

Salaviei
Le Rossignol

A.N. Alabiev (1787-1851)

Rachel Gahan, *soprano* • Andrew Fleser, *piano*

I Greet You all, you Woods and Forests, op.47, #5
Neil Aronoff, *baritone* • Amy Cheng, *piano*

Peter Illyich Tchaikovsky (1840-1893)

Seven Poems by A. Blok.
A vocal and Instrumental Suite for
Soprano, Violin, Cello and Piano, Op. 127 (1967)
by Dmitri Shostakovich
6. "Taynie znaki" Secret Signs
7. "Muzika"

Dimitri Shostakovich (1906-1975)

Lauren Lee, *soprano*

The Jung Trio: Jennie Jung, *piano* • Ellen Jung, *volin* • Julie Jung, *cello*

Recitative

JUDITH KELLOCK

- Elijah, Get Thee Hence
Elijah
Mendelssohn (1732-1809)
Marisa De Silva, *mezzo-soprano* • Hisako Hiratsuka, *piano*
- And God Said
#15 The Creation
Haydn (1732-1809)
Rachel Gahan, *soprano* • Yoko Mizuno, *piano*
- Am Abend
St. Matthew Passion, BWV 244
J.S. Bach (1685-1750)
Matthew Markam, *baritone* • Andrew Fleser, *piano*
- Povera Ernesto
Don Pasquale
Donizetti (1797-1828)
Scott Mello, *tenor* • Josh Grunmann, *piano*
- Eccomi! In lieta vesta
E Capuleti e I Montecchi
Bellini (1801-1835)
Erika Lehnen-Sgroi, *soprano* • Kirk Severtson, *piano*
- C'est des contrabandiers
Carmen
Bizet (1838-1875)
Kara Kane, *soprano* • Manuel Laufer, *piano*

American Song – New Voices

MARTIN KATZ

- Black Max (Cabaret Songs)
William Bolcom (b. 1938)
Matthew Markham, *soprano* • Andrew Fleser, *piano*
- They Might Not Need Me
Over the Fence (alternate)
From DAY and NIGHT
Lori Laitman (b. 1955)
Sarah Davis, *soprano* • Andrew Fleser, *piano*
- Poem
Ricky Ian Gordon (b. 1956)
Emily Albrink, *soprano* • Melissa Loehnig, *piano*
- I am Not Seaworthy
Honey and Rue
Andre Previn (b. 1929)
Devon Guthrie, *soprano* • Manuel Laufer, *piano*
- A Last Song
John Musto (born 1954)
Blake Howe, *baritone* • Kirk Severtson, *piano*
- The Ancient Mariner
John Corigliano (b. 1938)
Emily Sternfeld-Dunn, *soprano* • Anny Cheng, *piano*

German in the XX Century

MARTIN KATZ

- Nacht Alban Berg (1885-1935)
Sieben frühe Lieder (1905-1908)
Marilyn Nims, *mezzo-soprano* • Andrew Fleser, *piano*
- Sommertage Berg
Sieben frühe Lieder (1905-1908)
Cecilia Garde, *mezzo-soprano* • Cheryl Cellon, *piano*
- Dank, Op. 1 Arnold Schoenberg (1874-1951)
Matthew Markham, *baritone* • Kirk Severtson, *piano*
- Um Mitternacht Gustav Mahler (1860-1911)
Ich atmet einem linden duft (alternate)
Ruckert Lieder (1901)
Neil Aronoff, *baritone* • Cheryl Cellon, *piano*
- Ging heut morgen über's Feld (No. 2) Mahler
Ich hab ein glühend Messer (No. 3)
Lieder eines fahrenden Gesellen (1884)
Gayle Shay, *soprano* • Joshua Grunmann and Kirk Severtson, *piano*
- Cäcilie Richard Strauss (1864-1949)
Vier Lieder
Na Yoon Baek, *soprano* • Andrew Fleser, *piano*
- Youkali (Cabaret Songs) Kurt Weill (1900-1950)
Lauren Lee, *soprano* • Hisako Hiratsuka, *piano*
- Erwartung Schoenberg
Emily Albrink, *soprano* • Kirk Severtson, *piano*

France in the XX Century

MARTIN KATZ

- La courte paille Francis Poulenc (1899-1963)
Le carafon
Le sommeil
Hallie Silverston, *soprano* • Elisabeth Scholtz, *piano*
- Ludions Eric Satie (1866-1925)
Sarah Davis, *soprano* • Melissa Loehnig, *piano*
- Don Quichotte a Dulcinee Maurice Ravel (1875-1937)
Chanson romanesque
Chanson epique
Derrick Smith, *baritone* • Yoko Mizuno, *piano*
- Ballade que villon fait a la requeste Claude Debussy (1862-1918)
Trois Ballades de Francis Villon
Blake Howe, *baritone* • Matthew Thompson, *piano*

The Land of the Midnight Sun

MARTIN KATZ

- Jeggiver mit digt
Det første odes, Op. 21
Rebekah Alexander, *soprano* • Anny Cheng, *piano*
Edvard Grieg (1843-1907)
- Varen flyktar hastigt, Op. 13 no. 4
Cecilia Garde, *mezzo-soprano* • Hisako Hiratsuko, *piano*
Jean Sibelius (1865-1957)
- Var det un drom, Op. 37 no. 4
Cecilia Garde, *mezzo-soprano* • Matthew Thompson, *piano*
Sibelius
- Flickan kom ifran sin alsklings mote
Mi Yeoun Jung, *mezzo-soprano* • Elisabeth Scholtz, *piano*
Sibelius
- Tonerna
Scott Mello, *tenor* • Andrew Fleser, *piano*
Carl Sjoberg (1861-1900)
- Solveig's Vuggesang
Lys natt
Julie Snyder, *soprano* • Kirk Severston, *piano*
Grieg
- *Alternate: Den forsta kysen, Op. 37 no. 1
Cecilia Garde, *mezzo-soprano* • Hisako Hiratsuko, *piano*
Jean Sibelius (1865-1957)

Schubert and Schumann

MARTIN KATZ

- Heiss mich nicht reden
Marilyn Nims, *mezzo-soprano* • Kirk Severtson, *piano*
Hugo Wolf (1860-1903)
- Kennst du das Land
Laural Miller-Klein, *soprano* • Melissa Loehnig, *piano*
Wolf
- Nur wer die sehensucht kennt
Laural Miller-Klein, *soprano* • Elisabeth Scholtz, *piano*
Wolf
- Nacht und Traume
Kelsie Villahermosa, *soprano* • Melissa Loehnig, *piano*
Franz Schubert (1797-1828)
- DICHTERLIEBE (Heine)
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Neil Aronoff, *baritone* • Yoko Mizuno, *piano*
Robert Schumann (1810-1856)

American Song – Classic American

MARTIN KATZ

The Heavenly Banquet	Samuel Barber (1910-1981)
Kara Kane, <i>soprano</i> • Manuel Laufer, <i>piano</i>	
Dear March, come in!	Aaron Copland (1900-1990)
Emily Dickenson	
Cecilia Garde, <i>mezzo-soprano</i> • Anny Cheng, <i>piano</i>	
Sleep	Dominick Argento (b. 1927)
Spring	
Six Elizabethan Songs	
Hallie Silverston, <i>soprano</i> • Eunae Ko, <i>piano</i>	
The Silver Swan	Ned Rorem (b. 1923)
Melissa Simpson, <i>soprano</i> • Manuel Laufer, <i>piano</i>	
Bee, I'm Expecting You!	John Duke (1899-1984)
Yun-Jeong Lim, <i>soprano</i> • Matthew Thompson, <i>piano</i>	
Down East	Charles Ives (1874-1954)
Marisa de Silva, <i>mezzo-soprano</i> • Elisabeth Scholtz, <i>piano</i>	
Lonesome Man	Paul Bowles (1910-1999)
Derrick Smith, <i>baritone</i> • Cheryl Cellon, <i>piano</i>	
Alternate: Let's Take a Walk	Rorem
Julie Snyder, <i>soprano</i> • Matthew Thompson, <i>piano</i>	

English Song

MARTIN KATZ

Not All My Torments	Henry Purcell (1659-1695)
Emily Albrink, <i>soprano</i> • Elisabeth Scholtz, <i>piano</i>	
Evening Hymn	Purcell
Scott Mello, <i>tenor</i> • Manuel Laufer, <i>piano</i>	
Highland Balou	Benjamin Britten (1913-1976)
<i>The Charm of Lullabies</i>	
Marisa de Silva, <i>mezzo-soprano</i> • Eunae Ko, <i>piano</i>	
Evening	Britten
Morning	
Night	
This Way to the Tomb	
Blake Howe, <i>baritone</i> • Josh Grunmann, <i>piano</i>	
Calypso (Cabaret Songs)	Britten
Hallie Silverston, <i>soprano</i> • Eunae Ko, <i>piano</i>	

Das Marienleben

JUDITH KELLOCK

Kirk Severtson, *piano*

Das Marienleben

Paul Hindemith (1895-1963)

Geburt Maria (#1)

Maria Heimsuchung (#4)

Vorder Hochzeit zu Kana (#9)

Pieta (#11)

Rebekah Alexander, *soprano*

Geburt Christi

Julie Snyder, *soprano*

Master Class

JUDITH KELLOCK – YOUNG ARTISTS

La farfalleta

Vincenzo Bellini (1801-1835)

Nicole Cooper, *soprano* • Joshua Grunmann, *piano*

Ridente la calma

W.A. Mozart (1756-1791)

Qiana McNeary, *soprano* • Joshua Grunmann, *piano*

Why Do They Shut Me Out of Heaven?

Aaron Copland (1900-1990)

Text by Emily Dickenson

Lauren Groff, *soprano* • Joshua Grunmann, *piano*

Do Not Go, My Love

Richard Hageman (1882-1966)

Kathryn Grumley, *soprano* • Joshua Grunmann, *piano*

La Zingara

Giuseppe Verdi (1813-1901)

Laurel Dimmick, *soprano* • Joshua Grunmann, *piano*

An die Musik

Franz Schubert (1797-1828)

Matthias Metternich, *baritone* • Joshua Grunmann, *piano*

Pierrot

Claude Debussy (1863-1918)

Helen Park, *soprano* • Joshua Grunmann, *piano*

Chanson triste

Henri Duparc (1848-1933)

Julie Bermel, *soprano* • Joshua Grunmann, *piano*

A Lieder Capriccio

MARTIN KATZ

An die Nacht

Richard Strauss (1864-1949)

Sechs Lieder (Brentano)

Eun Sun Kuk, *soprano* • Kirk Severtson, *piano*

Nachtgang

Drei Lieder

Marilyn Nims, *mezzo-soprano* • Josh Grunmann, *piano*

Schlechtes Wetter

Fünf kleine Lieder (Heine)

Elender Wall, *soprano* • Anny Cheng, *piano*

Die Nacht

Acht Letzte Blätter (Gilm)

Yulia Zinovieva, *soprano* • Andrew Fleser, *piano*

Kornblumen

Madchenblumen (Dahn)

Erika Lehnen-SgROI, *soprano* • *piano*

Wasserrose

Madchenblumen (Dahn)

Rebekah Alexander, *soprano* • Eunae Ko, *piano*

Wie erkenn ich mein Treulieb

Ophelia Lieder

Noell Dorsey, *soprano* • Hisako Hiratuska, *piano*

Sie trüeg enich

Ophelia Lieder

Emily Albrink, *soprano* • Matthew Thompson, *piano*

Freundliche Vision

Fünf Lieder (Beirbaum)

Scott Mello, *tenor* • Melissa Loehnig, *piano*

Exotica

JULIANA GONDEK

Esta es su carta Gigantes y cabezudos

Cabellero

Devon Guthrie, *soprano* • Yoko Mizuno, *piano*

Paradis

Chanson d'Eve

Gabriel Faure

Julie Sndyer, *soprano* • Matthew Thompson, *piano*

Violon

Financailles pour rire

Francis Poulenc (1889-1963)

Rebekah Alexander, *soprano* • Euane Ko, *piano*

Al amor

Fernando Obradors (1897-1945)

Noell Doresy, *soprano* • Hisako Hiratsuka, *piano*

Triste

Alberto Ginestera (1916-1983)

Elender Wall, *soprano* • Kirk Severtson, *piano*

O Never Sing to me again

Sergei Rachmaninoff (1873-1943)

Yulia Zinovieva, *soprano* • Eunae Ko, *piano*

Ciren

Rachmaninoff

Noell Dorsey, *soprano*

Three Japanese Lyrics

Igor Stravinsky (1882-1971)

Akahito

Mazatsumi

Tsaraiuki

Yulia Zinovieva, *soprano* • Cheryl Cellon, *piano*

Young Artist Master Class

MARTIN KATZ

- Der Rattenfänger Hugo Wolf (1860–1903)
Jonathan Nussman, *baritone* • Matthew Thompson, *piano*
- En Sourdine Claude Debussy (1862-1918)
Fetes Galantes I
Courtney Snow, *soprano* • Joshua Grunmann, *piano*
- Standchen Richard Strauss (1864-1949)
Ashley Slater, *soprano* • Kirk Severtson, *piano*
- Im Fruhling Franz Schubert (1797-1828)
Jennifer Cress, *soprano* • Joshua Grunmann, *piano*
- Vergebliches Standchen Johannes Brahms (1833-1897)
Rebecca Rapoport-Cole, *soprano* • Joshua Grunmann, *piano*
- Sleep now (Joyce) Samuel Barber (1910 -1981)
Lindsey Deeter, *soprano* • Joshua Grunmann, *piano*
- Alternate:*
Il vole Francis Poulenc (1899 -1963)
Financailles pour rire
Kylie Colan, *soprano* • Kirk Severtson, *piano*

American Song – Living Legacies

MICHAEL KATZ

- Dear Through the Night Ned Rorem (born 1923)
Blake Howe, *baritone* • Anny Cheng, *piano*
- War Dominick Argento (b. 1927)
Diary of Virginia Woolf
Marilyn Nims, *mezzo-soprano* • Josh Grunmann, *piano*
- What If? Lee Hoiby (b. 1926)
Na Yoon Baek, *soprano* • Kirk Severtson, *piano*
- Will There Really be a Morning Andre Previn (b. 1929)
Stephanie Adrian, *soprano* • Cheryl Cellon, *piano*
- The Town is Lit Previn
Honey and Rue
Emily Albrink, *soprano* • Manuel Laufer, *piano*
- Arise, My Love (Duet) Richard Hundley (b. 1931)
Sarah Davis, *soprano* • Mi-Yeoun Jung, *soprano* • Eunae Ko, *piano*

Folksongs

MARTIN KATZ

- Bailero
Chants d'Auvergne
Joseph Canteloube (1879-1957)
Devon Guthrie, *soprano* • Manuel Laufer, *piano*
- Da unten im Tale
German Folk Song
Johannes Brahms (1833-1897)
Blake Howe, *baritone* • Matthew Thompson, *piano*
- My Way is Cloudy
American Spiritual
Arr. by H.T. Burleigh (1866-1949)
Derrick Smith, *baritone* • Cheryl Cellon, *piano*
- Shenendoah
Arr, Celius Dougherty (1902-1986)
Matthew Markham, *baritone* • Hisako Hiratsuka, *piano*
- D'ou venez vous fillette
Chants de France
Joseph Canteloube (1879-1957)
Emily Albrink, *soprano* • Matthew Thompson, *piano*
- She's Like the Swallow
Geoffrey Ridout (b. 1918)
Na Yoon Baek, *soprano* • Elisabeth Scholtz, *piano*
- Alternate – I Wonder as I Wander
American Folk Song
Arr. by Benjamin Britten (1913-1976)
Yun-Jeong Lim, *soprano* • Cheryl Cellon, *piano*

Performance Forum

JUDITH KELLOCK

- “...the stars would have me weep”
Cantata for Baritone and Piano
Text by Tim Hazell
Omar Daniel
- Dirge
Serenade
Waltz
Neil Aronoff, *baritone* • Joshua Grunmann, *piano*
- Hymn (from “In Tomorrow’s Fields”)
Inspiration
At Dusk
John David Earnest (b. 1940)
Laural Miller-Klein, *soprano* • Melissa Loehnig, *piano*

“Actus Interruptus!”

MARTIN KATZ

E tardi! Attendo, attendo
La Traviata (1853)

Giusiieppi Verdi (1813-1901)

Eun Sun Kuk, *soprano* • Eunae Ko, *piano*

E pur cosi in un giorno
Guilio Cesare in Egitto (1724)

George Frederic Handel (1685-1759)

Stephanie Adrian, *soprano* • Kirk Severtson, *piano*

E Susanna non vien
Le nozze di Figaro, K492 (1786)

W.A. Mozart (1750-1791)

Yulia Zinovieva, *soprano* • Yoko Mizuno, *piano*

Ah, scostati!
Cosi fan tutte, K. 588 (1790)

Mozart

Mi Yeoun Jung, *mezzo-soprano* • Elisabeth Scholtz, *piano*

And God Said
#8 The Creation

Haydn (1732-1809)

Julie Snyder, *soprano* • Melissa Loehnig, *piano*

Et hat uns allein
St. Matthew Passion, BWV 244

J.S. Bach (1685-1750)

Ann Moss, *soprano* • Cheryl Cellon, *piano*

Sgompra e la sacra selva
Norma

Vincenzo Bellini (1801-1835)

Cecilia Garde, *soprano* • Hisako Hiratsuka, *piano*

Alternate:

Tutto e disposto
Le nozze di Figaro, K492 (1786)

Mozart

Neil Aronoff, *baritone* • Anny Cheng, *piano*

Oratorio

JULIANA GONDEK

If God Be for Us
Messiah G.F. Handel (1685-1721)

Emily Albrink, *soprano* • Elisabeth Scholtz, *piano*

O Had I Jubal's Lyre
Judas Macabeas Handel

Na Yoon Baek, *soprano* • Andrew Fleaser, *piano*

So Shall the Lute and Harp
Judas Macabeas Handel

Rachel Gahan, *soprano* • Anny Cheng, *piano*

The Trumpet Shall Sound
Messiah Handel

Blake Howe, *baritone* • Manuel Laufer, *piano*

Rejoice Greatly
Messiah Handel

Eun Sun Kuk, *soprano* • Elisabeth Scholtz, *piano*

Behold and See
Messiah Handel

Scott Mello, *tenor* • Melissa Loehnig, *piano*

Thou Dist Blow Handel

Emily Sternfeld-Dunn, *soprano* • Melissa Loehnig, *piano*

It is Enough
Elijah Felix Mendelssohn (1809-1847)

Derrick Smith, *baritone* • Cheryl Cellon, *piano*



Characterizing Bel Canto

JOHN HALL

- Il segreto per esser felice
Lucrezia Borgia (1833) Gaetano Donizetti (1797-1848)
Tamora Pellikka, *mezzo-soprano* • Manuel Laufer, *piano*
- Com'è gentil
Don Pasquale (1843) Donizetti
Scott Mello, *tenor* • Kirk Severtson, *piano*
- Doll aria
Tales of Hoffman Donizetti
Eun Sun Kuk, *soprano* • Matthew Thompson, *piano*
- Una voce poco fa
Il barbiere di Siviglia (1816) Gioacchino Rossini (1792-1868)
Marisa De Silva, *Mezzo-soprano* • Hisako Hiratsuka, *piano*
- O! quante volte
I Capuletti e i Montecchi (1830) Vincenzo Bellini (1802-35)
Rebekah Alexander, *soprano* • Anny Cheng, *piano*
- Ah, non credea mirarti
La Sonnambula (1831) Bellini
Devon Guthrie, *soprano* • Yoko Mizuno, *piano*

It's a Guy Thing

JOHN HALL

- Rivolgete a lui lo sguardo
Così fan tutte (1790) W.A. Mozart (1756-91)
Matthew Markham, *baritone* • Andrew Fleser, *piano*
- Hai già vinta la causa
Le nozze di Figaro (1786) Mozart
Neil Aronoff, *baritone* • Joshua Grunmann, *piano*
- Pierrot's Tanzlied
Die tote Stadt (1920) Erich Wolfgang Korngold (1897-1957)
Blake Howe, *baritone* • Andrew Fleser, *piano*
- Madamina
Don Giovanni (1787) Mozart
Derrick Smith, *baritone* • Joshua Grunmann, *piano*

Johann Sebastian Bach (1685-1750)

D'ANNA FORTUNATAO

Zerfließe, mein Herz J.S. Bach (1685-1750)

BWV 245 Passion of St. John

Rebekah Alexander, *soprano* • Hisako Hiratsuka, *piano*

Mache dich mein Herz rein

BWV 244 Passion of St. Matthew

Neil Aronoff, *baritone* • Josh Grunmann, *piano*

Ich will dir mein Herze schenken

BWV 244 Passion of St. Matthew

Noell Dorsey, *soprano* • Elisabeth Scholtz, *piano*

Blute nur

BWV 244 Passion of St. Matthew

Kara Kane, *soprano* • Manuel Laufer, *piano*

Sanfte soll mein Todes kummer

BWV Easter Oratorio

Scott Mello, *tenor* • Andrew Fleser, *piano*

Buss und Reu

BWV 244 Passion of St. Matthew

Marilyn Nims, *mezzo-soprano* • Josh Grunmann, *piano*

Young Artists

JUDITH KELLOCK • JOSHUA GRUNMANN, PIANO

Il Violon

Francis Poulenc (1899-1963)

Kylie Colan, *soprano*

Furibondo spira il vento

G.F. Handel (1685-1759)

Mary Wuestenfeld, *mezzo-soprano*

O Had I Jubal's Lyre

Handel

Judas Maccabeas

Katherine Trimble, *soprano*

La Promessa

Gioacchino Rossini (1792-1868)

Serati Musicali

Elizabeth Schleicher, *soprano*

O del mio dolce ardor

C.W. Gluck (1714-1787)

Shelley Cantrick, *soprano*

It was a Lover and His Lass

Roger Quilter (1877-1953)

Rebecca Rapoport-Cole, *soprano*

Songfest 2005 Young Artist Opera Scenes

IDOMENEO – ACT III ARIA AND DUET

Ilia: Stephanie Hwang
Idamante: Jennifer Cress
Stage Director: John Hall

IDOMENEO – QUARTET

Ilia: Kylie Colan
Idamante: Lauren Groff
Electra: Laura Webb
Tenor: Dominic Falbo
Stage Director: Henry Price

COSI FAN TUTTE – ACT II ARIA AND DUET

Despina: Kylie Colan
Fiordiligi: Erika Lehnen-Sgroi
Dorabella: Courtney Snow
Stage Director: John Hall

COSI FAN TUTTE – ACT II DUET

Dorabella: Mary Wuestenfeld
Guglielmo: Jonathan Nussman
Stage Director: Henry Price

MARRIAGE OF FIGARO SULL'ARIA

Sussanah: Katherine Trimble, Whitney Norton
Countess: Laurel Dimmick, Nicole Cooper
Stage Director: Henry Price

MARRIAGE OF FIGARO – ACT 1, SCENE V

Marcellina: Qiana McNary
Susanna: Helen Park
Stage Director: Henry Price

THE MAGIC FLUTE – ACT I QUINTET

Tamino: Price Student
Papageno: Matthias Metternich
1st Lady: Courtney Snow
2nd Lady: Laura Webb
3rd lady: Mary Wuestenfeld

THE MAGIC FLUTE – ACT I TRIO

Pamina: Julie Bermel
Papageno: Matthias Metternich
Stage Director: John Hall

THE MAGIC FLUTE – ACT II “PAMINA SUICIDE”

1st Spirit: Kathryn Grumley
2nd Spirit: Lindsey Deeter
3rd Spirit: Rebecca Rapoport-Cole
Pamina: Ashley Slater
Stage Director: John Hall

THE MAGIC FLUTE –ACT II “PAPAGENA/PAPAGENO”

Papageno: Jonathan Nussman
Papagena: Shelley Cantrick
Stage Director: John Hall

LA CLEMENZA DI TITO – ACT I DUET

Vitellia: Lauren Groff
Sesto: Rebecca Rapoport-Cole
Stage Director: Henry Price

DON GIOVANNI: DUET – LA CI DAREM

Zerlina: Katherine Cole
Don Giovanni: Matthias Metternich
Stage Director: John Hall

Marriage by Lantern (Offenbach)

Fanchette: Elizabeth Scheicher
Catherine: Nicole Cooper
Stage Director: John Hall

DER ROSENKAVALIER – PRESENTATION OF THE ROSE SCENE

Sophie: Erika Lehnen-Sgroi
Octavian: Lauren Groff
Stage Director: John Hall

JESSONDA BY SPOHR

Jessonda: Erin Ewart
Amazilli: Mary Wuestenfeld
Stage Director: John Hall

LAKME – FLOWER DUET

Lakme: Erika Lehnen -Sgroi
Mallika: Lindsey Deeter
Stage Director: John Hall

SUSANNAH (FLOYD)

Sussannah: Elizabeth Scheicher
Blitch: Tim Campbell
Stage Director: Henry Price

SECRET GARDEN (SCENE)

Lilly: Lindsey Deeter (How can I know)
Lilly: Jennifer Cress (Come to my Garden)
Archie: Jonathan Nussman
Stage Director: John Hall

Songfest 2005 Young Artist's Music Theater Choices

Julie Courier Bermel

"Let Yourself Go" from *Follow The Fleet* (1936)
Words and Music by Irving Berlin

Shelley Cantrick

"I'll Know" from *Guys and Dolls* (1950)
Words and Music by Frank Loesser

Kylie Colan

"Where or When" from *Babes In Arms* (1937)
Words by Lorenz Hart, Music by Richard Rodgers

Katherine Cole

"Once Upon A Time In December" from *Anastasia*
Words by Lynn Ahrens, Music by Stephen Flaherty

Nicole Cooper

"Somebody Somewhere" from *The Most Happy Fella* (1956)
Words and Music by Frank Loesser

Jennifer Cress

"And This Is My Beloved" from *Kismet* (1953)
Words and Music by Robert Wright and George Forrest (based on Borodin)

Lindsay Deeter

"When Did I Fall In Love?" from *Fiorello* (1959)
Words by Sheldon Harnick, Music by Jerry Bock

Laurel Dimmick

"I Don't Care Much" from *Cabaret* (1963)
Words by Fred Ebb, Music by John Kander

Erin Ewart

"Little Girl Blue" from *Jumbo* (1935)
Words by Lorenz Hart, Music by Richard Rodgers

Lauren Groff

"Take Me To The World" from *Evening Primrose* (1966)
Words and Music by Stephen Sondheim

Kathryn Grumley

"Love Look Away" from *Flower Drum Song* (1958)
Words by Oscar Hammerstein II, Music by Richard Rodgers

Stephanie Hwang

"Don't Like Goodbyes" from *House of Flowers* (1954)
Words by Truman Capote and Harold Arlen, Music by Harold Arlen

continued

Songfest 2005 Young Artist's Music Theater Choices

Erika Lehnen-Sgroi
"Moonfall" from *The Secret of Edwin Drood*
Words and Music by Rupert Holmes

Qiana McNary
"Unusual Way" from *Nine* (1982)
Words and Music by Maury Yeston

Matthias Metternich
"Where Is The Life That Late I Led?" from *Kiss Me Kate*
Words and Music by Cole Porter

Whitney Norton
"This Is All Very New To Me" from *Plain and Fancy* (1955)
Words by Arnold B. Horwitt, Music by Albert Hague

Jonathan Nussman
"Sometimes A Day Goes By" from *Woman of the Year* (1981)
Words by Fred Ebb, Music by John Kander

Helen Park
"I Wish I Didn't Love You So" from *The Perils of Pauline* (1947)
Words and Music by Frank Loesser

Rebecca Rappoport
"Someone to Watch Over Me" from *Oh, Kay!* (1926)
Words by Ira Gershwin, Music by George Gershwin

Elizabeth Scheicher
"One More Kiss" from *Follies* (1971)
Words and Music by Stephen Sondheim

Ashley Slater
"Will He Like Me" from *She Loves Me* (1963)
Words by Sheldon Harnick, Music by Jerry Bock

Courtney Snow
"I Had Myself A True Love" from *St. Louis Woman* (1946)
Words by Johnny Mercer, Music by Harold Arlen

Katherine Trimble
"All Through The Night" from *Anything Goes* (1934)
Words and Music by Cole Porter

Laura Webb
"What Will It Be For Me?" from *Regina* (1954)
Words and Music by Marc Blitzstein

Mary Wuestenfeld
"Blame It On The Summer Night" from *Rags* (1986)
Words by Stephen Schwartz, Music by Charles Strouse

Biographies

MELANIE SMITH-EMELIO *(Young Artist)*

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

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

D'ANNA FORTUNATO *(Professional & Young Artist)*

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

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

JULIANA GONDEK *(Professional & Young Artist)*

Juliana Gondek has performed at the Metropolitan Opera; New York Philharmonic; Carnegie Hall; at the Salzburg, Edinburgh, and Mostly Mozart Festivals; as well as with most major American and European opera companies, including those of Seattle, Houston, Dallas, New York City, Netherlands, Zurich, Barcelona, Venice, and La Scala (Milan). Career highlights include collaborations with Leonard Bernstein, Aaron Copland, Herbert von Karajan, James Levine, Carlos Kleiber, Rudolf Serkin, and Lord Yehudi Menuhin. She has made a dozen major-label recordings, including four award-winning Handel operas on Harmonia Mundi, a "Live from the Met" DVD of "The Magic Flute", and the new American opera "Harvey Milk" with San Francisco Opera on Teldec. Ms. Gondek is hailed for her performance of new music, including world premieres and recordings of works by Leonard Bernstein, Hans Werner Henze, David Diamond, John Corigliano, Hugo Wiegand, Bright Sheng, Ricky Ian Gordon, Morten Lauridsen, Anthony Davis, Richard Hundley, Stewart Wallace, and Stephen Albert. Currently Professor and Head of Voice and Opera at UCLA, Ms. Gondek is also a master teacher at the Pacific Music Festival, Geneva Conservatory, Shanghai Opera Centre, and Hong Kong Academy for Performing Arts.

JOSHUA GRUNMANN *(Young Artist)*

Joshua Grunmann is on staff as a vocal accompanist at the University of Western Ontario in London, Ontario. He holds degrees in piano performance and French.

Josh was the recipient of the Queen Elizabeth Silver Jubilee Scholarship as well as the Ontario-Quebec Exchange Fellowship. As a vocal accompanist, coach and répétiteur he has had the privilege of working with some of the finest singers in Canada including Theodore Baerg, Irena Welhasch Baerg, Mary Lou Fallis, Nathalie Paulin, Jackalyn Short, Sean Watson and Laura Whalen. He was the répétiteur for Orchestra London's presentation of Donizetti's *L'Elisir d'amore* in 2001, at the Banff Centre in 2002 and 2003 for the Opera as Theatre Program and for the Banff Centre production of *Filumena* by John Estacio in 2003. This past summer he premiered *Songs of Wood and Water* by Vancouver composer Dorothy Chang with soprano Khori Dastoor at *Songfest* in Malibu, California. In addition he was on Faculty as a vocal accompanist and coach at *Songfest* Icy Creek in the Cascade Mountains outside of Seattle. He performed there with such artists as mezzo-soprano Gayle Shay, soprano Juliana Gondek and violinist Maria Newman.

Josh's upcoming performances in the 2004-2005 season include recitals at the Wolf Performance Hall in London, Ontario with the Madawaska String Quartet and soprano Monica Whicher with whom he will also appear in recital in New York City.

continued

KRISTOF VAN GRYSPERRE *(Young Artist)*

Kristof Van Gryspere, a native of Belgium, studied piano and conducting in Belgium and the Netherlands. In 1998, he pursued his studies at USC where he obtained two Master of Music degrees with highest honors, one in Keyboard Collaborative Arts and one in Orchestral Conducting. He is currently completing a Doctorate in Keyboard Collaborative Arts. Mr. Van Gryspere has developed his skills during many master classes and under the guidance of distinguished pianists and conductors, such as: Martin Katz, Graham Johnson, Aloys Kontarsky, Chantal Bohets, Kevin Fitz-Gerald, Alan Smith, Pavel Gililov, Mikael Eliassen, Ivan Fischer, Julius Rudell, John Barnett, Timothy Lindberg and Andreas Mitisek.

He has been honored with the prestigious Fulbright Grant, the AmCham Gold scholarship, fellowships from the Belgian Foundation of Vocation and the Foundation Spes, the Pi Kappa Lambda award, and the Gwendolyn Koldofsky fellowship. Mr. Van Gryspere's musical career is focused on both piano performance and conducting. He has given concerts throughout Europe, Russia and the USA. As a pianist he participated in two CD recordings with music of Michael Berkeley and Robert Herberigs. He also recorded for the Flemish Radio and Television and for the Radio Suisse Romande. For two years, Mr. Van Gryspere was the permanent conductor of the Belgian Royal Choir De Mandelgalm, which he conducted together with his own orchestra Arte Nobile in various performances, including Haydn's *The Creation*. In 1998, Mr. Van Gryspere started working as pianist, coach, chorus master, and assistant conductor for the USC Opera. Besides many opera scenes, he helped preparing full-staged productions of *Le Nozze di Figaro*, *Postcard from Morocco*, *Die Fledermaus*, *The Turn of the Screw*, *Così fan Tutte*, *Dialogues of the Carmelites*, *La Cenerentola*, *The Crucible*, *The Magic Flute*, and *Hansel and Gretel*. In 2002, he was offered the position of chorus master and associate conductor for Janáček's *Jenufa* at the Long Beach Opera. The following year, he returned as chorus master for Offenbach's *La Périchole* and as guest conductor for the new opera *Taker of the Total Chance* by Nicholas Chase (world premiere). In May 2003, Mr. Van Gryspere taught a class about vocal coaching for the California Conducting Workshop in Bakersfield. In the summer, he participated as a pianist-coach in the Tanglewood Music Center Vocal Program and was responsible for the preparation of Ligeti's *Grand Macabre*. During spring 2003 and 2004, he was named acting Music Director of the USC Thornton Opera, where he prepared and conducted *The Magic Flute*, *The Impresario*, *Gianni Schicchi* and *Così fan Tutte*. Last summer, he functioned as Music Director and conductor for SongFest's Young Artist opera program as part of the Icicle Creek Music Festival, where he also collaborated with soprano Ollie Watts Davis and mezzo Juliana Gondek. Since 2003, he works as vocal coach for the Bakersfield Symphony, where he prepared an all-Puccini concert among others. He is currently in charge of the preparation for *Fidelio*. This upcoming season, Mr. Van Gryspere will be the Music Director of The Baltimore Opera Studio and will conduct *L'Elisir d'Amore*.

GRAHAM JOHNSON *(Professional)*

Graham Johnson is one of the most distinguished vocal accompanists of our time. He studied at the Royal Academy of Music in London and with the late Geoffrey Parsons. In 1972 he was official accompanist at Peter Pears' master classes at The Maltings, Snape, and thereafter he worked regularly with the great tenor. In 1976 Mr. Johnson formed The Songmakers' Almanac to further the cause of neglected areas of piano-accompanied vocal music, and to place the staple repertoire in new and challenging contexts. This endeavor was much supported by the late Gerald Moore, whose guiding influence in Graham Johnson's career was of crucial importance.

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

Graham Johnson has accompanied such distinguished singers as Elly Ameling, Victoria de los Angeles, Arleen Auger, Brigitte Fassbaender, Matthias Goerne, Tom Krause, Ann Murray, Felicity Palmer, Anthony Rolfe Johnson, Marjana Lipvsek, Jessye Norman, Lucia Popp, Dame Margaret Price, Christine Schafer and Peter Schreier. He has accompanied Dame Felicity Lott since their student days at the Royal Academy of Music where they worked together with the late Flora Nielsen.

Graham Johnson records for the Sony, BMG, Forlane, Harmonia Mundi, Hyperion and EMI labels. His ten-year project to record the entire Schubert Lieder for Hyperion continues to attract critical acclaim, including the Gramophone solo vocal award in both 1989 (for his disc with Dame Janet Baker) and in 1996 (for *Die schone Mullerin* with Ian Bostridge). He has now embarked on a new project for Hyperion, to record the entire Lieder of Schumann – the first disc in this series, with Christine Schafer, won the 1997 Gramophone solo vocal award. He has just completed, with Richard Stokes, *A French Song Companion*, published by Oxford University Press. He was made an OBE in the 1994 Queen's Birthday Honours list.

continued

MARTIN KATZ (*Professional & Young Artist*)

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

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

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

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

JUDITH KELLOCK (*Professional & Young Artist*)

Soprano Judith Kellock has been described in the press as “a singer of rare intelligence and vocal splendor, with a voice of indescribable beauty.” A primary influence in her musical life was the late Jan DeGaetani, with whom she studied for many years. Other teachers have included Grace Hunter, Hazel O’Donnell, Phyllis Curtin at Tanglewood, and Wilma Thompson at Boston University. Ms. Kellock has been featured with the St. Louis Symphony, the Minnesota Orchestra, the Brooklyn Philharmonic, the Los Angeles Philharmonic Green Umbrella Series, the Honolulu Symphony, the Pro Arte Chamber Orchestra, the Greek Radio Orchestra, the Cayuga Chamber Orchestra, the West Virginia Symphony and orchestras throughout New England. At the Aspen Festival she has been featured with the Symphony Orchestra as well as in chamber music and oratorio. Other festival performances include Monadnock, Arcady and the Music Festival of the Hamptons. Highly acclaimed for her song recitals and chamber music performances, she is also sought after by composers for her interpretation of contemporary music. She is a founding member of the new music group “Ensemble X,” whose music director is composer Steven Stucky. Ms. Kellock’s recent residency in Prague included recitals of German Lieder and American art song with pianist Phillip Moll, as well as master classes and lectures at the Prague Conservatory. As a recipient of a National Endowment of the Arts recitalist fellowship, she toured the west coast with a variety of programs. Ms. Kellock has sung major operatic roles in Italy and Greece, toured with the Opera Company of Boston and performed with the Mark Morris Dance Company at the Theatre de la Monnaie in Brussels. Most recently, she created the role of The Woman in Poulenc’s *La Voix Humaine* to critical acclaim. She has recorded for the Koch International, turnabout, Sine Qua Non and Gasparo labels. Ms. Kellock makes her home in Ithaca, NY, where she serves on the performing faculty of Cornell University.

VIVIAN I-MIAO LIU (*Young Artist*)

The Taiwanese Pianist Vivian I-Miao Liu has worked with Aspen Opera, Lyric Opera of Chicago, Opera Idaho, Opera Nova, Sun Valley Opera, Tamarind Opera, USC Opera, Bakersfield Symphony, Classical Singers Association, Merrywood Singers, National Association of Teachers of Singing, Wagner Society of Southern California, Calico Winds and Pasadena Showcase House of Design for the Arts. She has performed in Taiwan, Russia, Austria and the U.S., as well as appearing on television and radio. In 1998 she toured in Taiwan as a Young Artist winner of the National Taiwan Symphony Orchestra and in 2002 she gave her New York debut at the Carnegie Hall’s Weill Recital Hall as a Chamber Music award recipient of the Artists International. Her language trainings include German, French, Italian, Spanish and Russian. She obtained a master of music in Piano from the Manhattan School of Music and a master’s in Keyboard Collaborative Arts from the University of Southern California, where she is currently pursuing her doctoral studies. This summer she will perform a concert with four Los Angeles Opera residence singers in Sun Valley, Idaho, and attend the Tyrolean Opera Program in Austria.

continued

TWYLA MEYER *(Young Artist)*

Twyla Meyer holds a B.F.A. degree in Piano performance from the University of Minnesota and an M.M. in Accompanying (with honors) from the University of Southern California. Ms. Meyer has been an accompanist/vocal coach at California State University-Los Angeles since 1980 and has held similar positions at Pasadena City College and Occidental College. A specialist in 20th century chamber music, she is a founding member of the Matrix Chamber Ensemble performing numerous concerts on the West Coast and in New York. Ms. Meyer has been on the faculty of the Idyllwild School of Music and was a featured performer with the Southern California Brahms Festival for a number of years. She has been on the staff of the Los Angeles Children's Chorus for 9 years which has taken her on several international and national tours including the British Isles and Brazil. She continues to play for various choirs at All Saints Episcopal Church in Pasadena on an as-needed basis and has recorded for Artel Records with Metropolitan Opera heldentenor, Gary Lakes with whom she appeared on the *Tonight Show*.

HENRY PRICE *(Young Artist)*

Tenor Henry Price is Professor of Voice and Opera at Pepperdine University in Malibu, California. Under his direction, the Flora L. Thorton Opera program has grown from a small opera workshop to a major operatic resource for Malibu and the Conejo and San Fernando valleys.

Before arriving at Pepperdine in the fall of 1993, Henry Price had been hailed by major critics as one of America's finest singing actors. He made his New York City Opera debut as Alfredo in Verdi's *La Traviata* in 1975 and has appeared in over 50 leading roles with major opera companies throughout North America and abroad including the Miami Opera, Opera Company of Philadelphia, Milwaukee Florentine Opera, Opera Memphis, Fort Worth Opera, Cincinnati Opera, Wolf Trap Opera, Opera Puerto Rico and Winnepeg Opera. His repertoire includes such roles as the Duke in *Rigoletto*, Tamino in *The Magic Flute*, Faust in Gounod's *Faust*, Hoffmann in *Tales of Hoffmann* and Prince Yusupov in the world premiere of Jay Reise's *Rasputin* at the New York City Opera. Henry Price made his Metropolitan Opera debut in 1973 in the Metropolitan Opera at the Forum production of Virgil Thomson's *Four Saints in Three Acts* under the direction of Alvin Ailey.

He has performed as a major soloist with America's leading symphony orchestras, including Handel's *Messiah* with the New York Philharmonic under Zubin Mehta and Haydn's *Creation* with the Detroit Symphony under Sir Neville Marriner. Mr. Price's "Live from Lincoln Center" performances opposite the legendary Beverly Sills (in *Manon*, *The Barber of Seville* and *La Traviata*) have been released on video and DVD. His Angel recording of Lehar's *The Merry Widow*, on which he sang the role of Camille, won a Grammy Award as "Best Opera Recording." From 1982 to 1988, he was resident leading tenor in the state opera houses in Mainz, Germany, and Linz, Austria.



2005 Participants

THE SINGERS

STEPHANIE MCCLURE ADRIAN, soprano, excels as a performer, teacher and academic. Adrian has performed with the Columbus Symphony, Tulsa Philharmonic, Opera North, Light Opera of Oklahoma, ProMusica Chamber Orchestra of Columbus, the Brevard Summer Festival and the Colorado Summer Lyric Festival. Recent performances include Mozart's *Requiem*, Bernstein's *Mass*, Rorem's *Evidence of Things Not Seen* and Vaughan Williams' *Dona Nobis Pacem*. Dr. Adrian has taught at The Ohio State University, Kenyon College and Otterbein College. In 2003 she was selected by the National Association of Teachers of Singing (NATS) to participate in its prestigious summer internship program.

EMILY ALBRINK, soprano, is in her first year of graduate studies at Manhattan School of Music, studying with Cynthia Hoffmann. She has appeared twice with the Ann Arbor Symphony, as a featured soloist in their Best of Broadway concert and also in *Candide*, starring Frederica von Stade and conducted by Martin Katz. Last February Emily worked and performed with composer Ricky Ian Gordon in a concert featuring his songs. Emily received her BFA in Musical Theatre from the University of Michigan.

REBEKAH ALEXANDER, soprano, is a graduate of Boston University (MM, Voice Performance). A strong advocate of contemporary music, she has performed works by Crumb and Kurtag as well as the premieres of several new compositions with the Time's Arrow Ensemble, the Studio for New Music Ensemble, and Wheaton College Choir. During the summer of 2003, she appeared at the Masterworks Festival as the Second Lady in *Die Zauberflöte*. She received her Bachelor's degree in Voice Performance from Wheaton College where she performed *La Ciesca* in Gianni Schicchi and also appeared in *Fables* by Ned Rorem and *Trial by Jury*.

Montreal-born baritone **NEIL ARONOFF** is a graduate of McGill University with a M.Mus. in Voice. He currently resides in Toronto, performing regularly in opera and concert projects throughout the city. Recent performances include Bhaer in Adamo's *Little Women*, Tchélio in Prokofiev's *The Love for Three Oranges*, Leporello in *Don Giovanni*, and First Sailor for the premiere and recording of a new opera, *The Shadowy Waters*, by John Plant.

NA YOON BAEK, soprano, a native of Seoul, Korea, is currently pursuing her master of music degree at Manhattan School of Music, studying with Ashley Putnam. At school she has sung Dejanira from Handel's *Hercules* (2004) and Harry from Britten's *Albert Herring* (2005) in Kenneth Merrill's Seminar. She holds a bachelor's degree in vocal performance from Seoul National University.

SARAH JOANNE DAVIS hails from Texas, where she attended Trinity University in San Antonio (BM). She now attends Peabody Conservatory, in her first year of the masters program, where she appeared as the lead in Massenet's *Cendrillon* last fall. Davis has performed and studied at the Chautauqua Institution, as well as spent three summers singing in Italy. She made her recital debut at the Kennedy Center Terrace Theater this May representing Peabody in the Conservatory Project series.

MARISA DE SILVA, mezzo-soprano, was born in Ann Arbor, Michigan in 1982. She moved to Japan at age 4 and spent 13 years in Japan. Before returning to the United States she performed extensively in Japan through musical productions of Oliver, *Westside Story*, and played the role of Kim in *Miss Saigon*. Upon entering Illinois State University, she has studied the roles of Susanna, Cherubino (*Le Nozze di Figaro*), and Orlofsky (*Die Fledermaus*), and Amahl (*Amahl and the Night Visitors*). Her interest lies greatly on the art song repertoire and she hopes to expand her knowledge in opera as well as oratorio and art songs as she progresses in her studies.

NOELL DORSEY is currently studying with Jayne West as a masters candidate at the Longy School of Music. Recent roles include: Madame Herz, from Mozart's *Der Schauspieldirektor*, Sister Angelica, *Three Hermits* by Stephen Paulus, (East Coast premiere), Njade, *Ariadne auf Naxos*, by Richard Strauss and *Le Suor Zelatrice*, *Suor Angelica*, by Giacomo Puccini. She recently did a recital of American music including, Ives, Copland, Carter, and Harbison. Noell also sings in an experimental music duo called Beautiful Weekend that plays around Boston.

RACHEL GAHAN received her master's degree from Columbia University and her bachelor's degree from Princeton University where she conducted the Tigerlilies, Princeton's oldest all-female a cappella group, on tours across the United States and on the album, Archmusik. She has performed such roles as Musetta, Pamina and Mary Warren with the Bronx Opera Company, New Jersey Association of Verismo Opera, New York Opera Forum, New York Opera Productions, Henry Street Opera, and Liederkranz Opera. She spent the past four years as the Assistant Director of The Children's Aid Society Chorus, a city-wide community chorus program for children ages 5-18, in New York City. Currently, she is pursuing her master's degree in vocal performance at Boston University.

Swedish mezzo-soprano **CECILIA GÄRDE** won three special prizes in the Rimsky-Korsakov 2nd International Competition in St. Petersburg, Russia, in 1996, and has performed as a soloist in some of the most prestigious concert halls in her native Stockholm: the City Blue Hall (with the Bergslagen's Symphony Orchestra), the Academy of Music and the Berwald Hall, as well as in Russia: at the Glinka Hall and the Rimsky-Korsakov Apartment Museum, both in collaboration with pianist Larissa Gergieva. Ms. Gärde commenced her Bachelor studies at the Rimsky-Korsakov State Conservatory in St. Petersburg, Russia, and completed her Bachelor's Degree with Honors, Master's Degree, and Graduate Diploma at the New England Conservatory of Music in Boston, studying for Edward Zambara and Delores Ziegler. Operatic roles include Cherubino, Siebel, Zerlina, Rusalka, and Carmen.

DEVON GUTHRIE, soprano, is a sophomore at Manhattan School of Music studying with Marlena Malas. This year she performed as soloist with orchestra in Vivaldi's *Gloria* and Mahler's *4th Symphony*. Devon has received the 2005 ARTS Gold Award in voice, first place 2004 Los Angeles Music Center Spotlight Award, and is a Davidson Fellow Laureate for her project "An American Quartet: Poet, composer, singer, and pianist." Devon is grateful to Songfest, Elisabeth Howard, and Wayne Hinton for teaching her the art of song.

BLAKE HOWE graduated from Vassar College in May, with a B.A. in Music and German, and a minor in Medieval and Renaissance Studies. Next year, he begins a Ph.D. program in historical musicology at the CUNY Graduate Center in New York City. Following *Songfest*, he will travel to Austria to sing in the Lieder master course at the Franz-Schubert-Institut in Baden-bei-Wien.

2005 Participants

MI YEOUN JUNG, mezzo-soprano, originally from South Korea, is currently pursuing a Doctorate of music in Vocal Performance at Catholic University of America. She has appeared as Mrs. Splinters in Aaron Copland's *Tender Land* at CUA. Ms. Jung acquired a Bachelor and Master degrees at Han Yang University in Seoul, Korea, where she performed in numerous concerts and the main role (Shin Kyung) in Contemporary Opera Magic Telepathy, as well as many roles for Opera Workshop. She currently studies voice with Sharon Christman.

SOPRANO KARA KANE is a Chicago native who has performed the Countess (*Le Nozze di Figaro*) at Italy's Opera Festival di Roma, Donna Anna (*Don Giovanni*) with Houston's Opera in the Heights, and various roles at Rice University's Shepherd School of Music where she earned her master of music and bachelor of arts degrees in vocal performance. A regional finalist and semifinalist in the National Association of Teachers of Singing Competition, Kara has also attended the Aspen Music Festival and School and the Austrian American Mozart Academy as a young artist. She currently teaches voice lessons at the University of Notre Dame and serves as artistic coordinator for the Illinois Hunger Coalition's annual spring benefit concert "Operafest".

EUN SUN KUK, coloratura soprano, a native of Seoul, Korea, received her Bachelor music degree on Seoul National University and is currently a candidate for her master of music degree at Manhattan School of Music where she studies with Edith Bers. She was the First winner of the Schubert Lied Competition in Seoul, Korea. At the school she has sung Sophie from Opera *Werther* and storyteller lady in *Hare today, gone tomorrow*, in the 2005 Outreach program. She was chosen to participate in the vocal arts institute in Chianti, Italy, headed by Daniel Ferro from 2000-2002. She is scheduled to participate in BASOTI in San Francisco for doing Olympia from Opera *Les contes d'Hoffman* and Constance from Opera *Dialogue of the Carmelites* this summer.

LAUREN LEE has sung the roles of Musetta *La Boheme*, Pousette *Manon*, the Sandman *Hansel und Gretel*, as well as scenes from *Le nozze di Figaro*, *the Ballad of Baby Doe*, *Don Giovanni*, and *Die Fledermaus* among others. She received her degree from the University of Southern California where she was a double major in Vocal Performance and Film Production. She studies with Juliana Gondek, and currently resides in Santa Monica where she combines her love of singing with her passion for yoga, tai chi and other healing arts. In addition to *Songfest*, she will be performing with OperaWorks at Cal State Northridge later this summer.

YUN-JEONG LIM, soprano, native of Seoul Korea, recently is a second-year master's degree candidate at Manhattan School of Music, where she studied with Mark Oswald. Last summer, she sang Norina in *Don Pasquale*, Zerlina in *Don Giovanni*, Susanna in *Le nozze di Figaro* and Despina in *Così fan tutte*.

MATTHEW MARKHAM was born in Canton, Ohio but spent his formative years in Statesville, North Carolina. While a voice major at Florida State University, he began to take an active interest in song repertoire and won several competitions. His love for singing took him to Westminster Choir College where he earned his Master of Music degree in voice performance. Later this summer, Mr. Markham will participate in the series of master classes at the Franz-Schubert-Institut, the world's premier Lied academy, in Baden bei Wien, Austria.

American Tenor, **SCOTT MELLO** has appeared in concert, recital and opera with the Akron Symphony Orchestra, Apollo's Fire (the Cleveland Baroque Orchestra), Oberlin Chamber and Baroque Orchestras, Cleveland's Trinity Chamber Orchestra, and the Aspen Music Festival. Operatic appearances include roles in Stravinsky's *The Rake's Progress* (Tom Rakewell), Purcell's *Acis and Galatea* (Acis), Rameau's *Hippolyte et Aricie* (Hippolyte), and Barber's *Hand of Bridge* (Bill). Mr. Mello holds a bachelor's degree from Oberlin Conservatory and is currently a student of Mark Oswald in New York City.

LAURAL MILLER-KLEIN has performed operatic and concert repertoire throughout the Southwest and Pacific Northwest United States. A 2002 Northwest Regional Finalist in the Metropolitan Opera National Council Auditions, Ms. Miller-Klein has served as a soloist with the Walla Walla, Washington-Idaho, and Mid-Columbia Symphonies. She has sung the role of Rosalinda in *Die Fledermaus*, and, in 2003, sang the title role in Carlisle Floyd's opera *Susannah* at the Amalfi Coast Music Festival in Vietri Sul Mare, Italy. She is currently a member of the voice faculty at Whitman College and is a regular recitalist in their Friday's at Four concert series.

ANN MOSS, soprano, has earned music degrees from the San Francisco Conservatory of Music, Longy School of Music, and Hampshire College. An enthusiast of contemporary song, she has collaborated with many Boston and Bay Area composers on the creation and performance of new works of music. She recently won first prize in two divisions of the California NATS Singing Festival, and was a finalist in the SFCM Vocal Concerto Competition; in October 2004, she won first prize in several divisions at the SFCM American Art Song Competition, and was invited to premiere a winning composition at the San Francisco Song Festival at Meyer Hall. She currently studies with Wendy Hillhouse and coaches with Steven Bailey.

MARILYN NIMS, mezzo soprano, is Professor of Voice at Ohio Wesleyan University. She has special affection for the song recital, and her programs present a diverse repertoire, often highlighting the music of Spain and Latin America. Another interest is zarzuela (Spanish operetta), and she has made singing translations of *Agua, azucarillos y aguardiente* and *Bohemios*, both of which have been produced by the Ohio Wesleyan Opera Theatre. Originally from Massachusetts, Marilyn holds performance degrees from Boston University and Ohio State University, and in 1998 she completed a B.A. in Spanish from Ohio Wesleyan.

Mezzo-soprano **TAMORA PELLIKKA** was immersed in music at a very early age as both her parents worked at the Royal Opera House in Covent Garden. She began singing at the age of six and performed with numerous choirs in Europe before moving to the United States at age 15 to attend Interlochen Arts Academy where she majored in voice. She graduated from the San Francisco Conservatory of Music with a B.M. in Opera/Vocal Performance. Opera roles performed in Italy, England and the United States, include Orfeo in *Orfeo ed Euridice*, Belinda in *Dido and Aeneas*, and Mercedes in *Carmen*. Ms. Pellikka is also a fairly accomplished banjo player.

HALLIE SILVERSTON, soprano, recently completed her Bachelor of Music degree at the University of Oregon, where she was a student of Milagro Vargas. Hallie recently performed the soprano solos in the Bach *Magnificat* and Mozart's *Mass in C Minor* with conductor Helmuth Rilling. Other performance credits include Papagena in *The Magic Flute*, Anne Egerman in *A Little Night Music*, Belinda in *Dido and Aeneas*, and Lauretta in *Gianni Schicchi*. Hallie will begin her graduate studies in the fall at the Eastman School of Music.

2005 Participants

DERRICK SMITH, baritone, has sung in theaters around the world with roles in *Carmen*, *Porgy & Bess*, *Don Giovanni*, and the original opera *Harriet Tubman*. Mr. Smith has repeated the role of Joe in *Showboat* in both Sacramento and Chicago. Mr. Smith is a frequent oratorio and concert soloist, and has performed with sopranos Renee Fleming and Jessye Norman. Derrick Smith teaches at Eastman School of Music and lives with his family in Rochester, N.Y.

EMILY STERNFELD-DUNN received her B.A. from California State University Hayward, in music and is currently pursuing a master's degree in piano and vocal performance at Washington State University. Her piano teachers include Ellen Wasserman, Susan Chan, and Daniel Immel. Her current voice teacher is Sheila Converse.

JULIE SNYDER recently completed a MM degree in voice performance at Temple University. She plans to continue her studies at Temple in the DMA program this fall. Julie was last seen onstage as Sally in *Die Fledermaus* for Temple University Opera Theater, where she also created the role of Dove in the world premiere of *Violet Fire*. She is currently collaborating with a doctoral fellow in composition to create new works for voice. Julie sang with the Opera Theater and Music Festival of Lucca in 2002 and has also appeared as a featured artist with the Westmoreland Symphony.

KELSIE VILLAHERMOSA is a senior at Pepperdine University from Gig Harbor, Washington. Just this last year, she was chosen as a finalist in the National Opera Associations convention in New York, after which she played the role of Fiordiligi in Pepperdine's production of *The Magic Flute*. Just recently, she was a winner in a vocal competition held by the Pasadena Fine Arts Club.

ELENDER WALL, soprano, has been a frequent recitalist in music series' throughout California, in addition to her operatic pursuits. A champion of new music, Elender gained international attention with her recent CD, "The Poetry of Donald Rumsfeld and Other Fresh American Art Songs," a collaboration with composer and pianist Bryant Kong. A graduate of the San Francisco Conservatory of Music, she is pursuing her Master of Music degree at California State University, Los Angeles, where she studies with Steven Kronauer. More information can be found at www.ElenderWall.com.

YULIYA ZINOVIEVA had her first benefit solo recital, held in the Christopher Cohen Center, and organized by the San Luis Obispo Symphony. She was accompanied in this recital by Timerzhan Yerzhanov, 1st Place winner and Gold Medalist for the XI Schumann International Piano competition; here they introduced 1,130 middle school children to Russian Classical and Romantic music. Recently, Yuliya performed at REDCAT Theater at the Walt Disney Performing Arts complex in downtown Los Angeles, in a benefit concert for Tibetan monks. Also, Yuliya's version of Cage's Aria was recently heard over the KPFM 90.7

THE PIANISTS

ANNY CHENG, piano, received her Master of Music in Piano Accompanying and Coaching at Westminster Choir College in 2002 and Graduate Performance Diploma in Collaborative Piano at Longy School of Music in 2004. Ms. Cheng is currently enrolled Doctor of Music Arts in Collaborative Piano at Boston University. She has studied with J.J. Penna, Dalton Baldwin, Brian Moll and Shiela Kibbe.

CHERYL CELLON is a D.M. candidate in Piano Performance with an emphasis in Chamber Music and Accompanying at Florida State University where she is active as a vocal coach and accompanist. She has a wide variety of experience from opera and chamber music to vocal music literature. She has performed as soloist and accompanist in the U.S and France.

ANDREW FLESER has performed as a soloist and accompanist throughout the United States and Europe, most recently working on the piano faculty of Grand Valley State University (Allendale, MI) as a pianist and vocal coach. Mr. Fleser received his Bachelor of Music in Piano Performance at Aquinas College in Grand Rapids, Michigan. He is currently a student of J.J. Penna and Dalton Baldwin at Westminster Choir College of Rider University in Princeton, New Jersey. Recent performances by Mr. Fleser have been heard this spring on Interlochen Public Radio in Interlochen, Michigan.

JOSHUA GRUNMANN is a vocal accompanist at the University of Western Ontario in London, Canada. As a vocal accompanist, coach and repetiteur he has had the privilege of working with some of the finest singers in Canada including Theodore Baerg, Irena Welhasch Baerg, Mary Lou Fallis, Nathalie Paulin, Jackalyn Short, Sean Watson, Laura Whalen and Vilma Vitols. He has worked as an opera repetiteur at the Banff Centre and for Orchestra London. Recent performances include a recital with soprano Monica Whicher in New York City and with the Madawaska String Quartet. This summer Joshua will be working for a second time as a vocal coach for *Songfest's Young Artist* program.

HISAKO HIRATSUKA moved to the US in 1989. She is an active chamber music player and accompanist in the Boston area. She currently teaches piano at Tufts University. She graduated from Tokyo University of Arts and Music.

Pianist **EUNAE KO** currently is a Doctoral candidate in Collaborative Piano at the University of Maryland in College Park (UMCP), accompanist for the Washington Soloist Ensemble and pianist for Maryland Opera Studio. Upon receiving her Master's Degree in Piano Performance at UMCP, she spent 5 years in Korea performing in various chamber, voice and choral concerts, and held positions as Adjunct Faculty at Seoul National University and accompanist at KukMin Daily News Ensemble. Recently at UMCP, she received the McCoy Award for Collaborative Pianist in Ulrich Competition, and accompanied Mozart's opera *Impresario* at the "Happy Birthday Mozart" Concert.

ALLEN W. MENTON (b. 1964) grew up in southern California. He began his undergraduate music career as a pianist, until a wrist injury prevented him from continuing. Instead, he completed a Bachelor's degree in English at Stanford University and went on to pursue a Masters and Doctorate in Comparative Literature at Cornell University. He taught English, foreign languages, and literature at several schools, including West Point and Charles University in Prague before returning to southern California to renew his studies in music. He received a second Bachelor's degree in music composition from the California State University, Long Beach and a Masters degree in composition from USC. He is currently pursuing his doctoral studies in composition at UCLA.

2005 Participants

MANUEL LAUFER was born in Caracas, Venezuela, where he received his early musical training. He completed undergraduate degrees in Music History and Piano Performance at McGill University in Montreal, Canada, and is currently pursuing a Master of Fine Arts in Piano Performance at University of California, Irvine. His teachers include Kyoko Hashimoto, Jean-Pascal Hamelin, Gabriela Montero, and Nina Scolnik.

MELISSA LOEHNIG recently graduated with honors from Whitman College in Walla Walla, Washington with a BA in Piano Performance. Recent honors include winning Whitman College's Concerto/Aria Competition on piano, and accompanying in Lucca, Italy at the University of Cincinnati's Opera, Theatre, and Music Festival of Lucca. She has accompanied numerous recitals and was also Musical Director of Whitman Music Department's production of Benjamin Britten's *The Little Sweep* and Assistant Musical Director of Whitman College's productions of Gilbert and Sullivan's *The Mikado* and Leonard Bernstein's *Candide*.

YOKO MIZUNO recently graduated in Collaborative Keyboard from the California Institute of the Arts where her principal teacher was Vicki Ray. This past April she was featured in the Synaesthesia Festival at REDCAT. Yoko concertizes widely in the Los Angeles area.

ELISABETH SCHOLTZ is collaborative artist based in Edmonton, Alberta, Canada. She received her formal education at the University of Alberta and the Franz Schubert Konservatorium, Vienna where she received an Artist's Diploma with highest distinction.

Pianist **KIRK SEVERTSON** is the vocal coach at the Crane School of Music in Potsdam, NY, where he coaches singers and pianists, works with the opera productions, and teaches classes in art song and accompanying. He holds a D.M.A and M.M. in piano performance from the University of Cincinnati, College-Conservatory of Music, and a B.A. from Luther College. He has coach/accompanied for Opera North, the Opera Theater of Lucca, Italy, the Cincinnati Opera outreach program, the Rising Star Singers festival, and Dorian Opera Theater, and held a fellowship at the Aspen Music Festival in vocal chamber music.

MATTHEW THOMPSON is a graduate student at the University of Michigan at Ann Arbor where he studies collaborative piano with Martin Katz and Katherine Collier. He studies voice with Melody Racine. In 2004, Matthew was the first person to graduate from the University of North Carolina at Chapel Hill studying collaborative piano; he graduated with highest honors and highest distinction.

THE YOUNG ARTISTS

JULIE BERMELE has been singing professionally and acting since she was eight years old, performing in over thirty five musicals over the last fourteen years. Due to the insistence of her vocal instructor, Elisabeth Howard, Julie has spent the last eight months focusing her talents on Opera primarily. She is currently pursuing a BFA in Theater and Opera from CSUN.

SHELLEY CANTRICK is filled with excitement to be a part of Songfest 2005. An incoming senior, Shelley is studying private voice with Edie Delegates in Seattle. She has recently performed in *Kiss Me Kate* as Louis Lane and *A Chorus Line* as Bebe Benzenheimer. Shelley looks forward to pursuing vocal performance and going wherever her passion for singing takes her.

KYLIE COLAN, soprano, presently lives in New York City where she has recently appeared as First Lady in *Die Zauberflöte* Finale and as an Echo in *Hansel and Gretel* with One World Symphony, as well as premiering scenes from a new opera by Webster Young, *As You Like It*, as Celia. Last summer Kylie was a member of the Amadeus Opnensemble in Salzburg, Austria where she played Valencienne in *Die Lusitge Witwe*. After graduating from New England Conservatory of Music in Boston, MA with a B.A., Miss Colan studied independently with coaches and language teachers while living in Rome, Italy for a year.

KATHERINE COLE is a returning sophomore at Northwestern University, where she is studying voice performance. She is a voice student of Elizabeth Fischer, and recently sang the role of Miss Pinkerton in the opening scene to *Old Maid and The Thief* by Menotti and the "Flower Duet" from Delibes' *Lakme* in the Northwestern Freshman Musicales. Katherine has also performed in the Idyllwild Arts Festival Choir and Tanglewood Young Artists vocal program. This year, she was a 2005 Bel Canto Foundation Semi-Finalist, as well as a semi-finalist in the Chicago-area NATS competition.

NICOLE COOPER is currently a Vocal Performance major at San Jose State University, studying under Professor Erie Mills. There she has performed in opera scenes from Princess Ida, *The Turn of The Screw*, and *Hansel and Gretel*. Before college Nicole also performed in the Festival Fringe in Edinburgh, Scotland as Mama Eurilie in *Once On This Island*.

LINDSAY DEETER will be entering her senior year as a voice major at Cincinnati's College Conservatory of Music. Throughout her college career she has been apart of the ensemble of Dido and Aeneas and Ariodante. After her sophomore year she spent the summer in Italy singing four small roles in Casanova's Homecoming, as a part of the Opera Theater and Music Festival of Lucca. This past year she had the opportunity to play "Belinda" in Purcell's Dido and Aeneas. She is very excited and honored to be apart of Songfest 2005.

LAUREL DIMMICK, 17, has won first place in several classical voice competitions, including the 2003 Los Angeles Music Center Spotlight Awards, the 2004 Intimate Opera Company Youth Vocal Competition, and most recently, the 2005 MTAC (Music Teachers' Association of California) VOCE State Competition. In summer 2003 she attended the Aspen Music Festival and School, to which she received a full scholarship, and performed with the Aspen Opera Theater Center. Laurel has performed principal roles in several Opera Pacific youth productions, and will do so again in the July 2005 premiere of a new opera, *Das Puppel*. After high school, her goals are to attend a conservatory, then pursue a career as an opera singer.

2005 Participants

LAUREN GROFF is a 4th year Music major at Cal Poly San Luis Obispo but calls Huntington Beach her home. She has been the lead in two school operas, Hadyn's *The Apothecary* and Mozart's *The Impresario*, as well as being in the chorus for *Così fan tutte* and *Red Cloud* at Pacific Repertory Opera. Lauren plans on attending graduate school in New York or Boston for Vocal Performance.

KATHRYN GRUMLEY is a senior Opera Performance major at California State University Long Beach. Along with performing at school she has also studied and performed in Spain, and has toured China and Europe with the choirs at CSULB. Kathryn is a student of Elisabeth Pehlivanian, and has studied with Arpene Pehlivanian.

STEPHANIE HWANG has been studying voice for six years. She is currently training her voice under the guidance of Canadian Soprano Mary Lou Fallis. Miss. Hwang is attaining her Honors Bachelor of Music Degree at the University of Western Ontario in Canada.

ERIKA LEHNEN-SGROI studies under the vocal direction of Thomas Baresel at the College Conservatory of Music where she attends on full scholarship. She recently sang the role of Miles in the Cincinnati College Conservatory of Music production of Benjamin Britten's *Turn of the Screw*. Delighted to participate in *Songfest* this summer, Erika has attended the Aspen Music Festival and School Vocal Performance Studies Program, Opera, Theatre, and Music Festival of Lucca, Italy, and The Boston University Tanglewood Institute Young Artist Vocal Program, in past summers. This fall, Erika returns to Cincinnati where she will complete her final year of undergraduate studies.

19-year-old German Bass-Baritone, **MATTHIAS METTERNICH**, is finishing his first year at UCLA. Performances include: Father in *A mother's love*, and participation in the world premiers of *Lakme: Redux* and *Lorca, Child of the Moon*. Matthias Metternich studies under Juliana Gondek and Michael Dean and has enjoyed instruction from Vladimir Chernov.

QIANA MCNARY is a student at Ohio Wesleyan University. She is an active member in the university's Opera Theater as well as Gospel Lyres gospel choir. She is a recent inductee into the professional music fraternity Mu Phi Epsilon. She plans to pursue a graduate degree in voice and sing all over the world.

WHITNEY NORTON, a 17 year-old "Alabama girl" has studied an array of music courses along with rigorous classical training for four years. She has had a great deal of performance experience, most recently starring in the world premiere of the opera *Sky Sash, So Blue*, composed by Phillip Ratliff. Overall, Whitney enjoys singing, getting along with everyone and simply having fun. Life is just too short not to live it to the fullest.

JONATHAN NUSSMAN comes all the way from Charlotte, North Carolina. He is a senior vocal performance major at the University of North Carolina at Chapel Hill, studying with Timothy Sparks. His favorite composers include Barber and Schoenberg, and his favorite people are unquestionably his family, his friends, and his dog, Lily. He is honored and excited to be attending *Songfest* this summer!

REBECCA RAPOPORT-COLE is entering her third year at the University of Western Ontario and is studying under Mary Lou Fallis. Last summer, she performed the role of Sesto in *Julius Caesar* for Summer Opera Lyric Theater in Toronto, Canada. She also attended Opera Nuova in Edmonton, Alberta, Canada, in May, 2005.

ELIZABETH SCHLEICHER is from Columbus, Ohio and is a Vocal Performance Major at Otterbein College in Westerville, OH. She was most recently seen in Otterbein's productions *Die Fledermaus* (Sally) and *Three Penny Opera* (Lucy). She had also performed with Opera Columbus in *The Student Prince* and *La Bohème*. This past winter she was a soprano soloist in Handel's *Messiah* also at Otterbein. She is a student of Helen Allen.

ASHLEY SLATER will be completing a B.M. in vocal performance this coming year at the Crane School of Music in Potsdam, New York. Ms. Slater recently toured western New York with the Crane Symphony Orchestra and has appeared in several scenes programs and in leading roles with the Crane Opera Ensemble.

COURTNEY SNOW, soprano, from Springboro, Ohio recently graduated from Kenyon College with a Bachelor of Arts in Music, and will continue her vocal studies at the Eastman School of Music beginning this fall. She hopes to enter into an opera career after completing her degree at Eastman. Over the years, Snow has studied voice with Christine Mortine, Peggy Kohler, Dr. Benjamin Locke, and Ruth Golden. In addition to singing, Snow has been dancing since the age of 9 and has been active in the theatre, both on and off the stage.

KATIE TRIMBLE is an incoming senior at John Burroughs High School where she has been a member of their top Chamber and show choir. She has taken classical voice lessons for over five years and also been a member of the So Cal Regional Honor choir and California All State Honor Choir. One of the most exciting singing opportunities she had was singing the National Anthem at Dodger's Stadium, but this year's best achievement for her was being accepted into *Songfest*!

A native of Longview, Texas, **LAURA ELYSEE WEBB**, soprano, is a senior vocal performance major at the University of North Texas. Her stage credits include the roles of Prima Conversa in Puccini's *Suor Angelica*, Dorothee in Massenet's *Cendrillon* and a future engagement as Marcellina in Mozart's *Le Nozze di Figaro* with the UNT Opera Theatre. With Opera Longview, Laura has played the role of Suor Dolcina in Puccini's *Suor Angelica* and has been a chorus member in several productions. A member of the UNT ACappella choir, Laura currently studies voice with David Hall Sundquist and coaches with Dr. Elvia Puccinelli.

MARY WUESTENFELD has just completed her fourth year at the University of Illinois in Urbana/Champaign and is double majoring in choral music education and vocal performance. She is active in the opera productions at school Monteverdi's *Coronation of Poppea*, Leonard Bernstein's *Candide*, Puccini's *Suor Angelica*, and has also performed as a soloist with the UI Symphony Orchestra and the Oratorio Society Duruflé's *Requiem* and Beethoven's *Choral Fantasy*. Mary will return to the university next year to fulfill the requirements for her double major.

We welcome the faculty to

Songfest
2005

GRAHAM JOHNSON, *Piano*

MARTIN KATZ, *Piano*

JOHN HALL, *Opera Director*

JOHN HARBISON, *Pulitzer-prize winning composer*

JAKE HEGGIE, *composer*

JUDITH KELLOCK, *Soprano*

HENRY PRICE, *Tenor*

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Songfest would like to give special thanks to the following individuals and organizations whose immense dedication and support have helped to make the program possible:

Marcia Brown	Janet Loranger
John Harbison	Marnie Duke Mitze
Gonzalez & Harris	Pepperdine University
Martin Katz	John Steele Ritter
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John L Hall	John Taussig

Songfest 2005 Participants

SINGERS

Stephanie Adrian	Blake Howe	Tamora Pellikka
Emily Albrink	Mi Jung	Gayle Shay
Rebekah Alexander	Kara Kane	Hallie Silverston
Neil Aronoff	Eun Sun Kuk	Melissa Simpson
Nayoon Baek	Lauren Lee	Derrick Smith
Sarah Davis	Yun-Jeong Lim	Julie Snyder
Marisa DeSilva	Matthew Markham	Emily Sternfeld-Dunn
Noell Dorsey	Scott Mello	Elender Wall
Rachel Gahan	Laural Miller-Klein	Yulyia Zinovieva
Cecilia Gärde	Ann Moss	
Devon Guthrie	Marilyn Nims	

PIANISTS

Cheryl Cellon	Hisako Hiratsuka	Yoko Mizuno
Anny Cheng	Eunae Ko	Elisabeth Scholtz
Andrew Fleser	Manuel Laufer	Kirk Severtson
Joshua Grunmann	Melissa Loehnig	Matthew Thompson

YOUNG ARTISTS

Julie Bermel	Lauren Groff	Rebecca Rapoport-Cole
Shelley Cantrick	Kathryn Grumley	Elizabeth Schleicher
Kylie Colan	Stephanie Hwang	Ashley Slater
Katherine Cole	Erika Lehn-SgROI	Courtney Snow
Nicole Cooper	Qiana McNary	Katherine Trimble
Jennifer Cress	Matthias Metternich	Laura Webb
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“I believe Songfest is one of the most important events in our concert music world!”

– John Harbison, Distinguished American Composer