



Songfest

JUNE 9-JULY 15, 2007
Rosemary Hyler Ritter
Artistic Director

2007



The Complete Recitalist

June 9-26, 2007



Singing On Stage

June 28-July 15, 2007



*The residency of distinguished composer John Harbison
has been generously endowed for three years by
the Marc and Eva Stern Foundation.*



*“I believe Songfest is one of the most important
events in our concert music world!”*

– John Harbison, Distinguished American Composer

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

Welcome to Songfest 2007

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

– Albert Schweitzer



Songfest 2007 is supported, in part, by grants from the Marc and Eva Stern Foundation, The Los Angeles County Commission for Arts, The Aaron Copland Fund for Music, The Virgil Thomson Foundation and The Ann and Gordon Getty Foundation.

Songfest photography courtesy of Luisa Gulley.

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John Steele Ritter



A huge thank you to my husband John for all the “behind the scenes” work and planning he has done that have made *Songfest* grow and flourish for the last twelve years. Since *Songfest*’s inception in 1996, John has been the backbone of the program: editing and making the beautiful programs, learning Quickbooks for the accounting, playing for the Young Artist Program, advising on the music, playing for and videotaping the auditions, keeping me sane at deadline time and doing many other jobs too numerous to mention here. The program would not be here today without his support and help.

John is a graduate of the Curtis Institute of Music, where he studied with Mieczyslaw Horszowski. For over 25 years he had a long tenure and traveled throughout the world with flutist Jean-Pierre Rampal until his death in 2000. He also concertized extensively with oboist Heinz Holliger in the U.S. During the many years he lived in Los Angeles, he was active with the Los Angeles Philharmonic Orchestra, performing as a soloist and orchestra pianist, harpsichordist and organist. John has performed with the Mostly Mozart Orchestra in New York, the Ojai Festival, and with musicians such as Pincas Zuckerman, Eugenia Zuckerman, Isaac Stern, M. Rostropovich, Leslie Parnus, Dietrich Fischer-Dieskau, Cecilia Bartoli, and many others. Although piano is his major instrument, he has been much in demand for continuo realization at the harpsichord and has performed with noted conductors Zubin Mehta, Pierre Boulez, Charles Mackerras, Raymond Leppard, and Christopher Hogwood. In 2006, after 28 years as Professor of Piano, he retired from Pomona College.

Songfest and I, especially, would like to honor John this year.

With love and gratitude,
Rosemary Hyler Ritter

Stotsenberg Recital Series

SUNDAY, FEBRUARY 17, 2008

2:00 P.M.

Pepperdine University, *Raitt Hall*



Katie Van Kooten, *soprano*
IMG Artists

Katie Van Kooten, *soprano*
Rosemary Hyler Ritter, *piano*



2007 marks the inaugural year that Pepperdine University Center for the Arts and Songfest will jointly present one concert each season on the Stotensberg Recital Series with a Songfest alumnus or faculty. Soprano Katie Van Kooten, an alumna from '01 and '03 is a graduate of the Guildhall School of Music and Drama in London, Katie Van Kooten studies voice with Rudolf Piernay. She received her Bachelor's degree in Vocal Performance from Biola University where she studied with Dr. Jeanne Robison and is a graduate and perpetual member of the Torrey Honors Institute. She attended Songfest in 2001 and 2003.

A former member of the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, she made her debut in this theatre as Magda in *La Rondine* in November 2004 and has also sung Pamina in *Die Zauberflöte* there. Last season, among other roles, she performed Aminta in Mozart's *Il Re Pastore* in the Linbury Theater.

Last season, she returned to sing with the London Philharmonic Orchestra in the Mozart *Requiem* under the direction of Vladimir Jurowsky and to the Royal Opera House as Mimi in *La Bohème* and Marguerite in *Faust*.

Song Fest 2007

June 8-26, 2007

All classes held in Raitt Recital Hall unless noted

The Complete Recitalist

Friday, June 8

| | | |
|-------------------------|--------------------|----------------------------|
| 12:00 noon – 10:00 p.m. | Check-in | Office of Special Programs |
| All Day: | Private Rehearsals | ALL |

Saturday, June 9

| | | |
|-------------------------|--------------------|----------------------------|
| 12:00 noon – 10:00 p.m. | Check-in | Office of Special Programs |
| All Day: | Private Rehearsals | ALL |
| 7:00 – 8:00 p.m. | Mandatory Meeting | ALL |

Sunday, June 10

| | | |
|-----------|---|-----|
| | Gordon, Heggie | |
| All Day: | Private Rehearsals | ALL |
| 6:30 p.m. | Welcome Dinner (Smothers Courtyard Patio) | ALL |

Monday, June 11

| | | |
|-------------------|---|-----------------|
| | Calabria, Gordon, Heggie, Kirsch | |
| 9:30 – 11:30 a.m. | Gordon: Class 1 | Gordon |
| 1:00 – 4:00 p.m. | Heggie: Class 1 | Heggie |
| 4:00 – 6:00 p.m. | Private coaching (Room 116) | Gordon |
| 4:00 – 6:00 p.m. | Private coaching (Room 118) | Heggie |
| 6:30 – 9:00 p.m. | “Auditioning for Success” | Calabria/Kirsch |
| 7:00 – 9:00 p.m. | Private coaching (Room 116) | Gordon |

Tuesday, June 12

| | | |
|------------------------|--|---------|
| | Gordon, Heggie, Johnson | |
| 9:30 a.m. – 12:15 p.m. | Schubert: Class 1 | Johnson |
| 12:30 – 3:30 p.m. | Private coaching (Room 116) | Heggie |
| 1:00 – 4:00 p.m. | Private coaching (Choral Room) | Gordon |
| 1:30 – 2:30 p.m. | Debussy: <i>Ariettes Oubliées</i> (Room 118) | Johnson |
| 2:45 – 5:30 p.m. | Schumann: Class 1 | Johnson |
| 6:00 – 9:00 pm | Private coaching (Room 118) | Heggie |
| 7:00 – 9:15 p.m. | Gordon: Class II | Gordon |

Wednesday, June 13

| | | |
|------------------------|---|---------|
| | Gordon, Heggie, Johnson | |
| 9:00 – 11:30 a.m. | “Wilhelm Meister” | Johnson |
| 11:00 a.m. – 2:30 p.m. | Private coaching (Room 116) | Gordon |
| 12:30 – 2:30 p.m. | “Here and Gone” | Heggie |
| 1:00 – 2:30 p.m. | <i>Gedichte der Konigin Maria Stuart</i> (Room 118) | Johnson |
| 2:45 – 5:45 p.m. | Benjamin Britten | Johnson |
| 6:00 – 9:00 p.m. | Private coaching (Room 118) | Heggie |
| 7:00 – 9:15 p.m. | Gordon: Class III | Gordon |

Thursday, June 14

| | | |
|------------------------|--|---------|
| | Cohen, Gordon, Heggie, Johnson | |
| 9:00 a.m. – 12:00 noon | Private coaching (Room 116) | Gordon |
| 9:30 a.m. – 12:00 noon | Heggie: Class II | Heggie |
| 12:30 – 2:00 p.m. | Britten: <i>Les Illuminations</i> (Room 118) | Johnson |
| 12:30 – 2:30 p.m. | Rehearsal: <i>Deepest Desire</i> (Room 105) | Cohen |
| 1:00 – 3:00 p.m. | Gordon: Class IV (Choral Room) | Gordon |
| 2:15 – 5:00 p.m. | Schubert: Class II | Johnson |
| 3:00 – 6:00 p.m. | Private coaching (Room 118) | Heggie |
| 6:30 – 9:00 p.m. | Fauré: Class I | Johnson |

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The Complete Recitalist

| | | |
|--------------------------|--|-----------------|
| Friday, June 15 | Cohen, Heggie, Johnson | |
| 9:00 – 11:30 a.m. | Britten: <i>Winter Words</i> | Johnson |
| | Schubert: <i>Winterreise</i> | |
| 12:00 noon – 3:00 p.m. | Private coaching (Room 118) | Heggie |
| 1:00 – 3:00 p.m. | Fauré: Class III | Johnson |
| 3:15 – 5:45 p.m. | Schubert: Class III | Johnson |
| 7:00 – 9:00 p.m. | “Whose art song is it anyway?” | Heggie/Kellock |
| Saturday, June 16 | Cohen, Johnson, Kellock | |
| 9:00 – 11:30 a.m. | Schumann: Class I | Johnson |
| 12:00 noon – 4:00 p.m. | Private coaching (Room 116) | Kellock |
| 1:00 – 3:15 p.m. | Schubert: Class IV | Johnson |
| 3:30 – 5:45 p.m. | Fauré: Class II | Johnson |
| 7:00 – 9:00 p.m. | Berg: <i>Seven Early Songs</i> | Kellock |
| Sunday, June 17 | Cohen, Johnson, Kellock | |
| 9:15 a.m. – 12:00 noon | Schumann: Class II | Johnson |
| 1:00 – 4:00 p.m. | Private coaching (Choral Room) | Kellock |
| 1:30 – 4:30 p.m. | Schubert: Class V | Johnson |
| 7:00 – 9:00 p.m. | Master Class | Kellock |
| Monday, June 18 | Cohen, Colton, Felty, Johnson, Pearson, Smith | |
| 9:30 a.m. – 12:00 noon | Primosch: Songs | Primosch |
| 1:00 – 5:00 p.m. | Private coaching (Voice Studio) | Kellock |
| 1:00 – 5:00 p.m. | Bach coaching (Room 118) | Bach faculty |
| 1:30 – 3:30 p.m. | Harbison: <i>Mirabai Songs</i> | Felty |
| 1:30 – 3:30 p.m. | Harbison: <i>Flashes and Illuminations</i> (Choral Room) | Primosch |
| 4:00 – 5:30 p.m. | Private coaching (Voice Studio) | Felty |
| 6:00 – 8:00 p.m. | Private coaching (Choral Room) | Primosch |
| 6:30 – 9:00 p.m. | “New Voices” | Kellock |
| 7:00 – 9:00 p.m. | Bach coaching (Room 118) | Bach faculty |
| Tuesday, June 19 | Cohen, Colton, Felty, Kellock, Pearson, Primosch, Smith | |
| 9:30 a.m. – 12:00 noon | Harbison: <i>Milosz Songs</i> | Primosch |
| 10:00 a.m. – 1:00 p.m. | Bach coaching (Men only) (Room 118) | Bach faculty |
| 1:00 – 3:30 p.m. | Aria Class | Calabria/Kirsch |
| 1:00 – 5:00 p.m. | Private coaching (Voice Studio) | Kellock |
| 2:00 – 3:30 p.m. | Private coaching (Voice Studio) | Felty |
| 2:00 – 5:00 p.m. | Bach coaching (Room 118) | Bach faculty |
| 3:45 – 5:30 p.m. | Harbison: <i>North and South</i> (Choral Room) | Felty |
| 6:00 – 9:00 p.m. | Private coaching (Choral Room) | Primosch |
| 7:00 – 9:00 p.m. | Charles Ives | Kellock |

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The Complete Recitalist

Wednesday, June 20

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

Cohen, Colton, Felty, Kellock, Pearson, Primosch, Smith

Bach: Cantata Class
Private coaching (Voice Studio)
Private coaching (Choral Room)
Samuel Barber
Private coaching (Room 118)
“New American Voices”

Smith
Felty
Primosch
Kellock
Bach faculty
Primosch

Thursday, June 21

9:00 – 11:30 a.m.
1:00 – 4:00 p.m.
7:30 p.m.

Cohen, Colton, Felty, Kellock, Pearson, Primosch, Smith

American Song
Bach: Cantata Class
Concert: “New Voices”

Primosch
Smith
Felty/Kellock/Primosch/Kirsch

Friday, June 22

9:00 a.m. – 12:00 noon
12:00 noon – 6:00 p.m.
12:30 – 2:30 p.m.
12:30 – 4:30 p.m.
1:00 – 3:00 p.m.
3:00 – 5:00 p.m.
6:00 – 9:00 p.m.

Cohen, Colton, Felty, Katz, Kellock, Pearson, Smith

French Song
Private Rehearsal (Room 118)
Private coaching (Voice Studio)
Private coaching (Voice Studio)
Bach: Cantata Class
Copland: *Twelve Songs of Emily Dickinson* (Choral Room)
Master Class

Katz
Katz
Felty
Kellock
Smith
Felty
Katz

Saturday, June 23

9:00 a.m. – 12:00 noon
10:00 a.m. – 2:00 p.m.
1:00 – 5:00 p.m.
1:30 – 4:30 p.m.
6:30 – 9:00 p.m.

Cohen, Colton, Felty, Katz, Kellock, Pearson, Smith

“France in the 20th Century”
Private coaching (Choral Room)
Bach coaching (Room 118)
“Germany in the 20th Century”
Harbison: *Mottetti di Montale*

Katz
Kellock
Bach faculty
Katz
Felty

Sunday, June 24

10:00 a.m. – 12:00 noon
1:00 – 3:00 p.m.
4:00 p.m.

Cohen, Colton, Felty, Katz, Kellock, Pearson, Smith

“Actus Interruptus” (Choral Room)
Harbison: *Gatsby Songs* (Choral Room)
Jesse Blumberg, baritone; Martin Katz, piano

Katz
Felty

Monday, June 25

12:00 noon
7:30 p.m.

Colton, Felty, Kellock, Pearson, Smith

Bach Cantata Concert (Stauffer Chapel)
Bach Cantata Concert

Tuesday, June 26

Check out before noon

Thursday, June 28 – July 15

Young Artist Program

Songfest 2007

The Complete Recitalist

A series of public recitals with *Songfest 2007* singers and pianists, faculty and guest artists

THURSDAY, JUNE 21, 2007 - 7:00 PM

“New American Song”

Judith Kellock, *soprano*

Janice Felty, *mezzo-soprano*

Victoria Kirsch, *piano* and James Primosch, *piano*

Music by John Harbison, James Primosch, Kaija Saariaho, Ruth Crawford Seeger, Roberto Sierra, and Robert Zuidam
This concert will also feature soprano, Sarah Davis in the premiere performance of *Vocalism* (2007)
by John Harbison, commissioned through the generosity of the Marc and Eva Stern Foundation.

SUNDAY, JUNE 24, 2007 - 4:00 P.M.

“Guest Artist Recital”

Jesse Blumberg, *baritone*

Martin Katz, *piano*

MONDAY, JUNE 25, 2007 - NOON (*Stauffer Chapel*) & **7:30 P.M.** (*Raitt Recital Hall*)

“Bach Contata Concert”

Under the direction of Bach expert Craig Smith

Sheryl Cohn, *flute*; Peggy Pearson, *oboe*; Mary Beth Woodruff, *violin*

SATURDAY, JUNE 30, 2007 - 7:30 P.M.

“New American Voices”

Florestan Recital Project

Joe Dan Harper, *tenor* • Alison d'Amato, *piano*

FRIDAY, JULY 6, 2007 - 4:00 P.M. (*PART I*) & **7:00 P.M.** (*PART II*)

“An American Cameo”

Songfest 2007 featuring the Young Artist Program singers in a program of new American song

Alison d'Amato and Joe Dan Harper,

Artistic Co-Directors of the Florestan Recital Project in the new American Art Song course

THURSDAY, JULY 12 AND FRIDAY, JULY 13, 2007 - 7:30 P.M.

“Evening at the Opera”

Songfest 2007 Young Artists Concert

Kristof Van Gryspeer, *Music Director* • William Gustafson, *Stage Director*

SATURDAY, JULY 14, 2007 - 7:00 P.M.

“Singing On Stage”

Songfest 2007 Young Artists Concert

INFORMATION: songfest@earthlink.net • www.songfest.us

Ticket and information: Call Pepperdine Center for the Arts Box Office: (310) 506-4522 or (310) 506-7511

Concert of New American Song

Judith Kellock, *soprano*
 Janice Felty, *mezzo-soprano*
 Victoria Kirsch and James Primosch, *piano*

I. Calligrammes/il pleut Robert Zuidam
(b. 1964)

Judith Kellock, *soprano*
 Janice Felty, *mezzo-soprano*

II. Rimas (1996) for voice and piano Robert Sierra
(b. 1953)

Judith Kellock, *soprano*
 Victoria Kirsch, *piano*

+Vocalism II ('05) and Vocalism I ('07) (Walt Whitman) John Harbison
(b. 1938)
 Grand Aria for soprano and piano

Sarah Davis, *soprano*
 Susan Gaeddert, *piano*

+Premiere performance for Songfest through the generosity of the Stern family, Marc and Eva, Ethan, Ella, Lola and Sadie

INTERMISSION

Prayer John Harbison
(b. 1938)
 from *Four Psalms*

Janice Felty, *mezzo-soprano*
 Victoria Kirsch, *piano*

IV. Cinder (Susan Stewart) James Primosch
(b. 1956)
 The Ladder of Jacob's Descent
 from *Holy the Firm*

Judith Kellock, *soprano*
 James Primosch, *piano*

Five Songs for Contralto (Carl Sandburg) Ruth Crawford Seeger
(1901-1953)

Janice Felty, *mezzo-soprano*
 Victoria Kirsch, *piano*

From the Grammar of Dreams (Appolinaire) Kaija Saariaho
(b. 1952)

- I. Intensive, restless
- II. Wild
- III. Sempre Dolcissimo
- IV. Breathless
- V. Happy, sensual

Judith Kellock, *soprano*
 Janice Felty, *mezzo-soprano*

This concert will feature Sarah Davis and Susan Gaeddert in the premiere performance of *Vocalism* (2007) by John Harbison, commissioned by the Marc and Eva Stern Foundation.

❧ PROGRAM NOTES ❧

Prayer

from *Four Psalms*

Four Psalms celebrates the fiftieth anniversary of the founding of the State of Israel. Composing such a piece at such a moment in Israel's history has been an honor and a heavy responsibility. *Four Psalms* opens with a prelude for mezzo-soprano and orchestra, a prayer composed by Amemar in 454 A.D., which states the major themes of the piece, both musical and philosophical. A rabbi and mystic in Babylon, Amemar studied the theological meaning of dreams. His prayer asks God for dreams of Israel that are true and enduring visions: "If they are good, strengthen them. . . . But if they require healing, heal them." There follow four psalms, in Hebrew, alternating with the voices, in English, of people now living.

—John Harbison

Vocalism

I

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

II

O what is it in me that makes me tremble so at voices?
Surely whoever speaks to me in the right voice, him or her I shall follow,
As the water follows the moon, silently, with fluid steps, anywhere around the globe.

All waits for the right voices;
Where is the practis'd and perfect organ? where is the develop'd soul?
For I see every word utter'd thence has deeper, sweeter, new sounds, impossible on less terms.

I see brains and lips closed, tympan and temples unstruck,
Until that comes which has the quality to strike and to unclose,
Until that comes which has the quality to bring forth what lies slumbering forever ready in all words.

—John Harbison

Guest Artist Recital

Jesse Blumberg, *baritone*

Martin Katz, *piano*

Fischerweise, D. 881
Auf dem See, D. 543b
Meeres Stille, D. 216
Der Schiffer, D. 536

Franz Schubert
(1797-1828)

Liederkreis, Op. 24

Morgens steh' ich auf und frage
Es treibt mich hin
Ich wandelte unter den Bäumen
Lieb' Liebchen, leg's Händchen
Schoene Wiege meiner Leiden
Warte, warte wilder Schiffmann
Berg und Burgen schau'n herunter
Anfangs wollt'ich fast verzagen
Mit Myrten und Rosen

Robert Schumann
(1810-1856)

INTERMISSION

Trois Ballades de François Villon

Ballade de Villon a s'amyé
Ballade que Villon fait à la requeste de sa mère pour prier Nostre-Dame
Ballade des femmes de Paris

Claude Debussy
(1862-1918)

I came to her, op. 14, no. 4
Oh, do not grieve for me, op. 14, no. 8
In the silence of the secret night, op. 4, no. 3

Sergei Rachmaninoff
(1873-1943)

Another Reason Why I Don't Keep a Gun in the House

Desire
Embrace
Cancer
Flames
Putting Down the Cat
Another Reason Why I Don't Keep a Gun in the House

Tom Cipullo
(b. 1960)

J.S. Bach (1685-1750) Sacred Cantatas

Bach Sacred Cantatas: An Introduction

Craig Smith

Wednesday, June 20

9:30 a.m. – 12:00 p.m.

Raitt Recital Hall

Bach: Cantata Master Class

Craig Smith

Thursday, June 21

1:00 – 4:00 pm

Raitt Recital Hall

Bach: How to Sing on

Your Instrument

Craig Smith

Friday, June 22

1:00 – 3:00 p.m.

Raitt Recital Hall

CONCERTS

Monday, June 25

12:00 p.m. – Stauffer Chapel

7:30 p.m. – Raitt Recital Hall

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

SONGFEST BACH FACULTY

Craig Smith, *Director*

Nathan Troup, *Bach Administrator*

Kendra Colton, *soprano*

Janice Felty, *mezzo-soprano*

Judith Kellock, *soprano*

Sheryl Cohen, *flute*

Peggy Pearson, *oboe*

Mary Beth Woodruff, *violin*

J.S. Bach (1685-1750) Sacred Cantatas

- | | |
|---|---|
| <p>BWV 1 <i>Wie schön leuchtet der Morgenstern</i> Erfüllet, ihr himmlischen göttlichen Flammen Katharine Dain, <i>soprano</i> Jeeyoung Hong, <i>continuo</i></p> | <p>BWV 37 <i>Wer da gläubet und getauft wird</i> Der Glaube ist das Pfand der Liebe Nathan Troup, <i>tenor</i> Susan Gaeddert, <i>continuo</i></p> |
| <p>BWV 2 <i>Ach Gott, vom Himmel sieh darein</i> Tilg, o Gott, die Lehren Julie Anne Miller, <i>mezzo-soprano</i> Tomasz Lis, <i>continuo</i></p> | <p>BWV 45 <i>Es ist dir gesagt, Mensch, was gut ist</i> Wer Gott bekennt Yumi Thomas, <i>mezzo-soprano</i> Lucas Wong, <i>continuo</i></p> |
| <p>BWV 3 <i>Ach Gott, wie manches Herzeleid</i> Empfind ich Höllenangst und Pein Matthew Markham, <i>baritone</i> Edward Rothmel, <i>continuo</i></p> | <p>BWV 47 <i>Wer sich selbst erhöhet, der soll erniedriget werden</i> Jesu, beuge doch mein Herze Matthew Markham, <i>baritone</i> Edward Rothmel, <i>continuo</i></p> |
| <p>BWV 12 <i>Weinen, Klagen, Sorgen, Zagen</i> Kreuz und Krone sind verbunden Jazimina MacNeil, <i>mezzo-soprano</i> Nicole Bellamy, <i>continuo</i></p> | <p>BWV 47 <i>Wer sich selbst erhöhet, der soll erniedriget werden</i> Wer ein wahrer Christ will heißen Katharine Dain, <i>soprano</i> Jeeyoung Hong, <i>continuo</i></p> |
| <p>BWV 16 <i>Herr Gott, dich loben wir</i> Geliebter Jesu, du allein Nathan Troup, <i>tenor</i> Susan Gaeddert, <i>continuo</i></p> | <p>BWV 48 <i>Ich elender Mensch, wer wird mich erlösen</i> Ach, lege das Sodom der sündlichen Glieder Nani Kang, <i>mezzo-soprano</i> Susan Brown, <i>continuo</i></p> |
| <p>BWV 21 <i>Ich hatte viel Bekümmernis</i> Seufzer, Tränen, Kummer, Not Devon Guthrie, <i>soprano</i> Stacey Holliday, <i>continuo</i></p> | <p>BWV 56 <i>Ich will den Kreuzstab gerne tragen</i> Endlich, endlich wird mein Joch DeMar Neal, <i>baritone</i> Lucas Wong, <i>continuo</i></p> |
| <p>BWV 22 <i>Jesus nahm zu sich die Zwölfe</i> Mein Jesu, ziehe mich nach dir Abigail Fischer, <i>mezzo-soprano</i> Jeeyoung Hong, <i>continuo</i></p> | <p>BWV 57 <i>Selig ist der Mann</i> Ich ende behende mein irdisches Leben Sarah Davis, <i>soprano</i> Tomasz Lis, <i>continuo</i></p> |
| <p>BWV 30 <i>Freue dich, erlöste Schar</i> Eilt, ihr Stunden, kommt herbei Meray Boustani, <i>soprano</i> Megan Reilly, <i>continuo</i></p> | <p>BWV 58 <i>Ach Gott, wie manches Herzeleid, [II]</i> Ich bin vergnügt in meinem Leiden Kristin Ezell, <i>soprano</i> Justyna Chesy-Parda, <i>continuo</i></p> |
| <p>BWV 32 <i>Liebster Jesu, mein Verlangen</i> Hier, in meines Vaters Stätte Kyle Ferrill, <i>baritone</i> Jennifer McGuire, <i>continuo</i></p> | <p>BWV 59 <i>Wer mich liebet, der wird mein Wort halten</i> Die Welt mit allen Königreichen Kyle Ferrill, <i>baritone</i> Jennifer McGuire, <i>continuo</i></p> |
| <p>BWV 36 <i>Schwingt freudig euch empor</i> Auch mit gedämpften, schwachen Stimmen Maria Knight, <i>soprano</i> Jennifer Tung, <i>continuo</i></p> | <p>BWV 63 <i>Christen, ätzt diesen Tag</i> Gott, du hast es wohl gefüget (duet) Meray Boustani, <i>soprano</i> Keith Colclough, <i>baritone</i> Megan Reilly, <i>continuo</i></p> |

continued

J.S. Bach (1685-1750)

Sacred Cantatas

- | | |
|---|--|
| <p>BWV 64 <i>Sehet, welch eine Liebe hat uns der Vater erzeiget</i> Von der Welt verlang ich nichts Melis Jaatinen, <i>mezzo-soprano</i> Kumiko Shimizu, <i>continuo</i></p> | <p>BWV 93 <i>Wer nur den lieben Gott läßt walten</i> Ich will auf den Herren schaun Kristin Ezell, <i>soprano</i> Justyna Chesy-Parda, <i>continuo</i></p> |
| <p>BWV 74 <i>Wer mich liebet, der wird mein Wort halten [II]</i> Komm, komm, mein Herze steht dir offen Melissa Wegner, <i>soprano</i> Patrick Fanning, <i>continuo</i></p> | <p>BWV 94 <i>Was frag ich nach der Welt</i> Es halt es mit der blinden Welt Sarah Davis, <i>soprano</i> Tomasz Lis, <i>continuo</i></p> |
| <p>BWV 75 <i>Die Elenden sollen essen</i> Ich nehme mein Leiden mit Freuden auf mich Melissa Wegner, <i>soprano</i> Patrick Fanning, <i>continuo</i></p> | <p>BWV 98 <i>Was Gott tut, das ist wohlgetan [I]</i> Hört, ihr Augen, auf zu weinen! Laura Parker, <i>soprano</i> Stacey Holliday, <i>continuo</i></p> |
| <p>BWV 76 <i>Die Himmel erzählen die Ehre Gottes</i> Hört, ihr Völker, Gottes Stimme Abra Bush, <i>soprano</i> Susan Brown, <i>continuo</i></p> | <p>BWV 102 <i>Herr, deine Augen sehen nach dem Glauben</i> Weh der Seele, die den Schaden Agnes Vojtko, <i>mezzo-soprano</i> Justyna Chesy-Parda, <i>continuo</i></p> |
| <p>BWV 79 <i>Gott der Herr ist Sonn und Schild</i> Gott ist unsre Sonn und Schild! Joy Hunter, <i>mezzo-soprano</i> Lucas Wong, <i>continuo</i></p> | <p>BWV 103 <i>Ihr werdet weinen und heulen</i> Kein Arzt ist außer dir zu finden Abigail Fischer, <i>mezzo-soprano</i> Jeeyoung Hong, <i>continuo</i></p> |
| <p>BWV 79 <i>Gott der Herr ist Sonn und Schild</i> Gott ist unsre Sonn und Schild! Yumi Thomas, <i>mezzo-soprano</i> Lucas Wong, <i>continuo</i></p> | <p>BWV 117 <i>Sei Lob und Ehr dem höchsten Gut</i> Wenn Trost und Hülf ermangeln muß DeMar Neal, <i>baritone</i> Lucas Wong, <i>continuo</i></p> |
| <p>BWV 80 <i>Ein feste Burg ist unser Gott</i> Komm in mein Herzenshaus Maria Knight, <i>soprano</i> Jennifer Tung, <i>continuo</i></p> | <p>BWV 127 <i>Herr Jesu Christ, wahr' Mensch und Gott</i> Die Seele ruht in Jesu Händen Abra Bush, <i>soprano</i> Susan Brown, <i>continuo</i></p> |
| <p>BWV 84 <i>Ich bin vergnügt mit meinem Glücke</i> Ich esse mit Freuden mein weniges Brot Onyu Park, <i>soprano</i> Susan Gaeddert, <i>continuo</i></p> | <p>BWV 129 <i>Gelobet sei der Herr, mein Gott</i> Gelobet sei der Herr Nani Kang, <i>mezzo-soprano</i> Susan Brown, <i>continuo</i></p> |
| <p>BWV 86 <i>Wahrlich, wahrlich, ich sage euch</i> Ich will doch wohl Rosen brechen Adrienne Pardee, <i>mezzo-soprano</i> Jennifer Tung, <i>continuo</i></p> | <p>BWV 144 <i>Nimm, was dein ist, und gehe hin</i> Genügsamkeit ist ein Schatz in diesem Leben Aliana de la Guardia, <i>soprano</i> Sojhun Jun, <i>continuo</i></p> |
| <p>BWV 89 <i>Was soll ich aus dir machen, Ephraim?</i> Gerechter Gott, ach, rechnest du? Jung Hee Koo, <i>soprano</i> Nicole Bellamy, <i>continuo</i></p> | <p>BWV 147 <i>Herz und Mund und Tat und Leben</i> Bereite dir, Jesu, noch itzo die Bahn Devon Guthrie, <i>soprano</i> Stacey Holliday, <i>continuo</i></p> |

continued

J.S. Bach (1685-1750)

Sacred Cantatas

- BWV 152 *Tritt auf die Glaubensbahn*
Tritt auf die Glaubensbahn
Keith Colclough, *baritone*
Justyna Chesy-Parda, *continuo*
- BWV 165 *O heiliges Geist- und Wasserbad*
Jesu, der aus großer Liebe
Jazimina MacNeil, *mezzo-soprano*
Nicole Bellamy, *continuo*
- BWV 167 *Ihr Menschen, rühmet Gottes Liebe*
Gottes Wort, das trüget nicht (duet)
Lexa Ferrill, *mezzo-soprano*
Melis Jaatinen, *mezzo-soprano*
Jennifer McGuire, *continuo*
- BWV 168 *Tue Rechnung! Donnerwort*
Herz, zerreiß des Mammons Kette (duet)
Stacey Mastrian, *soprano*
Agnes Vojtko, *mezzo-soprano*
Justyna Chesy-Parda, *continuo*
- BWV 177 *Ich ruf zu dir, Herr Jesu Christ*
Verleih, daß ich aus Herzensgrund
Margaret Felice, *soprano*
Sojhun Jun, *continuo*
- BWV 186 *Ärgre dich, o Seele, nicht*
Die Armen will der Herr umarmen
Aliana de la Guardia, *soprano*
Sojhun Jun, *continuo*
- BWV 187 *Es wartet alles auf dich*
Gott versorget alles Leben
Onyu Park, *soprano*
Susan Gaeddert, *continuo*
- BWV 199 *Mein Herze schwimmt im Blut*
Stumme Seufzer, stille Klagen
Lexa Ferrill, *mezzo-soprano*
Jennifer McGuire, *continuo*
- BWV 202 *Weichet nur, betrübte Schatten*
Phoebus eilt mit schnellen Pferden
Jung Hee Koo, *soprano*
Nicole Bellamy, *continuo*
- BWV 202 *Weichet nur, betrübte Schatten*
Wenn die Frühlinglüfte streichen
Margaret Felice, *soprano*
Sojhun Jun, *continuo*
- BWV 205 *Zerreiße, zersprenge, zertrümmere die Gruft:*
Der zufriedengestellte Äolus
Angenehmer Zephyrus
Laura Parker, *soprano*
Stacey Holliday, *continuo*
- BWV 244 *Matthäus-Passion*
Erbarme dich, mein Gott
Julie Anne Miller, *mezzo-soprano*
Tomasz Lis, *continuo*
- BWV 248 *Weihnachtsoratorium III:*
Herrscher des Himmels, erhöre das Lallen
Schließe, mein Herze, dies selige Wunder
Adrienne Pardee, *mezzo-soprano*
Jennifer Tung, *continuo*
- BWV 248 *Weihnachtsoratorium IV:*
Fallt mit Danken, fällt mit Loben
Flößt, mein Heiland, flößt dein Namen
Stacey Mastrian, *soprano*
Kumiko Shimizu, *continuo*

SONGFEST BACH FACULTY

Craig Smith, *Director*
Nathan Troup, *Bach Administrator*

Kendra Colton, *soprano*
Janice Felty, *mezzo-soprano*
Judith Kellock, *soprano*

Sheryl Cohen, *flute*
Peggy Pearson, *oboe*
Mary Beth Woodruff, *violin*

New American Voices

FLORESTAN RECITAL PROJECT

Joe Dan Harper, *tenor* and Alison d'Amato, *pianist*

Letters from Saint Paul

Wherefore seeing
Who shall separate us
Let the word of Christ
But of the times and the seasons
Rejoice in the Lord always
Now it is high time

Daniel Pinkham

(1923-2006)

Seven Deadly Sins

Pride
Envy
Wrath
Sloth
Avarice
Gluttony
Lust

Robert Beaser

(b. 1954)

INTERMISSION

from A Dome of Many-Coloured Glass

The Trout
The Crescent Moon
Climbing

Lior Navok

(b. 1971)

Four Ben Jonson Songs

Hymn to Diana
Come, my Celia
Echo's Song
Kiss me, sweet

Martin Hennessy

(b. 1953)

An American Cameo

*Alison d'Amato and Joe Dan Harper,
Artistic Co-Directors of the Florestan Recital Project Course in American Art Song
Featuring the Young Artist Program singers in a program of new American Song*

Young Artist, Part I - 4:00 PM

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| Draper, Brendan - <i>Baritone</i> | Lee Hoiby (b.1926) "Beginning my Studies" (<i>I Was There</i>) |
| Lis, Claire - <i>Soprano</i> | Ned Rorem (b. 1923) "I am Rose" and "O You whom I often and silently come" |
| Amante, April - <i>Soprano</i> | Dominick Argento (b. 1927) "Spring" (<i>Six Elizabethan Songs</i>) |
| Davenport, William - <i>Tenor</i> | John Duke (1899-1984) "Loveliest of trees" |
| Cain, Amy - <i>Soprano</i> | John Duke "The Mountains are Dancing" |
| Piantedosi, Melissa - <i>Mezzo-soprano</i> | Vincent Persichetti (1915-1987) "I'm Nobody" (<i>Emily Dickinson songs</i>) |
| Friedman, Rebecca - <i>Soprano</i> | Ernst Bacon (1898-1990) "It's all I have to bring today" (<i>5 Poems of Emily Dickinson</i>) |
| Neenan, Kathryn - <i>Soprano</i> | Aaron Copland (1900-1990) "Nature the Gentlest Mother" (<i>12 Poems of Emily Dickinson</i>) |
| Snyder, Nicole - <i>Soprano</i> | Aaron Copland "There Came a Wind like a Bugle" (<i>12 Poems of Emily Dickinson</i>) |
| Kazanjian, Kasondra - <i>Soprano</i> | Aaron Copland "Why do they Shut me out of Heaven" (<i>12 Poems of Emily Dickinson</i>) |
| Newman, Diana - <i>Soprano</i> | Aaron Copland "The World Feels Dusty" (<i>12 Poems of Emily Dickinson</i>) |
| Houbein, Heather - <i>Soprano</i> | Aaron Copland "Dear March, Come In" (<i>12 Poems of Emily Dickinson</i>) |
| Lau, Belinda - <i>Soprano</i> | Aaron Copland "Heart we will forget him" (<i>12 Poems of Emily Dickinson</i>) |
| Staggs, Samantha - <i>Soprano</i> | Aaron Copland "Going to Heaven" (<i>12 Poems of Emily Dickinson</i>) |
| Seaton, Ashley - <i>Soprano</i> | Celius Dougherty (1902-1986) "Love in the Dictionary" |

continued

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| Francalanga, Amalia - <i>Mezzo-soprano</i> | Ned Rorem "Early in the Morning" |
| Hayford, Kofi - <i>Bass-Baritone</i> | Charles Ives (1874-1954) "In the Alley" |
| Sullivan, Jennifer - <i>Soprano</i> | Kirk Mechem (b.1925) "Fair Robin I Love" (<i>To an Absent Love</i>) |
| Macri, Allison - <i>Soprano</i> | William Bolcom (b. 1938) "Amor" (<i>Cabaret Songs</i> , vol. 1) |

Young Artist Concert, Part II - 7:00 PM

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|--|--|
| Ivanova, Maria - <i>Soprano</i> | Ned Rorem (b. 1923) "A Birthday" (<i>Women's Voices</i>) |
| Dudek, Christina - <i>Soprano</i> | Jake Heggie (b. 1961) "Alas! Alack!" (<i>Natural Selection</i>) |
| Warner, Cassandra - <i>Mezzo-Soprano</i> | Libby Larsen (b. 1950) "The Empty Song" (<i>Love After 1950</i>) |
| Klim, Genevieve - <i>Soprano</i> | Jonathan B. Holland (b. 1974) "Sonnet" |
| Lebile, Miatta - <i>Soprano</i> | Charles Ives (1874-1954) "Memories A and B" |
| Royal, Matthew - <i>Baritone</i> | John Duke (1899-1984) "Richard Cory" |
| Bloom, Marissa - <i>Soprano</i> | Libby Larsen (b. 1950) "Bucking Bronco" (<i>Cowboy Songs</i>) |
| Ruhl, Lauren - <i>Mezzo-soprano</i> | Jake Heggie "Barb'ry Allen" (Folk song arrangements) |
| Doolan, Jessica - <i>Soprano</i> | Ned Rorem "The Serpent" |
| Schabas, Sara - <i>Soprano</i> | William Bolcom b. 1938) "George" (<i>Cabaret Songs</i> , vol. 2) |
| Norman, Robert - <i>Tenor</i> | Charles Ives "The Greatest Man" |
| McClarty, Christy - <i>Soprano</i> | Samuel Barber (1910-1981) "St. Ita's Vision" (<i>Hermit Songs</i> 0) |

continued

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|---------------------------------|---|
| Reichgott, Beth - Mezzo Soprano | John Harbison (b. 1938) "Why Mira Can't go back to her own house" (<i>Mirabai Songs</i>) |
| Wees, Caitlin - Soprano | Samuel Barber "The Monk and his Cat" (<i>Hermit Songs</i>) |
| Rodin, Nicole - Mezzo Soprano | Thomas Pasatieri (b. 1945) "Vocal Modesty" |
| Waggoner, Sydnee - Soprano | Seymour Barab (b. 1921) "I'll Never Go to Macy's" (<i>Parodies</i>) |
| Shulman, Jessie - Mezzo-soprano | William Flanagan (1923-1969) "Valentine to Sherwood Anderson" |
| Thorman, Tess - Soprano | John Corigliano (b. 1938) "The Unicorn" (<i>The Cloisters</i> , #4) |
| Metivier, Charlotte - Soprano | Herbert Kingsley (1882-1961) "The Green Dog" |
| Imbimbo, Michael - Baritone | Tom Cipullo (b. 1960) "Another Reason I Don't Keep a Gun in the House" |
| Rusnak, Michael - Bass-Baritone | John Musto (b. 1954) Litany (<i>Shadow of the Blues</i>) |
| Heath, Sabine - Soprano | Samuel Barber "O Boundless, Boundless Evening" (<i>3 Songs</i> , op. 45) |

❧ PROGRAM NOTES ❧

In 2007, Songfest begins a dynamic collaboration with the FLORESTAN RECITAL PROJECT for a special focus on American repertoire. Presenting an energetic program of classes, coachings, and performances, Florestan works with young artists on all aspects of art song collaboration, with a special focus on American repertoire. The performance-oriented program includes a survey of poets and composers who have fostered the American song canon, complemented by a class in communicating songs and texts in English. Each class will explore a wide variety of American song, including many compositions by living American composers. Florestan's goal is to provide each student with a thorough understanding of American repertoire, as well as the tools for polished, expressive performing.



Biographies

Florestan Recital Project

ALISON D'AMATO

Praised as “supple” by the *New York Times* and “an expert pianist” by *Boston Globe* critic Richard Dyer, ALISON D'AMATO has built a reputation as a dynamic, innovative, and versatile musician. Equally committed to solo, vocal, and instrumental chamber music, she has been a valued member of several pioneering organizations and ensembles. Ms. d'Amato is Artistic Co-Director of the Florestan Recital Project, a unique group devoted to the research and performance of song. A prolific recitalist, Ms d'Amato enjoys collaborations with today's most exciting performers, and is sought after as a pianist and artistic advisor for recitals across North America.

In the fall of 2007, Ms. d'Amato began a newly-created position of Visiting Assistant Professor of Music at the University at Buffalo, in which she is an active recitalist and coach for a growing music department. She is also co-founder of the new Vancouver International Song Institute (VISI), an innovative program for song performance and study geared towards performers and audiences. She was a pianist at the Tanglewood Music Center in 2001 and 2002, and was subsequently awarded the Grace B. Jackson Prize acknowledging her 'extraordinary commitment of talent and energy.' Ms. d'Amato attended Oberlin Conservatory, and earned a double Master of Music degree in solo and collaborative piano from Cleveland Institute of Music. In May 2007, she received a Doctor of Musical Arts degree from New England Conservatory of Music.

JOE DAN HARPER

Tenor JOE DAN HARPER has distinguished himself as a wonderfully versatile singer of concert, recital and chamber music repertoire. A native of Texas, Mr. Harper received his Bachelor of Music degree from Southern Methodist University and his Master of Music degree from New England Conservatory of Music. As a fellow at the Tanglewood Music Center during the summers of 1997 and 1999, Mr. Harper performed under renowned conductors Seiji Ozawa, Robert Spano, and Tan Dun. In 2000, he was invited to participate in Tanglewood's first annual Bach Institute, directed by Craig Smith. He was a fellow of the Steans Institute for Young Artists at the Ravinia Festival in 2002, and, in 2003, was awarded a Fulbright Fellowship to Germany. At the Staatliche Hochschule für Musik in Mannheim, Mr. Harper studied German Lieder and opera with renowned teachers Rudolf Piernay and Ulrich Eisenlohr.

Mr. Harper is an Artistic Co-Director of Florestan Recital Project, dedicated to promoting the art of the song recital. He joined the SUNY Fredonia School of Music voice faculty in the Fall of 2005. He has performed with such renowned groups as the Buffalo Philharmonic Chorus and Orchestra, Boston Academy of Music, Handel and Haydn Society, Opera Unlimited, Plano International Arts Festival, South Carolina Opera, Utah Festival Opera and Utah Opera. His recordings include the newly released Arsis CD of Daniel Pinkham's opera *The Garden Party* and Wesley Fuller's song cycle *A Solace of Ripe Plums*, released on Capstone Records. Mr. Harper also performs frequently with his wife, pianist Anne Kissel Harper. Sought after as interpreters of contemporary music, the duo has performed extensively within the Boston area, including Boston's Jordan Hall, as well as in Germany, throughout the southeastern United States. His voice teachers, to whom he is deeply grateful, include Susan Clickner, Bruce Lunkley, Thomas Hayward, Ruth Ann Griffin & Rudolf Piernay.

FLORESTAN RECITAL PROJECT



Photo by Susan Wilson

Founded in 2001, Florestan Recital Project is a unique organization that performs and promotes song repertoire in concerts, master classes, and educational residencies. By combining a roster of world-class artists with outstanding research and programming, Florestan has delighted audiences with a wide range of both established and unfamiliar repertoire. Our artists are singers and pianists who regularly perform with leading opera companies, orchestras, and festivals around the world. In only its sixth season, Florestan has emerged as a premier presenter of song recitals in North America. Beginning in fall 2007, Florestan Recital Project is the Artistic Ensemble-in-Residence of Dickinson College.

Florestan Recital Project is named after the fiery character of Florestan, one of the creative alter egos of composer Robert Schumann (1810-1856). In addition to composing approximately 150 songs that are cornerstones of the song repertoire, Schumann left a legacy of an immense amount of music and writings, and he invented the revolutionary character of Florestan as a voice for many of his impetuous and passionate works. Florestan Recital Project displays that fiery passion in its devotion to exploring and presenting the full spectrum of song repertoire, drawing from a wealth of old and new music to create fresh and exciting programs for audiences. For more information about Florestan's activities and performances, visit www.florestanproject.org.

Evening at the Opera

YOUNG ARTIST SINGERS

IDOMENEO - Act III

IDOMENEO – Quartet

COSI FAN TUTTE - Act I Duet

COSI FAN TUTTE - Act II, Aria and Duet

COSI FAN TUTTE - Act II, Locket duet

MARRIAGE OF FIGARO - Act 1, Duet

MARRIAGE OF FIGARO - Act 1 Scene 2

MARRIAGE OF FIGARO - Act 1, Scene 5 duet

MARRIAGE OF FIGARO – Act II, Scene 13 trio

MARRIAGE OF FIGARO – Act III, Scene 20

THE MAGIC FLUTE - Act I, Quintet

THE MAGIC FLUTE - Act II finale “Pamina Suicide”

THE MAGIC FLUTE - Act II

LA CLEMENZA DI TITO – Act I, Scene 1 Duet

DON GIOVANNI: Duet – La ci darem

MARRIAGE by Lantern

DER ROSENKAVALIER –

Presentation of the Rose Scene

JESSONDA by Spohr

LAKME – Flower duet

SUSANNAH – aria and duet

WEST SIDE STORY – “I feel pretty” scene

DIE FLEDERMAUS – act I, trio

CARMEN: Act 2 Opening gypsy scene trio

THE MERRY WIDOW GRISETTES

+ love duet + finale

CHORUS - ALL

Graham Johnson



Graham Johnson is one of the most distinguished vocal accompanists of our time. He studied at the Royal Academy of Music in London and with the late Geoffrey Parsons.

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

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

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



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

James Primosch (b. 1956)

Director of Program for New American Song



When honoring him with its Goddard Lieberman Fellowship, the American Academy of Arts and Letters noted that “A rare economy of means and a strain of religious mysticism distinguish the music of James Primosch... Through articulate, transparent textures, he creates a wide range of musical emotion.” Andrew Porter stated in *The New Yorker* that Primosch “scores with a sure, light hand” and critics for the *New York Times*, the *Chicago Sun-Times*, the *Philadelphia Inquirer*, and the *Dallas Morning News* have characterized his music as “impressive”, “striking”, “grandly romantic”, “stunning” and “very approachable”.

Primosch’s compositional voice encompasses a broad range of expressive types. His music can be intensely lyrical, as in the song cycle *Holy the Firm*; or dazzlingly angular as in *Secret Geometry* for piano and electronic sound. His affection for jazz is reflected in works like the *Piano Quintet*, while his work as a church musician informs the many pieces in his catalog based on sacred melodies or religious texts.

Born in Cleveland, Ohio in 1956, James Primosch studied at Cleveland State University, the University of Pennsylvania, and Columbia University. He counts Mario Davidovsky, George Crumb and Richard Wernick among his principal teachers.

Primosch’s instrumental, vocal, and electronic works have been performed throughout the United States and in Europe by such ensembles as the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, Collage, the New York New Music Ensemble, and the Twentieth Century Consort. His *Icons* was played at the ISCM/League of Composers World Music Days in Hong Kong, and Dawn Upshaw included a song by Mr. Primosch in her Carnegie Hall recital debut. During recent seasons he has enjoyed premieres by the Chicago Symphony, *Speculum Musicae*, the Cantata Singers, and pianist Lambert Orkis. A second Chicago Symphony commission will be premiered in the 2007-2008 season.

Among the honors he has received are a grant from the National Endowment for the Arts, a Guggenheim Fellowship, two prizes from the American Academy-Institute of Arts and Letters, a Regional Artists Fellowship to the American Academy in Rome, a Pew Fellowship in the Arts, the Stoeger Prize of the Chamber Music Society of Lincoln Center, and a fellowship to the Tanglewood Music Center where he studied with John Harbison. Organizations commissioning Primosch include the Koussevitzky and Fromm Foundations, the Mendelssohn Club of Philadelphia, the Folger Consort, the Philadelphia Chamber Music Society, the Barlow Endowment, and the Network for New Music. In 1994 he served as composer-in-residence at the Marlboro Music Festival. Recordings of eleven compositions by Primosch have appeared on the Bridge, CRI, Centaur, Bard, Albany, Azica, and New World labels, with new discs of vocal and choral works planned.

James Primosch is also active as a pianist, particularly in the realm of contemporary music. He was a prizewinner at the Gaudeamus Interpreters Competition in Rotterdam, and appears on recordings for New World, CRI, the Smithsonian Collection, and Crystal Records. He has worked as a jazz pianist and a liturgical musician.

Since 1988 he has served on the faculty of the University of Pennsylvania, where he directs the Presser Electronic Music Studio.



The Deepest Desire

JAKE HEGGIE

THE DEEPEST DESIRE (2002)

Words by Sister Helen Prejean, CSJ

Prelude: The Call

1. More is required
 - 1a. Love
2. I catch on fire
3. The Deepest desire
4. Primary Colors

Nani Kang, *mezzo-soprano*

Julie Anne Miller, *mezzo-soprano*

Thomas Lis, *piano*

Lucas Wong, *piano*

Sheryl Cohen, *flute*

❧ PROGRAM NOTES ❧

The Deepest Desire

THE DEEPEST DESIRE was commissioned by Bravo! Vail Valley Music Festival and premiered in Vail, Colorado, in July 2002 by mezzo-soprano Susan Graham, flutist Eugenia Zukerman, and myself at the piano. The texts were written by Sister Helen Prejean, the prize-winning author of the books “Dead Man Walking” and “The Death of Innocents”. Whereas “Dead Man Walking” traced her physical journey to becoming an activist to abolish the death penalty, “The Deepest Desire” traces her spiritual – interior – journey. Each song tells a different aspect of that journey with the flute representing the spiritual calling that guided her to the truth of her life.

— Jake Heggie

Ricky Ian Gordon (b.1956)

Class I

Once I Was

A Horse with Wings

Ricky Ian Gordon
(b.1956)

Adrienne Pardee, *mezzo-soprano*
Nicole Bellamy, *piano*

Blessing the Boat

Finding Home

Aliana de la Guardia, *soprano*
Sohyun Jun, *piano*

Luck

Only Heaven

Julie Anne Miller, *mezzo-soprano*
Jeeyoung Hong, *piano*

Adolescent's Song

Kyle Ferrill, *baritone*
Jennifer McGuire, *piano*

A Horse with Wings

A Horse with Wings

Agnes Vojtko, *mezzo-soprano*
Justyna Chesy-Parda, *piano*

What Shall We Remember?

A Horse with Wings

Lexa Ferrill, *mezzo-soprano*
Jennifer McGuire, *piano*

An Old Fashioned Song

A Horse with Wings

Maria Knight, *soprano*
Nicole Bellamy, *piano*

Jake Heggie (b.1961) Class I

Sweet Light
Winter Roses

Jake Heggie
(b.1961)

Melis Jaatinen, *mezzo-soprano*
Kumiko Shimizu, *piano*

Danny Boy
Folk song

Nathan Troup, *tenor*
Nicole Bellamy, *piano*

The Sun Kept Setting
How Well I Knew The Light

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

Joy Alone
Natural Selection (1977)

Devon Guthrie, *soprano*
Stacey Holliday, *piano*

Ample make this Bed
How Well I Knew The Light

Margaret Felice, *soprano*
Lucas Wong, *piano*

Celestial Locomotion
The Starry Night

Joy Hunter, *mezzo-soprano*
Patrick Fanning, *piano*

Late Fragment
Winter Roses

Melis Jaatinen, *mezzo-soprano*
Kumiko Shimizu, *piano*

Henry Moore: Reclining Figure in Elmwood
Statuesque

Agnes Vojtko, *mezzo-soprano*
Justyna Chesy-Parda, *piano*

White in the Moon
Of Gods and Cats

Keith Colclough, *bass-baritone*
Megan Reilly, *piano*

Auditioning for Success

VERA CALABRIA

| | | |
|---|--|--|
| Ah! non credea mirarti...Ah! non giunge <i>La sonnambula</i> | Katharine Dain, <i>soprano</i> Victoria Kirsch, <i>piano</i> | Vincenzo Bellini (1801-1835) |
| Vous sous l'archet fremissant <i>Les Contes D'Hoffmann</i> | Julie Anne Miller, <i>mezzo-soprano</i> Victoria Kirsch, <i>piano</i> | Jacques Offenbach (1819-1880) |
| A toi mon âme <i>Mireille (1864)</i> | Melissa Wegner, <i>soprano</i> Victoria Kirsch, <i>piano</i> | Charles-François Gounod (1818-1893) |
| Un' aura amorosa <i>Così fan tutte, K. 588</i> | Nathan Troup, <i>tenor</i> Victoria Kirsch, <i>piano</i> | Wolfgang Amadeus Mozart (1756-1791) |
| Ch'il bel sogno <i>La rondine (1917)</i> | Margaret Felice, <i>soprano</i> Victoria Kirsch, <i>piano</i> | Giacomo Puccini (1858-1924) |
| Bel raggio lusenghier <i>Semiramide (1823)</i> | Jung Hee Koo, <i>soprano</i> Victoria Kirsch, <i>piano</i> | Gioachino Rossini (1792-1868) |
| Composer's Aria <i>Ariadne auf Naxos, Op. 60 (1912)</i> | Nani Kang, <i>mezzo-soprano</i> Victoria Kirsch, <i>piano</i> | Gioachino Rossini (1864-1949) |

Franz Schubert (1797-1828)

Class I

GRAHAM JOHNSON

Die Taubenpost, D. 965a (Seidl)

Franz Schubert
(1797-1828)

DeMar Neal, *baritone* • Tomasz Lis, *piano*

Der Zwerg, op. 22, no. 1, D. 771 (Collin)

Agnes Vojtko, *mezzo-soprano* • Justyna Chesy-Parda, *piano*

Nachtviolen, D. 752 (Mayrhofer)

Sarah Davis, *soprano* • Kumiko Shimizu, *piano*

Auflösung, D. 807 (Mayrhofer)

Abigail Fischer, *soprano* • Jeeyoung Hong, *piano*

Memnon, op. 6, no. 1, D. 541 (Mayrhofer)

Kyle Ferrill, *baritone* • Jennifer McGuire, *piano*

Delphine, op. 124, no. 1 (Schutz)

Stacey Mastrian, *soprano* • Tomasz Lis, *piano*

Ariettes Oubliées

PAUL VERLAINE • GRAHAM JOHNSON

Ariettes Oubliées

Chevaux de bois

Claude Debussy
(1862-1918)

Kristin Ezell, *soprano*
Jeeyoung Hong, *piano*

Green

Kristin Ezell, *soprano*
Jeeyoung Hong, *piano*

Spleen

Kristin Ezell, *soprano*
Jeeyoung Hong, *piano*

Robert Schumann (1810-1856)

Class I

GRAHAM JOHNSON

In der Fremde, op. 39, no. 1 (Eichendorff)

Liederkreis II

Julie Anne Miller, *mezzo-soprano*

Susan Brown, *piano*

Robert Schumann

(1810-1856)

Intermezzo, op. 39, no. 2 (Eichendorff)

Liederkreis II

Meray Boustani, *soprano*

Megan Reilly, *piano*

Mondnacht, op. 39, no. 5 (Eichendorff)

Liederkreis II

Stacey Mastrian, *soprano*

Lucas Wong, *piano*

Zwielicht, op. 39, no. 10 (Eichendorff)

Liederkreis II

Jazimina MacNeil, *mezzo-soprano*

Edward Rothmel, *piano*

Die Stille, op. 39, no. 4 (Eichendorff)

Liederkreis II

Jazimina MacNeil, *mezzo-soprano*

Edward Rothmel, *piano*

Frühlingsnacht, op. 30, no. 12 (Eichendorff)

Liederkreis II

Maria Knight, *soprano*

Nicole Bellamy, *piano*

Ich wandelte unter den Bäumen, op. 24, no. 3 (Heine)

Liederkreis I

DeMar Neal, *baritone*

Sohyun Jun, *piano*

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

Katharine Dain, *soprano*

Jeeyoung Hong, *piano*

Ricky Ian Gordon (b.1956)

Class II

Kid in the Park
Genius Child

Ricky Ian Gordon
(b. 1956)

Yumi Thomas, *mezzo-soprano*
Kumiko Shimizu, *piano*

Late Last Night
Only Heaven

Stacey Mastrian, *soprano*
Kumiko Shimizu, *piano*

Will there really be a Morning?
A Horse with Wings

Onyu Park, *soprano*
Nicole Bellamy, *piano*

Stars

Sarah Davis, *soprano*
Susan Brown, *piano*

When Sue Wears Red
Only Heaven

Nani Kang, *mezzo-soprano*
Jeeyoung Hong, *piano*

A Horse with Wings
A Horse with Wings

Nathan Troup, *tenor*
Nicole Bellamy, *piano*

Pont Mirabeau

Nanette Cooper-McGuinness, *soprano*
Patrick Fanning, *piano*

Joy
Genius Child

Meray Boustani, *soprano*
Susan Brown, *piano*

Gesänge aus “Wilhelm Meister” (Goethe)

GRAHAM JOHNSON

- Lied der Mignon, op. 62 no. 2, D. 877/2
“Heiss mich nicht reden”
Margaret Felice, *soprano* • Lucas Wong, *piano* Franz Schubert
(1797-1828)
- Mignon I: Heiss mich nicht redde
Nanette Cooper-McGuinness, *soprano* • Lucas Wong, *piano* Hugo Wolf
(1860-1903)
- Lied der Mignon, op. 62, no. 3, D. 877/3
“So lasst mich scheinen”
Katharine Dain, *soprano* • Tomasz Lis, *piano* Schubert
- Wer sich der Einsamkeit
The “Harfenspieler” Songs
DeMar Neal, *baritone* • Lucas Wong, *piano* Schubert
- Nur wer die Sehnsucht kennt, op. 98a no. 3 (Goethe)
Adrienne Pardee, *soprano* • Jennifer Tung, *piano* Robert Schumann
(1810-1856)
- Mignon und der Harfner, op. 62, no 1, D. 877/1
“Nur wer die Sehnsucht kennt”
Aliana de la Guardia, *soprano* • Nathan Troup, *tenor* Schubert
- Nur wer die Sehnsucht kennt, op. 98a no. 3 (Goethe)
Agnes Vojtko, *soprano* • Justyna Chesy-Parda, *tenor* Wolf

Here and Gone

JAKE HEGGIE

- The Farms of Home (Housman)
In Praise of Songs That Die (Lindsay)
Stars (Housman)
The Factory Window Song (Lindsay)
In the Morning (Housman)
Because I Liked You Better (Housman)
The Half-Moon Westers Low (Housman)
Jake Heggie
(b. 1961)
- Nathan Troup, *tenor*
DeMar Neal, *baritone*
Matthew Markham, *baritone*
Edward Rothmel, *piano*
Sohyun Jun, *piano*

Gedichte der Königin Maria Stuart

GRAHAM JOHNSON

Abschied von Frankreich, op. 135, no. 1

Robert Schumann
(1810-1856)

Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano*

Nach der Geburt ihres Sohnes, op. 135, no. 2

Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano*

An die Königin Elisabeth, op. 135, no. 3

Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano*

Abschied von der Welt, op. 135, no. 4

Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano*

Gebet, op. 135, no. 5

Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano*

Benjamin Britten (1913-1976)

GRAHAM JOHNSON

Let the florid music praise! op. 11, no. 1

On This Island

Benjamin Britten
(1913-1976)

Abra Bush, *soprano* • Justyna Chesy-Parda, *piano*

Seascape, op. 11, no. 3

On This Island

Katharine Dain, *soprano* • Jeeyoung Hong, *piano*

Oh my blacke Soule! op. 35, no. 1

The Holy Sonnets of John Donne

Aliana de la Guardia, *soprano* • Sohyun Jun, *piano*

Sail on, sail on

Onyu Park, *soprano* • Nicole Bellamy, *piano*

The last rose of summer

Nathan Troup, *tenor* • Lucas Wong, *piano*

Ca' the yowes

Katharine Dain, *soprano* • Stacey Holliday, *piano*

The bonny Earl o' Moray

Lexa Ferrill, *mezzo-soprano* • Patrick Fanning, *piano*

Sonnetto XXX, op. 22, no. 3

Seven Sonnets of Michelangelo

Nathan Troup, *tenor* • Susan Gaeddert, *piano*

Johnny, no. 3

Cabaret Songs

Adrienne Pardee, *mezzo-soprano* • Stacey Holliday, *piano*

Ricky Ian Gordon (b. 1956)
Class III

To the Maids of Orleans

Ricky Ian Gordon
(b. 1956)

Melis Jaatinen, *mezzo-soprano*
Tomasz Lis, *piano*

Otherwise

Finding Home

Abigail Fischer, *mezzo-soprano*
Jeeyoung Hong, *piano*

Prayer

Genius Child

Margaret Felice, *soprano*
Sohyun Jun, *piano*

Three Floors

Keith Colclough, *bass-baritone*
Megan Reilly, *piano*

Dream True

Matthew Markham, *baritone*;
Nathan Troup, *tenor*
Lucas Wong, *piano*

Just Now

Jazimina MacNeil, *mezzo-soprano*
Jennifer Tung, *piano*

Bus Stop

DeMar Neil, *baritone*
Sohyun Jun, *piano*

I Am Cherry Alive

A Horse with Wings

Melissa Wegner, *soprano*
Jeeyoung Hong, *piano*

Jake Heggie (b.1961) ~ Class II

I Shall Not Live in Vain

Jake Heggie
(b.1961)

Onyu Park, *soprano* • Jennifer McGuire, *piano*

Ophelia's Song

Songs and Sonnets To Ophelia (1999)

Meray Boustani, *soprano* • Megan Reilly, *piano*

Woman have loved before

Songs and Sonnets To Ophelia (1999)

Katharine Dain, *soprano* • Susan Brown, *piano*

Not in a silver casket

Songs and Sonnets To Ophelia (1999)

Stacey Mastrian, *soprano* • Patrick Fanning, *piano*

In the Beginning

Of Gods and Cats

Jazimina MacNeil, *mezzo-soprano* • Jennifer Tung, *piano*

Paper Wings, no. 2

Paper Wings (1997)

Lexa Ferrill, *mezzo-soprano* • Jennifer McGuire, *piano*

Woe to Man

Melissa Wegner, *soprano* • Susan Brown, *piano*

Sophie's Song

Yumi Thomas, *mezzo-soprano* • Kumiko Shimizu, *piano*

Bedtime Story, no. 1 (von Stade)

Paper Wings (1997)

Adrienne Pardee, *mezzo-soprano* • Stacey Holliday, *piano*

Animal Passion

Natural Selection (1977)

Stacey Mastrian, *soprano* • Stacey Holliday, *piano*

Les Illuminations

GRAHAM JOHNSON

Les Illuminations, op. 18

Benjamin Britten
(1913-1976)

Villes, no. 2

Sarah Davis, *soprano* • Tomasz Lis, *piano*

Marine, no. 5

Melissa Wegner, *soprano* • Susan Brown, *piano*

Parade, no. 8

Aliana de la Guardia, *soprano* • Sohyun Jun, *piano*

Ricky Ian Gordon (b.1956) ~ Class IV

The Widow's Lament in Springtime

Abra Bush, *soprano* • Susan Gaeddert, *piano*

My People

Genius Child

Katharine Dain, *soprano* • Jennifer Tung, *piano*

Wild Swans

Finding Home

Devon Guthrie, *soprano* • Jennifer Tung, *piano*

Is it too late?

My Life With Albertine

Kristin Ezell, *soprano* • Susan Gaeddert, *piano*

The Light Comes On By Itself

Songs of Our Time

Joy Hunter, *mezzo-soprano* • Susan Brown, *piano*

Stars

Laura Parker, *soprano* • Patrick Fanning, *piano*

Heaven

Finding Home

Jung Hee Koo, *soprano* • Megan Reilly, *piano*

Franz Schubert (1797-1828) ~ Class II

GRAHAM JOHNSON

Im Frühling, D. 882 (Schulze)

Franz Schubert
(1797-1828)

Onyu Park, *soprano* • Jeeyoung Hong, *piano*

Alinde, op. 88, no. 1, D. 904 (Rochlitz)

Nathan Troup, *tenor* • Stacey Holliday, *piano*

Dem Unendlichen, D. 291b (Klopstock)

Maria Knight, *soprano* • Jennifer Tung, *piano*

Auf der Donau, op. 21, no. 1, D. 553 (Mayrhofer)

Joy Hunter, *mezzo-soprano* • Megan Reilly, *piano*

Rastlose Liebe, D. 138 (Goethe)

Abra Bush, *soprano* • Susan Brown, *piano*

Ellens Gesang II, op. 52, no. 2, D. 838 (Storck)

Aliana de la Guardia, *soprano* • Sohyun Jun, *piano*

Gabriel Fauré (1845-1924) ~ Class I

GRAHAM JOHNSON

Les berceaux, op. 23 no. 1

Gabriel Fauré
(1845-1924)

Katharine Dain, *soprano*
Stacey Holliday, *piano*

Sérénade Toscane, op. 3 no. 2

Nathan Troup, *tenor*
Jennifer Tung, *piano*

Le secret, op. 23 no. 3

Sarah Davis, *soprano*
Patrick Fanning, *piano*

Notre amour, op. 23 no. 2

Stacey Mastrian, *soprano*
Susan Brown, *piano*

C'est l'extase, op. 58, no. 5

Cinq mélodies "De Venise"

Abra Bush, *soprano*
Susan Gaeddert, *piano*

En sourdine, op. 58 no. 2

Cinq mélodies "De Venise"

Yumi Thomas, *mezzo-soprano*
Susan Brown, *piano*

Green, op. 58, no. 3

Cinq mélodies "De Venise"

Meray Boustani, *soprano*
Megan Reilly, *piano*

Fleur Jetée, op. 39 no. 2

Agnes Vojtko, *mezzo-soprano*
Justyna Chesy-Parda, *piano*

Nell, op. 18 no. 1

Nani Kang, *mezzo-soprano*
Stacey Holliday, *piano*

Benjamin Britten (1913-1976)
Franz Schubert (1810-1856)

GRAHAM JOHNSON

Winter Words (Hardy), op. 52
At day-close in November, no. 1
Midnight on the Great Western, no. 2
The little old table, no. 4
Before life and after, no. 8.

Benjamin Britten
(1913-1976)

Kyle Ferrill, *baritone*
Jennifer McGuire, *piano*
Tomasz Lis, *piano*

Winterreise (Müller), op. 89/D. 911
Gute Nacht, no. 1
Frühlingstraum, no. 11
Das Wirtshaus, no. 21
Der Leiermann, no. 24

Franz Schubert
(1797-1828)

Matthew Markham, *baritone*
Edward Rothmel, *piano*



Gabriel Fauré (1845-1924) ~ Class III

GRAHAM JOHNSON

Soir, op. 83 no. 2

Gabriel Fauré
(1845-1924)

Onyu Park, *soprano* • Jennifer Tung, *piano*

La chanson d'Eve

Paradis, op. 95, no. 1

Lexa Ferrill, *mezzo-soprano* • Jennifer McGuire, *piano*

Passionate roses, op. 95, no. 3

Jazimina MacNeil, *mezzo-soprano* • Tomasz Lis, *piano*

Veilles-tu, ma senteur de soleil, op. 95, no. 7

Adrienne Pardee, *mezzo-soprano* • Jeeyoung Hong, *piano*

Ô mort, poussière d'étoiles, op. 95, no. 10

Adrienne Pardee, *mezzo-soprano* • Jeeyoung Hong, *piano*

Mirages

Reflets dans l'eau, op. 113, no. 2

Matthew Markham, *baritone* • Edward Rothmel, *piano*

Alternate

Crépuscule, op. 95, no. 9

Jazimina MacNeil, *mezzo-soprano* • Tomasz Lis, *piano*

Franz Schubert (1797-1828) ~ Class III

GRAHAM JOHNSON

Frühlingsglaube, D. 686 (Uhland)

Franz Schubert
(1797-1828)

Jung Hee Koo, *soprano* • Patrick Fanning, *piano*

Sehnsucht D. 516 (Mayrhofer)

Agnes Vojtko, *mezzo-soprano* • Justyna Chesy-Parda, *piano*

Die Sterne, op. 96, no. 1, D. 939 (Leitner)

Nathan Troup, *tenor* • Kumiko Shimizu, *piano*

Nachtstück, op. 36, no. 2, D. 672 (Mayrhofer)

Yumi Thomas, *mezzo-soprano* • Susan Gaeddert, *piano*

An Schwager Kronos, op. 19, no. 1, D. 369 (Goethe)

Kyle Ferrill, *baritone* • Tomasz Lis, *piano*

Rise and Fall

JAKE HEGGIE

The Phoenix

Jake Heggie
(b. 1961)

Maria Knight, *soprano* • Jennifer Tung, *piano*

Water Stone

Sarah Davis, *soprano* • Kumiko Shimizu, *piano*

Angel's Wings

Aliana de la Guardia, *soprano* • Patrick Fanning, *piano*

Incantation

Nanette Cooper-McGuinness, *soprano* • Sohyun Jun, *piano*

The Shaman

Abra Bush, *soprano* • Megan Reilly, *piano*

Songfest 2007 • Pepperdine University • Raitt Hall • Saturday, June 16 • 9:00-11:30 a.m.

Robert Schumann (1810-1856) ~ Class I

GRAHAM JOHNSON

Lied der Suleika, op. 25, no. 9 (Goethe)

Robert Schumann
(1810-1856)

Myrten

Sarah Davis, *soprano* • Jennifer Tung, *piano*

Lust der Sturmnacht, op. 35, no. 1 (Kerner)

Zwölf Lieder

DeMar Neal, *baritone* • Tomasz Lis, *piano*

Stirb, Lieb' und Freud', op. 35, no. 2 (Kerner)

Zwölf Lieder

Kyle Ferrill, *baritone* • Tomasz Lis, *piano*

Der Soldat, op. 40, no. 3 (von Chamisso)

Abigail Fischer, *soprano* • Jeeyoung Hong, *piano*

Die Blume der Ergebung, op. 83, no. 2 (Rückert)

Laura Parker, *soprano* • Megan Reilly, *piano*

Die beiden Grenadier, op. 49, no. 1 (Heine)

Keith Colclough, *bass-baritone* • Tomasz Lis, *piano*

Franz Schubert (1797-1828) ~ Class IV

GRAHAM JOHNSON

Am See, D. 746 (Bruchmann)

Franz Schubert
(1797-1828)

Abra Bush, *soprano* • Susan Gaeddert, *piano*

Licht und Liebe, D. 352 (Collin)

Melissa Wegner, *soprano* • Nathan Troup, *tenor* • Sohyun Jun, *piano*

Ganymed, D. 544 (Goethe)

Devon Guthrie, *soprano* • Stacey Holliday, *piano*

Der Musensohn, op. 92, no. 1, D. 764 (Goethe)

Melissa Wegner, *soprano* • Susan Brown, *piano*

Der Einsame, op. 41, D. 800 (Lappe)

Lexa Ferrill, *mezzo-soprano* • Jennifer McGuire, *piano*

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

Nani Kang, *mezzo-soprano* • Jeeyoung Hong, *piano*

Gabriel Fauré (1845-1924) ~ Class II

GRAHAM JOHNSON

La bonne chanson, op. 61

Gabriel Fauré
(1845-1924)

Une Sainte en son auréole, no. 1

Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano*

Puisque l'aube grandit, no. 2

Melissa Wegner, *soprano* • Jennifer McGuire, *piano*

La lune blanche, no. 3

Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano*

J'allais par les chemins perfides, no. 4

Melissa Wegner, *soprano* • Jennifer McGuire, *piano*

J'ai presque peur, en vérité, no. 5

Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano*

L'hiver a cessé, no. 9

Kyle Ferrill, *baritone* • Jennifer McGuire, *piano*

Sieben Frühe Lieder

JUDITH KELLOCK

Nacht, no. 1

Alban Berg
(1885-1935)

Maria Knight, *soprano* • Susan Brown, *piano*

Die Nachtigall, no. 3

Onyu Park, *soprano* • Jennifer Tung, *piano*

Traumgekrönt, no. 4

Abra Bush, *soprano* • Justyna Chesy-Parda, *piano*

Im Zimmer, no. 5

Margaret Felice, *soprano* • Jennifer Tung, *piano*

Liebesode, no. 6

Abra Bush, *soprano* • Justyna Chesy-Parda, *piano*

Sommertage, no. 7

Margaret Felice, *soprano* • Jennifer Tung, *piano*

Note: no. 2 is omitted

Robert Schumann (1810-1856) ~ Class II

GRAHAM JOHNSON

Lied der Suleika, op. 25, no. 9 (Goethe)

Robert Schumann
(1810-1856)

Myrten

Sarah Davis, *soprano* • Jennifer Tung, *piano*

Lust der Sturmnacht, op. 35, no. 1 (Kerner)

Zwölf Lieder

DeMar Neal, *baritone* • Tomasz Lis, *piano*

Stirb, Lieb' und Freud', op. 35, no. 2 (Kerner)

Zwölf Lieder

Kyle Ferrill, *baritone* • Tomasz Lis, *piano*

Der Soldat, op. 40, no. 3 (von Chamisso)

Abigail Fischer, *soprano* • Jeeyoung Hong, *piano*

Die Blume der Ergebung, op. 83, no. 2 (Rückert)

Laura Parker, *soprano* • Megan Reilly, *piano*

Die beiden Grenadier, op. 49, no. 1 (Heine)

Keith Colclough, *bass-baritone* • Tomasz Lis, *piano*

Franz Schubert (1797-1828) ~ Class V

GRAHAM JOHNSON

Suleika I, D. 720 (Willemer)

Franz Schubert
(1797-1828)

Meray Boustani, *soprano*
Patrick Fanning, *piano*

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

Jazimina MacNeil, *mezzo-soprano*
Jennifer Tung, *piano*

Ellens Gesang I, op. 52 no. 1, D. 837 (Storck)

Julie Anne Miller, *mezzo-soprano*
Susan Brown, *piano*

Am Bach im Frühling, D. 361 (Schober)

Keith Colclough, *bass-baritone*
Nicole Bellamy, *piano*

Suleika II, op. 31, D. 717 (Willemer)

Laura Parker, *soprano*
Susan Gaeddert, *piano*

Vor meiner Wiege, op. 106, no. 3, D. 927 (Leitner)

Lexa Ferrill, *mezzo-soprano*
Jennifer McGuire, *piano*



James Primosch (b. 1956)

1. Jesu, Dulcis Memoria (Bernard of Clairvaux) James Primosch
(b. 1956)
Three Sacred Songs (1989)
Margaret Felice, *soprano*
Sohyun Jun, *piano*
3. O Filii et Filiae (traditional)
Three Sacred Songs (1989)
Margaret Felice, *soprano*
Sohyun Jun, *piano*
1. '...that passeth all understanding' (Denise Levertov)
Holy the Firm (1999)
Kristin Ezell, *soprano*
Justyna Chesy-Parda, *piano*
4. Cinder (Susan Stewart)
Holy the Firm (1999)
Onyu Park, *soprano*
Susan Gaeddert, *piano*
- From Psalm 116 (1995) (Vulgate)
Matthew Markham, *baritone*
Edward Rothmel, *piano*
1. Where the Bee Sucks (Shakespeare)
Ariel Songs (2007)
Aliana de la Guardia, *soprano*
Sohyun Jun, *piano*
2. Full Fathom Five
Ariel Songs (2007)
Lexa Ferrill, *mezzo-soprano*
Jennifer McGuire, *piano*
3. Come Unto These Yellow Sands
Ariel Songs (2007)
Laura Parker, *soprano*
Megan Reilly, *piano*
3. The Dream (Susan Stewart)
Songs for Adam (2007)
Kyle Ferrill, *baritone*
Jennifer McGuire, *piano*

Mirabai Songs (b. 1982)

JANICE FELTY

It's True, I Went to the Market, no. 1

John Harbison
(b.1938)

Margaret Felice, *soprano*
Sohyun Jun, *piano*

All I was doing was breathing, no. 2

Agnes Vojtko, *mezzo-soprano*
Justyna Chesy-Parda, *piano*

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

Meray Boustani, *soprano*
Patrick Fanning, *piano*

Where did you go? No. 4

Lexa Ferrill, *mezzo-soprano*
Jennifer McGuire, *piano*

It's True, I Went to the Market, no. 1

Meray Boustani, *soprano*
Patrick Fanning, *piano*

Flashes and Illuminations (2000)

JAMES PRIMOSCH

1. On the Greve (Montale)

John Harbison
(b. 1938)

Kyle Ferrill, *baritone*
Tomasz Lis, *piano*

3. The Winds of Dawn (Fried)

DeMar Neal, *baritone*
Megan Reilly, *piano*

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

Keith Colclough, *bass-baritone*
Susan Brown, *piano*

6. December 1 (Milosz)

Kyle Ferrill, *baritone*
Tomasz Lis, *piano*

New American Voices

JUDITH KELLOCK

Dust of Snow (1942)

Elliott Carter
(b. 1908)

Yumi Thomas, *mezzo-soprano*
Sohyun Jun, *piano*

The Rose Family (1942)

Elliott Carter
(b. 1908)

Adrienne Pardee, *mezzo-soprano*
Jeeyoung Hong, *piano*

Night

Three Early Songs

George Crumb
(b. 1929)

Jung Hee Koo, *soprano*
Stacey Holliday, *piano*

Let It Be Forgottenc

Three Early Songs

George Crumb
(b. 1929)

Yumi Thomas, *mezzo-soprano*
Lucas Wong, *piano*

Wind Elegy

Three Early Songs

George Crumb
(b. 1929)

Nani Kang, *mezzo-soprano*
Jeeyoung Hong, *piano*

Psalm 102

Pamela Decker
(b. 1956)

Margaret Felice, *soprano*
Sohyun Jun, *piano*

Serenity

Charles Ives
(1874-1954)

Adrienne Pardee, *mezzo-soprano*
Patrick Fanning, *piano*

BV. In Remembrance

Paul Moravec
(b. 1957)

Maria Knight, *soprano*
Jennifer Tung, *piano*

Alter? When the hills do

Five Songs on Poems by Emily Dickinson

Anna Weesner
(b. 1965)

Kristin Ezell, *soprano*
Jeeyoung Hong, *piano*

Milosz Songs (2005)

JAMES PRIMOSCH

Poems by Czeslaw Milosz (1911-2004)

Commissioned by the New York Philharmonic for Dawn Upshaw

Prologue: from Lauda

John Harbison

(b. 1938)

Jung Hee Koo, *soprano* • Megan Reilly, *piano*

What Once Was Great

Laura Parker, *soprano* • Patrick Fanning, *piano*

When the Moon

Stacey Mastrian, *soprano* • Jennifer Tung, *piano*

So Little

Abra Bush, *soprano* • Tomasz Lis, *piano*

You Who Wronged

Melissa Wegner, *soprano* • Tomasz Lis, *piano*

Post Epilogue: Rays of Dazzling Light

Katharine Dain, *soprano* • Lucas Wong, *piano*

❧ PROGRAM NOTES ❧

Milosz Songs (2005)

Poems by Czeslaw Milosz (1911-2004)

Commissioned by the New York Philharmonic for performance by Dawn Upshaw

Czeslaw Milosz was born in Szelejnie, 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, midlength 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

Aria Class

VERA CALABRIA • VICTORIA KIRSCH

- | | | |
|--|--|--|
| Have Peace, Jo <i>Little Women (1998)</i> | Sarah Davis, <i>soprano</i> Victoria Kirsch, <i>piano</i> | Mark Adamo (b. 1962) |
| O wär' ich schon mit dir vereint Fidelio, op. 72 | Aliana de la Guardia, <i>soprano</i> Victoria Kirsch, <i>piano</i> | Ludwig van Beethoven (1770-1827) |
| Que fais-tu, blanche tourterelle <i>Roméo et Juliette</i> | Melis Jaatinen, <i>mezzo-soprano</i> Victoria Kirsch, <i>piano</i> | Charles-François Gounod (1818-1893) |
| The Letter Aria <i>The Ballad of Baby Doe (1956)</i> | Devon Guthrie, <i>soprano</i> Victoria Kirsch, <i>piano</i> | Douglas Moore (1893-1969) |
| Come scoglio <i>Così fan tutte, K. 588</i> | Kristin Ezell, <i>soprano</i> Susan Gaeddert, <i>piano</i> | Wolfgang Amadeus Mozart (1756-1791) |
| Madamina <i>Don Giovanni, K. 527</i> | Keith Colclough, <i>bass-baritone</i> Victoria Kirsch, <i>piano</i> | Wolfgang Amadeus Mozart (1756-1791) |
| Doll Aria <i>Les Contes D'Hoffmann</i> | Laura Parker, <i>soprano</i> Victoria Kirsch, <i>piano</i> | Jacques Offenbach (1819-1880) |
| Morro ma prima in grazia Un ballo in maschera (1859) | Maria Knight, <i>soprano</i> Nicole Bellamy, <i>piano</i> | Giuseppe Verdi (1813-1901) |

Elisabeth Bishop & Czeslaw Milosz

JANICE FELTY

North & South (1990) ~ *Song cycle on six poems of Elisabeth Bishop*

John Harbison

Book I

(b.1938)

Ballad for Billie (I)

Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano*

Late Air

Abigail Fischer, *mezzo-soprano* • Jennifer Tung, *piano*

Breakfast Song

Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano*

Book II

“Dear, My Compass...”

Adrienne Pardee, *mezzo-soprano* • Jeeyoung Hong, *piano*

Milosz Songs (2005) ~ *Poems by Czeslaw Milosz (1911-2004)*

A Task

Agnes Vojtko, *mezzo-soprano* • Justyna Chesy-Parda, *piano*

On Old Women

Abra Bush, *soprano* • Tomasz Lis, *piano*

Charles Ives (1874-1954)

JUDITH KELLOCK

The World's Highway

Charles Ives

(1874-1954)

Melissa Wegner, *soprano* • Susan Brown, *piano*

Tom Sails Away

Matthew Markham, *baritone* • Edward Rothmel, *piano*

In Flanders Fields

Kyle Ferrill, *baritone* • Jennifer McGuire, *piano*

Soliloquy

Melissa Wegner, *soprano* • Megan Reilly, *piano* • Patrick Fanning, *piano*

Charlie Rutlage

DeMar Neal, *baritone* • Lucas Wong, *piano*

The Housatonic at Stockbridge

Kyle Ferrill, *baritone* • Tomasz Lis, *piano*

Samuel Barber (1910-1981)

JUDITH KELLOCK

Le clocher chante

Mémoires passagères (Rilke), op. 27 (1950-51)

Katharine Dain, *soprano*

Susan Gaeddert, *piano*

Samuel Barber

(1910-1981)

Nocturne (F. Prokosch), (1940)

Four Songs, op. 13

Onyu Park, *soprano*

Susan Gaeddert, *piano*

St. Ita's Vision

Hermit Songs

Joy Hunter, *mezzo-soprano*

Patrick Fanning, *piano*

Rain has Fallen

Three Songs (Joyce: Chamber Music), op. 10 (1936)

Keith Colclough, *bass-baritone*

Nicole Bellamy, *piano*

A Last Song, no. 1 (Graves)

Despite and Still, op. 41 (1968-69)

Maria Knight, *soprano*

Nicole Bellamy, *piano*

Bessie Bobtail (Stephens), 1934

Three Songs, op. 2

Agnes Vojtko, *mezzo-soprano*

Justyna Chesy-Parda, *piano*

Despite and Still, no. 5 (Graves)

Despite and Still, op. 41 (1968-69)

Abra Bush, *soprano*

Susan Gaeddert, *piano*

Now I have Fed and Eaten Up the Rose, no. 1 (Joyce)

Three Songs, op. 45 (1972)

Nanette Cooper-McGuinness, *soprano*

Justyna Chesy-Parda, *piano*

New American Voices

JAMES PRIMOSCH

The Sleeper (Poe)

George Crumb
(b. 1929)

Agnes Vojtko, *mezzo-soprano*
Justyna Chesy-Parda, *piano*

When You are Old and Grey (Yeats)

Paul Moravec
(b. 1957)

Naked Simplicities

Julie Anne Miller, *mezzo-soprano*
Jennifer Tung, *piano*

Everyone Sang (Sassoon)

Paul Moravec
(b. 1957)

Kyle Ferrill, *baritone*
Jennifer McGuire, *piano*

To Be Sung on the Water (no. 3)

David Rakowski
(b. 1958)

Three Songs on Poems of Louise Bogan

Lexa Ferrill, *mezzo-soprano*
Jennifer McGuire, *piano*

Love Song with Counterpoint (Weesner)

Anna Weesner
(b. 1965)

Lexa Ferrill, *mezzo-soprano*
Jennifer McGuire, *piano*

+The Artist (Williams)

Anna Weesner
(b. 1965)

Kyle Ferrill, *baritone*
Jennifer McGuire, *piano*

+“The Artist” is a Songfest 2004 commission in recognition of the dedication and support of Songfest long-time friend Marcia Brown.

American Song

JAMES PRIMOSCH

How Can I Keep From Singin'? (2001)
(19th Century American Traditional)

Julie Anne Miller, *mezzo-soprano*
Susan Brown, *piano*

James Primosch
(b. 1956)

Bedtime (1989) (Denise Levertov)

Agnes Vojtko, *mezzo-soprano*
Justyna Chesy-Parda, *piano*

James Primosch
(b. 1956)

Voyage (1945) (Hart Crane)

Abigail Fischer, *mezzo-soprano*
Jeeyoung Hong, *piano*

Elliott Carter
(b. 1908)

Vocalism (2005) (Walt Whitman)

Abra Bush, *soprano*
Tomasz Lis, *piano*

John Harbison
(b. 1938)

Hymn

Nani Kang, *mezzo-soprano*
Jeeyoung Hong, *piano*

Charles Ives
(1874-1954)

O ihr Zärtlichen (Rainer Maria Rilke)
Rilke Songs

Abigail Fischer, *mezzo-soprano*
Tomasz Lis, *piano*

Peter Lieberson
(b. 1946)



French Song

MARTIN KATZ

- | | |
|---|--|
| Tay toy, babillarde Arondelle <i>Quatre Chansons de Ronsard</i> Laura Parker, <i>soprano</i> • Jennifer Tung, <i>piano</i> | Darius Milhaud (1892-1974) |
| En sourdine (Verlaine) <i>Fêtes Galantes I</i> Katharine Dain, <i>soprano</i> • Susan Gaeddert, <i>piano</i> | Claude Debussy (1862-1918) |
| Apparition (Mallarme) <i>Quatre chanson de jeunesse</i> Stacey Mastrian, <i>soprano</i> • Jennifer McGuire, <i>piano</i> | Claude Debussy (1862-1918) |
| C'est l'extase <i>Ariettes Oubliées</i> Kristin Ezell, <i>soprano</i> • Kumiko Shimizu, <i>piano</i> | Claude Debussy (1862-1918) |
| Au pays où se fait la guerre Agnes Vojtko, <i>mezzo-soprano</i> • Justyna Chesy-Parda, <i>piano</i> | Henri Duparc (1848-1933) |
| Chanson triste Jung Hee Koo, <i>soprano</i> • Megan Reilly, <i>piano</i> | Henri Duparc (1848-1933) |
| Le temps des lilas Nani Kang, <i>mezzo-soprano</i> • Jeeyoung Hong, <i>piano</i> | Ernest Chausson (1855-1899) |
| Sérénade italienne, op. 2 no. 5 (Bourget) Melis Jaatinen, <i>mezzo-soprano</i> • Tomasz Lis, <i>piano</i> | Ernest Chausson (1855-1899) |
| Danse macabre Keith Colclough, <i>bass-baritone</i> • Nicole Bellamy, <i>piano</i> | Charles Camille Saint-Saëns (1835-1921) |
| ALTERNATE: La grotte <i>Trois Chansons de France</i> Lexa Ferrill, <i>mezzo-soprano</i> • Jennifer McGuire, <i>piano</i> | Claude Debussy (1862-1918) |

Twelve Songs of Emily Dickinson

JANICE FELTY

Why do they shut me out of Heaven?

Aaron Copland
(1900-1990)

Kristin Ezell, *soprano*
Lucas Wong, *piano*

The world feels dusty

Julie Anne Miller, *soprano*
Lucas Wong, *piano*

I've heard an organ talk sometimes

Kristin Ezell, *soprano*
Lucas Wong, *piano*

Sleep is supposed to be

Melissa Wegner, *soprano*
Susan Brown, *piano*

I felt a funeral in my braine

Kristin Ezell, *soprano*
Lucas Wong, *piano*

The chariot

Julie Anne Miller, *soprano*
Jennifer Tung, *piano*



Master Class

MARTIN KATZ

- | | |
|--|----------------------------------|
| An evening hymn, Z. 193 | Henry Purcell (1658/9-1695) |
| Margaret Felice, <i>soprano</i> • Jennifer Tung, <i>piano</i> | |
| Heart, we will forget him (Dickinson) | John Duke (1899-1984) |
| Stacey Mastrian, <i>soprano</i> • Lucas Wong, <i>piano</i> | |
| I carry your heart | John Duke (1899-1984) |
| Meray Boustani, <i>soprano</i> • Patrick Fanning, <i>piano</i> | |
| Take My Mother Home <i>Honey and Rue</i> | André Previn (1929-) |
| Aliana de la Guardia, <i>soprano</i> • Sohyun Jun, <i>piano</i> | |
| George <i>Cabaret Songs</i> | William Bolcom (1938-) |
| Abigail Fischer, <i>soprano</i> • Sohyun Jun, <i>piano</i> | |
| Var det en dröm?, op. 37 no. 4 (J. L. Runeberg) | Jean Sibelius (1865-1957) |
| Melis Jaatinen, <i>mezzo-soprano</i> • Kumiko Shimizu, <i>piano</i> | |
| Priez pour paix, FP. 95 (Charles D'Orleans) | Francis Poulenc (1899-1963) |
| Nanette Cooper-McGuinness, <i>soprano</i> • Susan Gaeddert, <i>piano</i> | |
| In der Nacht, op. 74, no. 4 <i>Spanisches Liederspiel, op. 74</i> | Robert Schumann (1810-1856) |
| Aliana de la Guardia, <i>soprano</i> • Nathan Troup, <i>tenor</i> • Sohyun Jun, <i>piano</i> | |
| Meine Rose, op. 90 no. 2 | Robert Schumann (1810-1856) |
| Nani Kang, <i>mezzo-soprano</i> • Jeeyoung Hong, <i>piano</i> | |
| Hexenlied, op. 8, no. 8 | Felix Mendelssohn (1809-1847) |
| Laura Parker, <i>soprano</i> • Jennifer Tung, <i>piano</i> | |
| Le jet d'eau <i>Cinq Poèmes de Baudelaire</i> | Claude Debussy (1862-1918) |
| Yumi Thomas, <i>mezzo-soprano</i> • Tomasz Lis, <i>piano</i> | |

France in the 20th Century

MARTIN KATZ

- | | |
|--|--------------------------------|
| Le réveil de la mariée <i>Cinq mélodies populaires grecques</i> Nathan Troup, <i>tenor</i> • Kumiko Shimizu, <i>piano</i> | Maurice Ravel (1875-1937) |
| Quel galant m'est comparable? <i>Cinq mélodies populaires grecques</i> Nathan Troup, <i>tenor</i> • Kumiko Shimizu, <i>piano</i> | Maurice Ravel (1875-1937) |
| C <i>Deux Poèmes de Louis Aragon, FP. 122</i> Onyu Park, <i>soprano</i> • Jeeyoung Hong, <i>piano</i> | Francis Poulenc (1899-1963) |
| Soupir <i>Trois Poèmes de Stéphane Mallarmé</i> Abigail Fischer, <i>soprano</i> • Jeeyoung Hong, <i>piano</i> | Maurice Ravel (1875-1937) |
| La Carpe <i>Le Bestiaire, FP. 15a</i> Matthew Markham, <i>baritone</i> • Edward Rothmel, <i>piano</i> | Francis Poulenc (1899-1963) |
| L'écrevisse <i>Le Bestiaire, FP. 15a</i> Matthew Markham, <i>baritone</i> • Edward Rothmel, <i>piano</i> | Francis Poulenc (1899-1963) |
| La flûte enchantée <i>Shéhérazade</i> Maria Knight, <i>soprano</i> • Jennifer Tung, <i>piano</i> • Sheryl Cohen, <i>flute</i> | Maurice Ravel (1875-1937) |
| Madrigal <i>Chansons gaillardes, FP. 42</i> DeMar Neal, <i>baritone</i> • Lucas Wong, <i>piano</i> | Francis Poulenc (1899-1963) |
| Le paon (Renard) <i>Histoires naturelles</i> Jazimina MacNeil, <i>mezzo-soprano</i> • Susan Brown, <i>piano</i> | Maurice Ravel (1875-1937) |
| Nous avons fait la nuit <i>Tel jour, Telle nuit, FP. 86</i> Kyle Ferrill, <i>baritone</i> • Jennifer McGuire, <i>piano</i> | Francis Poulenc (1899-1963) |

Germany in the 20th Century

MARTIN KATZ

- Schlechtes Wetter, op. 69, no. 5
(Fünf kleine Lieder nach Gedichten von Arnim und Heine)
Melissa Wegner, *soprano* • Kumiko Shimizu, *piano* Richard Strauss
(1864-1949)
- Verschwiegene Liebe
Hugo Wolf
Katharine Dain, *soprano* • Susan Brown, *piano* Eichendorff-Lieder
(1860-1903)
- Liebe Schwalbe
Meray Boustani, *soprano* • Megan Reilly, *piano* Alexander Zemlinsky
(1871-1942)
- Schenk mir deinen goldenen Kamm, op. 2, no. 2 (Dehmel)
Yumi Thomas, *mezzo-soprano* • Susan Brown, *piano* Arnold Schoenberg
(1874-1951)
- Erhebung, op. 2, no. 3 (Dehmel)
Devon Guthrie, *soprano* • Stacey Holliday, *piano* Arnold Schoenberg
(1874-1951)
- Blicke mir nicht in die Lieder
Fünf Rückertlieder
Julie Anne Miller, *mezzo-soprano* • Jennifer Tung, *piano* Gustav Mahler
(1860-1911)
- Hat gesagt - bleibt's nicht dabei, op. 36
Onyu Park, *soprano* • Jennifer Tung, *piano* Richard Strauss
(1864-1949)
- Du dankst, mit einem Fädchen mich zu fangen
Italienisches Liederbuch
Melis Jaatinen, *mezzo-soprano* • Kumiko Shimizu, *piano* Hugo Wolf
(1860-1903)
- Die Einsame, op. 9, no. 2 (Eichendorff)
Abra Bush, *soprano* • Susan Gaeddert, *piano* Hans Erich Pfitzner
(1869-1949)
- Er ist's!
Mörrike-Lieder
Lexa Ferrill, *mezzo-soprano* • Jennifer McGuire, *piano* Hugo Wolf
(1860-1903)

Mottetti di Montale (1981)

JANICE FELTY

La speranza di pure rivederti (Libro 1, No. VI)

John Harbison
(b. 1938)

Kristin Ezell, *soprano*
Jeeyoung Hong, *piano*

Molti, e uno piu duro sopra il lago (Libro 1, No. II)

Aliana de la Guardia, *soprano*
Lucas Wong, *piano*

Addii, fischi nel buio (Libro 1, No. V)

Abigail Fischer, *mezzo-soprano*
Kumiko Shimizu, *piano*

L'anima che dispensa (Libro 2, No. XI)

Julie Anne Miller, *mezzo-soprano*
Susan Brown, *piano*

Perché tardi? (Libro 2, No. X)

Maria Knight, *soprano*
Nicole Bellamy, *piano*

Ti libero la fronte (Libro 2, No. XII)

Aliana de la Guardia, *soprano*
Lucas Wong, *piano*



“*Actus Interruptus!*”

MARTIN KATZ

- | | |
|--|--|
| Er hat uns allen vollgetan <i>St. Matthew Passion (Picander), BWV 244</i> | Johann Sebastian Bach (1685-1750) |
| Katharine Dain, <i>soprano</i> Susan Brown, <i>piano</i> | |
| Eccomi in lieta vesta <i>I Capuleti e i Montecchi (1830)</i> | Vincenzo Bellini (1801-1835) |
| Onyu Park, <i>soprano</i> Jeeyoung Hong, <i>piano</i> | |
| And God said (no. 15) <i>The Creation (1796-8)</i> | Franz Joseph Haydn (1732-1809) |
| Laura Parker, <i>soprano</i> Megan Reilly, <i>piano</i> | |
| And God said (no. 8) <i>The Creation (1796-8)</i> | Haydn |
| Margaret Felice, <i>soprano</i> Sohyun Jun, <i>piano</i> | |
| A, scostati! <i>Così fan tutte, K. 588</i> | Wolfgang Amadeus Mozart (1756-1791) |
| Julie Anne Miller, <i>mezzo-soprano</i> Lucas Wong, <i>piano</i> | |
| Studia il passo <i>Macbeth</i> | Giuseppe Verdi (1813-1901) |
| Keith Colclough, <i>bass-baritone</i> Stacey Holliday, <i>piano</i> | |
| E tardi! Attendo, attendo <i>La traviata (1853)</i> | Verdi |
| Maria Knight, <i>soprano</i> Jennifer Tung, <i>piano</i> | |

Gatsby Songs

JANICE FELTY

Funny New Feeling

John Harbison
(b. 1938)

Melissa Wegner, *soprano*
Susan Brown, *piano*

Kind of in Love

Nanette Cooper-McGuinness, *soprano*
Patrick Fanning, *piano*

A Saturday Night To-Do

Yumi Thomas, *mezzo-soprano*
Sohyun Jun, *piano*

Dreaming of You

Aliana de la Guardia, *soprano*
Nathan Troup, *tenor descant*
Sohyun Jun, *piano*

I Could End Up Loving You Tonight

Devon Guthrie, *soprano*
Megan Reilly, *piano*

Strange

Kristin Ezell, *soprano*
Susan Gaeddert, *piano*

I'm Doin' Fine

DeMar Neal, *baritone*
Lucas Wong, *piano*

By the Shore

Nani Kang, *soprano*
Jeeyoung Hong, *piano*

Who Can Say?

Onyu Park, *soprano*
Susan Gaeddert, *piano*

Faculty Biographies

JESSE BLUMBERG (Professional)

Baritone JESSE BLUMBERG recently gave a recital of songs by Hugo Wolf at the Austrian Embassy, which the *Washington Post* described as “no less than revelatory.” Earlier this season Jesse joined the Mark Morris Dance Group for a tour of the United Kingdom, performing in such venues as London’s Sadler’s Wells, the Edinburgh Festival Theatre, and the Concert Hall at Snape Maltings. In September 2005, he presented Schubert’s *Die Schöne Müllerin* on Trinity Church’s Concerts at One series.

Jesse has been recognized in many song and opera competitions, most recently taking second place in the new Lieder Division of the 2006 Liederkrantz Foundation Awards. He was named a New York District Winner in the 2005 Metropolitan Opera National Council Auditions, and has also been recognized by Opera Index, Inc. and the Marian Anderson Prize for Emerging Classical Artists. In 2004 he was named a first place winner in the Art Song category of the Joyce Dutka Arts Foundation Vocal Competition. In 2003 Jesse was awarded third place at the 10th International Johannes Brahms Competition in Austria and in 2002 he won first place in the 2nd International Yrjö Kilpinen Art Song Competition.

On the concert stage, he has been a featured soloist in works ranging from Bach and Handel to Britten and Bernstein, and he has toured twice with the renowned Waverly Consort. He has participated in intensive art song and chamber music programs at the Ravinia Festival, the Bowdoin Summer Music Festival, and the Aspen Music Festival.

Other highlights of Jesse’s 2006 season include an *On Wings of Song* recital with Martin Katz for the Marilyn Horne Foundation, *St. Plan in Four Saints in Three Acts* at the Brooklyn Academy of Music with the Mark Morris Dance Group, the world premiere of Lisa Bielawa’s *The Lay of the Love and Death* at Alice Tully Hall, and Figaro in *Il Barbiere di Siviglia* with Rockland Opera.

VERA CALABRIA (Young Artist)

Stage director and arts administrator VERA LÚCIA CALÁBRIA has over 20 years of experience in opera and classical music. Born in Brazil, she began her association with the Bayerische Staatsoper Munich in 1977, and with San Francisco Opera in 1979 as assistant to Jean-Pierre Ponnelle. Productions she has staged for San Francisco Opera from 1983 to 2001 include *Carmen*, *Cavalleria rusticana/Pagliacci*, *La forza del Destino*, *Der fliegende Holländer*, and *Falstaff*. Other credits include *Madama Butterfly* in Strasbourg and Cologne, *Manon in Vienna*, Munich, and at the Metropolitan Opera, *Parsifal* in Barcelona, *Falstaff* in Chicago, *Tosca* in Montpellier, *Tannhäuser* in Honolulu, and *Carmen* in Zurich, Cologne, Chicago, and Tel Aviv.

In 2002 she directed *La Finta Giardinera* and in 2003 *L’Enfant et les Sortilèges/L’Heure Espagnole* for UCLA, *Der fliegende Holländer* for Los Angeles Opera, *Il Barbiere di Siviglia* for San Francisco Opera Center, and *Cavalleria/Pagliacci* for San Francisco Opera.

From 2004 to 2006 she directed *The Queen of Spades* at the Teatro Real, Madrid (Spain), *Idomeneo* for LA Opera, *Il Barbiere di Siviglia* for Opera Indianapolis, *Opera Scenes* at Yale, and *Aida* for Los Angeles Opera.

Calábria has also collaborated on several video productions with Brian Large (*Il Trittico*, *Andrea Chenier* and *Nabucco* from Milan’s La Scala; *Der fliegende Holländer* from Bayreuth, *Lear* from Munich), and Derek Bailey (*Aida* and *Madama Butterfly* from La Scala).

SHERYL COHEN (Professional)

SHERYL COHEN performs throughout the United States, Europe, South America, and Asia as a soloist, chamber artist, and teacher. A frequent guest soloist with orchestras in Peru, Ecuador, Brazil, and Argentina, she has also been featured at many of the National Flute Association national conventions, including those in Washington D. C., Chicago, San Diego, Los Angeles, St. Louis, and Phoenix. She has also performed in Carnegie Weill Recital Hall and has been a guest artist with Atlanta based Thamyris Contemporary Ensemble in Hans Werner Henzes *El Cimarron*.

KENDRA COLTON (Professional)

American soprano KENDRA COLTON “carried herself like a goddess and sang radiantly and vividly,” according to a recent review in the *New York Times*. She has been soloist with leading orchestras including the Boston Symphony Orchestra, Los Angeles Philharmonic, Cleveland Orchestra, San Francisco Symphony, Minnesota Orchestra, Pittsburgh Symphony, Indianapolis Symphony, Houston Symphony, National Symphony, and the National Arts Centre Orchestra in Ottawa under conductors including Bernard Haitink, Sir Neville Marriner, Nicholas McGegan, John Nelson, Seiji Ozawa, Helmuth Rilling, Christopher Hogwood, Harry Bicket, Pinchas Zuckerman, and Bruno Weil.

Particularly sought-after for baroque and classical repertoire, Miss Colton sings nearly all the Passions, Masses and Cantatas of Bach; Handel oratorios including *Messiah*, *Solomon*, *Saul*, *Israel in Egypt*, *Judas Maccabaeus* and others; Mozart concert arias and masses including *Exsultate Jubilate*, *Mass in C minor*, *Coronation Mass*, *Requiem* and others; and Haydn’s *Lord Nelson Mass*, *Creation*, and *Seasons*. In addition to Symphony appearances she performs regularly with modern- and period-instrument orchestras which specialize in this repertoire including the Handel & Haydn Society in Boston, Washington Bach Consort, Music of the Baroque in Chicago, Santa Fe Pro Musica, Bethlehem Bach Society, and many others

A proponent of new music as well, Miss Colton has been actively engaged in performing and commissioning new or seldom-heard repertoire of the past fifty years. She was soloist in the world-premiere performances and recording of Tomiko Kohjiba’s *Transmigration of the Soul* at the Santa Fe Chamber Music Festival in 1995.

Festival engagements have taken Miss Colton across North America with orchestral and recital appearances at Tanglewood, the Casals Festival in Puerto Rico, Bethlehem Bach, Banff, Harbison’s Token Creek Festival, the Britt Festival in Oregon, and concerts in Chicago at Ravinia-Stean’s Institute. She appears annually at the Carmel Bach Festival, under the direction of Bruno Weil.

In addition to the Foss and Kohjiba recordings, Miss Colton can be heard on two solo CDs—*Le Charme*, a collection of French art songs, and *He Brought Me Roses*, 25 lieder by Joseph Marx. She has also recorded the *St. John Passion* and *Cantata BWV 133* for Koch International Records with Emmanuel Music where she performs regularly in recitals, oratorios and their weekly cantata series.

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.

JANICE FELTY (Professional)

JANICE FELTY has been a soloist with the Los Angeles Philharmonic Orchestra, Chicago Symphony's Music NOW, Seattle Symphony, San Francisco Opera, Houston Grand Opera, Santa Fe Chamber Music Festival, Santa Fe Opera among many others.

Ms. Felty has premiered and recorded many new works, including John Harbison's *Mottetti di Montale* with Collage New Music on Koch Records (nominated for a Grammy in 2006); and Judith Weir's *Consolations of Scholarship* with Ensemble X, Albany Records. Other recordings and films include 3 roles in John Adam's *The Death of Klinghoffer*, Nonesuch; Belle in Philip Glass's *La Belle et al Bete*, Nonesuch; Emma Jones in Francesca Zambello's film of *Street Scene*; and Dorabella in Peter Sellars's film of *Così fan Tutte*, Decca. She appeared in Robert Wilson's production of Philip Glass's *The White Raven* in Lisbon, Madrid and the Lincoln Center Festival.

She recently performed Colin Matthew's *Continuum* with the Los Angeles Philharmonic's Green Umbrella series and the Chicago Symphony's Music NOW, Esa-Pekka Salonen conducting. Upcoming concerts this season include performing and recording Martin Brody's Millennium Sightings with Collage New Music and performing in a new production of Philip Glass's opera, *The Sound of a Voice*, with the Opera Theatre of Pittsburgh, a piece she premiered in 2003.

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.

KRISTOF VAN GRYSPEER (Young Artist)

KRISTOF VAN GRYSPEER, a native of Belgium, has won critical acclaim for his performances in Europe, Russia and the USA as a piano soloist, chamber musician, collaborator with leading instrumentalists and singers (such as violinist Maria Newman and sopranos Juliana Gondek and Ollie Watts Davis), and as a conductor. He participated in two CD recordings and also recorded for K-Mozart and the Flemish and Swiss Radio and Television. Van Gryspeer's repertoire includes many contemporary pieces. The *Orange County Register* recently hailed him as "gifted and stylistically impeccable."

In 2003, Van Gryspeer was named acting Music Director of the USC Opera, where he prepared and conducted *The Magic Flute*, *The Impresario*, *Gianni Schicchi* and *Così fan Tutte*. Last season, the Baltimore Opera appointed him as Music Director for their Young Artist program, which culminated in conducting *L'Elisir d'Amore*.

Van Gryspeer is the Music Director of the Trinity Presbyterian Church in Pasadena. He serves as vocal coach for the Bakersfield Symphony and as Music Director and conductor for *Songfest's* Young Artist opera program. As Music Director of the Angel's Vocal Arts Center, he was the accompanist for a workshop led by Italian tenor legend Carlo Bergonzi. Van Gryspeer recently worked as pianist and assistant conductor for the Long Beach Opera (*The Ring*), and as Music Director for the Intimate Opera Company (*Hansel and Gretel*), for which in the fall he will also be conducting Mozart's *The Abduction* from the Seraglio and Menotti's *Amahl and the Night Visitors*. Current projects include engagements with Opera Pacific.

As Music Director of the Belgian Royal Choir De Mandelgalm and founder of his own orchestra Arte Nobile, Van Gryspeer conducted Haydn's *The Creation* among others. He served as chorus master and associate conductor for *Volo di Notte*, *Il Tabarro*, *Jenufa*, *La Pêricole* and *Trois Opéras Minutes* at the Long Beach Opera. In 2003 he returned as guest conductor and premiered Nicholas Chase's *Twenty-two* (Taker of the Total Chance). Van Gryspeer was a pianist and chorus master at the Aspen Opera Center and also participated in the Tanglewood Music Center Vocal Program, where he coached Ligeti's *Grand Macabre*. He was on staff at the California Conducting Workshop where he taught vocal coaching.

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

WILLIAM GUSTAFSON (Young Artist)

WILLIAM GUSTAFSON currently serves as Director of Opera Studies at University of Colorado at Boulder College of Music. Prior to his appointment in 2002, he held the same position at the New England Conservatory of Music. Recent professional engagements have included *Die Zauberflöte* for Sarasota Opera, *L'Elisir d'Amore* for Opera Birmingham, *Don Pasquale* for the Pine Mountain Music Festival, and *Treemonisha* at the Stern Grove Festival in San Francisco. Past engagements have included *L'Orfeo* for the Boston Baroque, *Ariodante* for the Handel and Haydn Society, *Hänsel und Gretel* for Sarasota Opera, *The Face on the Barroom Floor* for Central City Opera, *The Yeomen of the Guard* for Colorado Symphony, and both *Albert Herring* and *The Marriage of Figaro* for the New England Conservatory of Music Opera Theatre. Gustafson has worked as an Assistant Stage Director for both Michigan Opera Theatre and Boston Lyric Opera. Gustafson has also taught classes in opera workshop, scene analysis, and presented numerous opera scene programs. Gustafson served on the faculty of the La Musica Lirica Music Festival in Novafeltria, Italy for the 2004 and 2005 seasons. His CU Opera directing credits include *La Bohème*, *The Magic Flute*, *The Barber of Seville*, *L'Enfant et les Sortilèges*, and *Dailogues of the Carmelites* among others. Professor Gustafson received his BM from the University of Connecticut and his MM and DMA degrees from the University of Michigan.

JACK HEGGIE (Composer & Pianist)

JAKE HEGGIE is the composer of the acclaimed operas *Dead Man Walking* (libretto: Terrence McNally), *The End of the Affair* (libretto: Heather McDonald, Leonard Foglia, Jake Heggie), *To Hell and Back* (libretto: Gene Scheer), *At the Statue of Venus* (libretto: McNally), more than 200 art songs, plus orchestral and chamber music. He is the recipient of a 2005/06 Guggenheim Fellowship, among other awards. Heggie's operas have been performed by more than a dozen American companies including San Francisco Opera, New York City Opera, Houston Grand Opera, Cincinnati Opera, Baltimore Opera, and Seattle Opera. Recently, the operas have been featured in international productions by major companies in Australia, Canada, Germany, Sweden and Austria. In 2007 alone, *Dead Man Walking* will receive more than 50 performances. Other major works by Heggie include the theatrical song cycle *For a Look or a Touch* (libretto by Gene Scheer, based on stories from the film *Paragraph 175*), the song cycles *The Deepest Desire* (poetry by Sister Helen Prejean), *Statuesque* and *Rise and Fall* (poetry by Gene Scheer), *Here and Gone* (poetry by Housman and Lindsay), and the cello concerto *Holy The Firm: Essay for Cello and Orchestra*. Upcoming are collaborative projects with the Metropolitan Opera and Lincoln Center Theater, Houston Grand Opera, Dallas Opera, San Francisco Opera, Music of Remembrance, Ravinia Festival, and London's Wigmore Hall. Recordings include *Dead Man Walking* (ERATO), *The Faces of Love* (RCA Red Seal), and *The Deepest Desire* (Eloquientia). Singers he collaborates with as pianist and composer include Frederica von Stade, Susan Graham, Audra McDonald, Joyce DiDonato, Isabel Bayrakdarian, Patti LuPone, and Bryn Terfel. This is Jake Heggie's third summer at Songfest. Jake Heggie lives in San Francisco. For more information, visit www.jakeheggie.com.

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.

VICTORIA KIRSCH (Young Artist)

Pianist VICTORIA KIRSCH maintains a varied professional schedule that includes national and international performing, work with major and regional opera companies, including Los Angeles Opera and Long Beach Opera, extensive audition playing (including Plácido Domingo’s Operalia competition in 2000 and 2004 and, until 2003, the Metropolitan Opera’s National Council Auditions), private coaching and university teaching, including four years on the faculty of USC’s Thornton School of Music. An active recitalist, Victoria has played concerts with sopranos Sumi Jo, Suzan Hanson and Shana Blake Hill, mezzo-soprano Cynthia Jansen, tenor Daniel Montenegro, baritones Nmon Ford and Peter Halverson and countertenors Alejandro Garri and Brian Asawa, among others. In 1998 she began an extensive collaboration with Julia Migenes (*Carmen* in the 1984 film with Domingo) on the celebrated soprano’s one-woman show, *Diva on the Verge*, which has played at L’Opéra Comique in Paris, the Peacock Theatre in London and L’Opéra de Monté-Carlo.

Victoria is the pianist and music director of the Los Angeles-based Operetta Foundation, which produces staged concerts and issues recordings of rare operetta gems. Victoria has performed on numerous local and regional chamber music series, including Sundays Live at the LA County Museum of Art, Grand Performances at California Plaza, Jacaranda in Santa Monica, and the Brand Library Music Series in Glendale.

As a teaching artist for Los Angeles Opera’s Community Programs Department, Victoria has presented exhibit-themed programs for Los Angeles–area museums, including the Long Beach Museum of Art, the Huntington Library and Gardens, the J. Paul Getty Museum and USC’s Fisher Gallery. She is also a popular guest lecturer/pianist for Los Angeles Opera’s Opera for Educators and Opera 90012 programs.

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.

PEGGY PEARSON (Professional)

PEGGY PEARSON is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. Lloyd Schwartz, who received the 1994 Pulitzer Prize for Criticism, called her "my favorite living oboist." Ms. Pearson gave her New York debut with soprano Dawn Upshaw in 1995, a program featuring the premier of John Harbison's *Chorale Cantata* which was written specifically for them.

She has performed solo, chamber and orchestral music throughout the United States and abroad. A member of the Bach Aria Group, Ms. Pearson is also solo oboist with the Emmanuel Chamber Orchestra, an organization that has performed the complete cycle of sacred cantatas by J.S. Bach. According to Richard Dyer of the *Boston Globe*, "Peggy Pearson has probably played more Bach than any other oboist of her generation; this is music she plays in a state of eloquent grace." Ms. Pearson is Director of Winsor Music, Inc.; she is also Artistic Director of, and oboist with the Winsor Music Chamber Series in Lexington, Massachusetts, and the Greenleaf Chamber Players, currently in residence at Purchase College, NY. She is a founding member of the newly formed chamber group, La Fenice, with performances at Winsor Music, the Skaneateles Festival in New York, Maryland's Eastern Shore Chamber Music Festival, and the Union College Series in Schenectady, New York. Ms. Pearson has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra as principal oboist, the Chamber Music Society of Lincoln Center, and Music from Marlboro.

In addition to her freelance and chamber music activities, Peggy Pearson has been an active exponent of contemporary music. She was a Fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works, many of which were written specifically for her. She is featured on a recording of John Harbison's music entitled *First Light*, with Dawn Upshaw and Lorraine Hunt (Archetype Records). She has premiered and recorded *Quartetto for oboe and strings* by Mario Davidovsky (Bridge Records), John Harbison's *Snow Country* (Archetype Records), Peter Child's *Sonatina* (CRI), and Ivan Tcherepnin's *Flores Musicales* (CRI). As director of Winsor Music, Inc., Ms. Pearson organized the Winsor Music Consortium (a project to commission works for oboe) and in 2000, premiered its first commissioned work, *Quartet for Oboe and String Trio*, by Yehudi Wyner. She was a founding member of the Emmanuel Wind Quintet, an ensemble formed to study and perform the Schoenberg Wind Quintet, and winner of the Naumburg Award in 1981. The Emmanuel Quintet collaborated with the Guild of Composers, and worked with other composers including Milton Babbitt, Mario Davidovsky, Gunther Schuller, John Harbison, Fred Lerdahl, and John Heiss. She has been on the faculties at the Tanglewood Music Center (Bach Institute), Purchase College, the Conservatory of Music (University of Cincinnati), the Tanglewood Institute, the Boston Conservatory, Wellesley College, the Composers Conference, and the Longy School of Music.

JOHN STEELE RITTER (Professional)

JOHN STEELE RITTER has had an illustrious career as a pianist and harpsichordist, both as soloist and in concert with other artists. Mr. Ritter is a graduate of the Curtis Institute of Music in Philadelphia where he was a student of Horszowski. After graduate studies at the University of Southern California, Mr. Ritter joined the faculty at Pomona College in Claremont, California, where he was Professor of Music from 1963-1991. Mr. Ritter performed with the late flutist Jean-Pierre Rampal for 25 years in concerts throughout the world. He also performed for some 12 years with oboist Heinz Holliger. During the academic year 2006-7, Mr. Ritter was artist-in-residence at the University of Arizona in Tucson, teaching piano.

JOHN SCHAFFER (Professional)

JOHN SCHAFFER is Director of the School of Music and Professor of Music Theory at the University of Wisconsin-Madison. He began playing the guitar and bass at the age of 12 in dance bands and for touring shows in Detroit. Dr. Schaffer's early formal training in music led to his attaining a professional degree in classical guitar, followed by intensive study with Michael Lorimer, a protege of famed guitarist Andre Segovia. Following a stint as Artist-in-Residence at the University of Windsor, he returned to school and earned the Ph.D. in Music Theory from Indiana University, and joined the faculty at Wisconsin in 1986. Dr. Schaffer has published widely, is the co-author of two books on computers and music, and he founded the international journal *Computers in Music Research*. For the last eight years he has been actively freelancing in the Madison and Milwaukee areas as jazz bassist. In addition to his performing outlets, Dr. Schaffer also freelances as a recording engineer, working primarily with live jazz and classical venues. He is currently the staff engineer with the Token Creek Chamber Music Festival every summer.

CRAIG SMITH (Professional)

CRAIG SMITH is the Founder and Artistic Director of Boston's Emmanuel Music, where he conducts a Bach Cantata each Sunday as part of a popular and critically acclaimed concert series. He currently serves as Professor of Music at Boston University and is a former faculty member of Julliard, MIT, and the New England Conservatory of Music.

From 1988 to 1991, he was the Permanent Guest Conductor of the Theatre Royal de la Monnaie in Brussels where he collaborated with choreographer Mark Morris in numerous productions that have since been presented in Boston, Minneapolis, New York City's Lincoln Center, Hong Kong, Los Angeles, Holland, Israel, and New Zealand. He has also collaborated with stage director Peter Sellars in opera productions presented in Pepsico Summerfare, Brooklyn Academy of Music, Chicago Lyric Opera, Guthrie Theater in Minneapolis, American Repertory Theatre, and the Opera Company of Boston. Their productions of the three Mozart/da Ponte operas, *Così fan Tutte*, *Le Nozze di Figaro*, and *Don Giovanni* were premiered at Pepsico Summer fare, performed throughout the US and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video for Decca Records.

Mr. Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare*, directed by Nicholas Hytner. In Boston, he has conducted *Così fan Tutte*, *The Barber of Seville*, and *Don Giovanni* with Opera Aperta.

JENNIFER AU-TUNG (Young Artist)

A native of Hong Kong, JENNIFER AU-TUNG is a graduate of the Eastman School of Music with a bachelor of music degree in vocal performance and a master of music in piano accompanying and chamber music. Relocated to Toronto in 1998, Tung is in great demand as a vocal coach, accompanist and soprano. Recent performances include Handel's *Messiah* (soprano soloist) with the St. Paul's Orchestra in Hong Kong and the Canadian Sinfonietta. Jennifer was music director of the production of *Magic Flute*, *Don Giovanni* and *La vie Parisienne* with the Summer Opera Lyric Theatre (SOLT) in Toronto.

MARY BETH WOODRUFF (Professional)

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

FRANCES YOUNG (Young Artist)

The *LA Times* described FRANCES YOUNG as "A soprano of gossamer sheer purity." Her concerts include the Mozart *Requiem*, and *Mass in C*; Haydn's *Creation*; Bach's *Christmas Oratorio*, *Saint Matthew Passion*, *B minor Mass* and *Jauchzet Gott in Allen Landen*; Handel's *Samson*, Poulenc's *Gloria*; and Mendelssohn's *Elijah*. In Europe she sang in the Young Songmakers' Almanac with Graham Johnson; and in recital at the American Embassy, Paris.

Local concerts include *Messiah* with San Diego Chamber Orchestra and Musica Angelica, *Music from the Heart* at Royce Hall, *Songfest recital* at the Colburn School, and *Sundays at 4* on KUSC radio.

Frances was awarded a Fulbright Scholarship for study at London's Guildhall School of Music and the Britten/Pears School in Aldeburgh, England. She was awarded International Young Singer of the Year at the Llangollen Musical Eisteddfod, Wales, and has won first prize in the Los Angeles NATS vocal competition.

Her operatic roles include: Anne Trulove in *The Rake's Progress*, the Countess in *The Marriage of Figaro*, Rosalinda in *Die Fledermaus*, Rosina in *The Barber of Seville*, Yum-Yum in *Mikado*, and Pamina in *The Magic Flute*. She also sang Pamina's aria in the IMAX film *Top Speed*.

Frances was a member of the voice faculty at Pomona College for 10 years, and has taught at the Idyllwild School of Arts Summer Song and Dance program for 13 years. Currently she teaches voice and diction at the University of California, Irvine. This is Frances' third summer with *Songfest*.



2007 Participants

THE SINGERS

MERAY BOUSTANI, a native of Tulsa, Oklahoma, just finished her first year as a Master of Voice student at the University of Arizona. She recently graduated magna cum laude from the University of Tulsa with a B.M. in vocal performance. She was a winner of the University of Tulsa's Concerto/Aria competition in the spring of 2003 and 2005. She won first place at Oklahoma NATS in her division in 2005. This year she sang the role of Despina in the University of Arizona's production of *Così fan tutte*. She also won first place in her division of the Rieman Opera competition as well as first place in Arizona and Southern Utah NATS. In 2003 and 2005, she was honored to sing as soprano soloist with Russian poet Yevgeny Yevtushenko. With Tulsa Opera, she has sung the roles of Sister Sophia in *The Sound of Music*, the Baby Vixen in *The Cunning Little Vixen*, and the Page Boy in *Rigoletto*. In the fall of 2007, she will sing the role of Suzel in the University of Arizona's production of *L'Amico Fritz*.

Soprano **ABRA K. BUSH** made her professional opera debut as Drusilla in *L'incoronazione di Poppea* at Opera Columbus with Boston Baroque. Her operatic roles encompass works from all periods of opera including Paix in *Les Arts Flourissants*, Susanna in *Le nozze di Figaro*, Lauretta in *Gianni Schicchi*, Michaëla in *Carmen*, Gretel in *Hänsel und Gretel*, and Laurie in *The Tender Land*. Along with pianist Philip Everingham, Bush regularly performs recitals across the Midwest. Bush earned a Bachelor of Music degree in voice and Master of Music degree in Opera Theater from Oberlin Conservatory and a Doctor of Musical Arts degree in voice from the Ohio State University. She has won the state and regional NATSAA Competition, the VARN Art Song Competition and the Columbus Symphony Young Musicians Competition. She is currently Assistant Professor of Voice at Concordia College in Moorhead, Minnesota.

KEITH COLCLOUGH, bass-baritone, just completed his junior year at Pepperdine University and was inducted into the Pepperdine chapter of Pi Kappa Lambda. At Pepperdine he has been actively engaged in the Theatre and Opera programs. Some past roles include Applegate in *Damn Yankees*, Don Alfonso in *Così fan tutte*, Doctor Bartolo in *The Marriage of Figaro* and Reverend Hale in *The Crucible*. Keith is actively engaged in the Malibu/Santa Monica area as a bass section leader. He was recently a winner in the 2007 Orange County Performing Arts Center Tomorrow's Stars Audition and the Sigma Alpha Iota Pasadena Alumnae Chapter Music Scholarship Audition. Keith has also begun work tuning pianos.

Hailed in the press for her "creamy golden tone," soprano **NANETTE MCGUINNESS** performed Mimi with the Silesian State Opera (Czech Republic); this season she sang the Countess in Capitol Opera's *Le nozze di Figaro* and First Lady in Mission City's *Magic Flute*. A semi-finalist in the 2003 International Opera Singers Competition, she premiered William Ludtke's *Christmas Suite* with JoAnn Falletta and the San Jose Symphony, as well as the title role in his *Gaia Sophia*. Active as a soloist in both traditional and new music, McGuinness' engagements include the *Lord Nelson Mass*, *Samson*, and *Messiah*; her CD with the Athena Trio on Centaur Records features music by Libby Larsen, Louise Talma, Germaine Tailleferre and other women composers. An alumna of Cornell University, McGuinness received an M.M. in vocal performance from Holy Names University and a PhD in music from U.C. Berkeley.

Soprano **KATHARINE DAIN** is an active oratorio soloist, recitalist, and ensemble singer based in New York. She has performed soprano roles in Mozart's *Mass in C minor*, Coronation Mass, *Vespers*, *Exsultate*, *Jubilate*, and *Così fan tutte* (Fiordiligi); Bach's *Christmas Oratorio*, *Magnificat* and numerous solo and choral cantatas; Handel's *Messiah*; and has sung works by Monteverdi, Schutz, Purcell, Brahms, Berg, Stravinsky, Barber, Berio, Weill, and many contemporary composers, including premieres of several operas. She has been invited to perform with members of the Gabrieli Consort, the Tallis Scholars, the Parley of Instruments, the New York Virtuoso Singers, and the Choir of Trinity Wall Street. Katharine is currently studying with Ruth Falcon and Amy Burton at Mannes College, after receiving degrees at the Guildhall School of Music and Drama in London and Harvard College in Cambridge, Massachusetts.

A native Texan, soprano **SARAH JOANNE DAVIS** is now in transition from the academic into the professional singing world. She received her master of music degree from the Peabody Conservatory and will be moving to Philadelphia this summer. She won first place in the Tuesday Music Club of San Antonio Competition and had repeated winnings in the National Association of Teachers of Singing competitions. She was designated as having the "Most Outstanding Career Potential" from the NATS South Texas Chapter. Her opera credits include: Cendrillon, Nannetta (*Falstaff*), Anne Trulove (*Rake's Progress*) and Echo (*Ariadne auf Naxos*). She has attended the Chautauqua Institution, Opera Lirica ad Orvieto, Daniel Ferro Voice Program and this will be her third summer at SongFest. At Peabody Sarah performed selections from Mahler's *Des Knaben Wunderhorn*, Britten's *Les Illuminations* and represented the school in a duo piano/voice recital at the Kennedy Center. This is Sarah's third summer at SongFest. She was chosen by John Harbison to premiere *Vocalism 2007*, commissioned by the Marc and Eva Stern Foundation.

Cuban-American soprano **ALIANA DE LA GUARDIA** graduated this spring from The Boston Conservatory with a graduate degree in vocal performance (2007). Deemed "Especially likable and pleasing on stage" by Richard Dyer of the Boston Globe (2/8/06), Aliana always strives for strong, natural and moving performances with emotional versatility. Her affinity for contemporary music continues to grow with every experience. She has been an avid and active performer with The Ludovico Ensemble; she has performed and premiered works by local composers - the latest being the world premiere of "Lust," a song cycle for soprano and piano by Rudolf Rojahn, staged by Sanford Sylvan. This is Aliana's second summer at SongFest.

Soprano **KRISTIN EZELL**, a native of Harlingen, Texas, is a member of the inaugural Master of Music in Vocal Arts program at Bard College. She received her first M.M. degree from Manhattan School of Music (2006, Janet Schenck Award) and a B.M. degree from Boston University (2003, Ella Lou Dimmock Award). Ms. Ezell recently made her Carnegie Hall debut in the Osvaldo Golijov/Dawn Upshaw Workshop for Composers and Singers in "Scenes" written specially for her by Johannes Lauer. Performances include *Thirteen Ways of Looking at a Blackbird* at Bard and M.S.M.; Susanna (cover), *Le nozze di Figaro* with New Jersey Opera Theater; Cathleen, *Riders to the Sea*. In 2006, she created the lead role of the Wife in Seymour Barab's new opera, *Everyone Has To Be Free*, commissioned by American Music Productions, a performance ensemble based at M.S.M., of which she is co-founder.

2007 Participants

MARGARET FELICE, soprano, is thrilled to be at SongFest for the 2007 Professional Program. In January 2007, Margaret took office as president of Boston Opera Collaborative. She has sung in their productions of *La bohème* and *Iphigénie en Aulide*, and this summer will appear with BOC in *Dialogues of the Carmélites*, singing the role of Sister Martha and covering the role of Blanche de la Force. Recent oratorio performances include the soprano solos in Pergolesi's *Stabat Mater*, Rutter's *Requiem* and Beethoven's *Mass in C*. An active recitalist and soloist, Margaret sings regularly across Southern New England. Originally from greater Hartford, Connecticut, Margaret earned degrees from Boston College and The Boston Conservatory. She lives in South Boston, Massachusetts, and is a campus minister at a Catholic high school.

Baritone **KYLE FERRILL** has extensive performing experience in oratorio, recital, and operatic repertoire. Recent engagements include the Dawn Upshaw/Osvaldo Golijov Workshop at Carnegie Hall, and a performance with Jake Heggie and Ricky Ian Gordon on a program accompanied by the composers at UC Berkeley. Ferrill will spend August 2007 at the Steans Institute at the Ravinia Festival in Chicago. In Ferrill's two summers as a vocal fellow at the Tanglewood Music Center, he performed Ligeti's *Le grand Macabre*, Berli's *Sinfonia*, and Bernstein's *Benediction*. Mr. Ferrill's opera roles include Count Almaviva in Mozart's *Le nozze di Figaro* and King Cadmus in Eccles's *Semele*, the title character in Puccini's *Gianni Schicchi*, and Top in Copland's *The Tender Land*. An alumnus of Butler University, Ferrill went on to receive his master's degree and doctorate in Vocal Performance from Florida State University. This is Kyle's second summer at SongFest.

Mezzo-soprano **LEXA FERRILL** enjoys a wide range of performance opportunities, from opera to the concert stage. Recent operatic appearances include The Neighbor in Stravinsky's *Mavra* at Tanglewood Music Center, Kate Pinkerton in the Jacksonville Symphony Orchestra's production of *Madama Butterfly*, and Betty Parris in *The Crucible* with Indianapolis Opera and Chautauqua Opera. As a mezzo-soprano, Ms. Ferrill performed the roles of Romeo in *I Capuleti e i Montecchi*, Meg Page in *Falstaff*, Dorabella in *Così fan tutte*, and the Secretary in *The Consul*. Recent concert engagements include Berio's *Circles* and Ligeti's *Sippal, dobbal, nadihegedüval* at Tanglewood Music Center, Mendelssohn's *Elijah* with the Jacksonville Symphony Orchestra, and a recital at the New York Public Library for the Performing Arts under the direction of Paul Sperry. In spring of 2006 Ms. Ferrill sang Mahler's *Symphony #3* with the Macon Symphony Orchestra.

Mezzo-soprano **ABIGAIL FISCHER** has been praised for her "sumptuous" (The Boston Globe) and "impressive" (Newsweek) voice. Equally expert at music from the Baroque era and contemporary work, Ms. Fischer has performed with New York Collegium, Early Music New York, the Rebel Ensemble, and has given world premieres of music by Zorn, Muhly, Rands, and the Bang on a Can artists. Recent highlights include the title role in *Dido and Aeneas* with the Bronx Opera, and principal artist in Continuum's premiere of Probowo's opera *The King's Witch*. In 2005, she was a soloist for a Sondheim tribute with the Boston Pops. She is a graduate of the Eastman School of Music (M.M.) and Vassar College (B.A.), and has performed at festivals such as the Aspen Music Festival, Tanglewood, Opera North, and the Lucerne Festival.

DEVON GUTHRIE will be starting her senior year at Manhattan School of Music in the fall studying with Marlana Malas. Devon has performed as soloist with the Reno Philharmonic singing Mahler's 4th Symphony. She sang at the Reagan Foundation's Freedom Award presentation to Rudi Giuliani. Last summer, Devon studied in Italy and returned to Chautauqua to perform the role of Despina in Act I of *Così fan tutte*. She has performed at Manhattan School of Music in *Il Tabarro* and covered Lauretta and Nella in *Gianni Schicchi*. She has participated in master classes by Elly Ameling, Martin Katz, and Mira Zakai. Devon was honored to be named a 2003 Davidson Fellow Laureate in recognition for her project, "An American Quartet: Poet, Composer, Singer, and Pianist." In 2000, Devon was the winner of the South Coast Symphony Young Stars of the Future. In 2004, she was winner of the Los Angeles Music Center Spotlight Award. Devon was awarded the 2005 Gold ARTS Award in Voice by the National Foundation for Advancement of the Arts. She is also a 2007 semi-finalist in the Joy in Singing competition.

Mezzo-soprano **JOY HUNTER** is delighted to be returning to Songfest this year. She received a Ph.D. in physical chemistry from the University of Michigan and worked as a research scientist at the Du Pont Co. for several years. However, music (piano, then voice) has always been a compelling part of her life. In the last few years, she has presented a number of vocal programs in her community, singing works by Brahms, Loeffler, Dvorak, Haydn, Handel and others. Joy has been driven by the desire to improve herself as a performer, to give solo performances at every opportunity, and to learn as much as she can from her vocal coach, Judith Kellock.

Finnish mezzo-soprano **MELIS JAATINEN** (1982) began singing when she entered high school. In 2001, she moved to Norway and studied musicology at the Oslo University. In 2004, she moved back to Finland after being accepted at the Sibelius-Academy, where she presently studies in the vocal department with Marjut Hannula. Melis made her opera debut as Cherubino in *The Marriage of Figaro* in 2005 at Pori Opera in Finland. In 2006, she sang Dido in Purcell's *Dido & Aeneas* at Sibelius-Academy's opera production. Melis has taken part in master classes with Monica Groop, Håkan Hagegård and Martin Katz. She has studied lied and chamber music with Ralf Gothóni and Ilmo Ranta. In the summer of 2006 she was a finalist in the Timo-Mustakallio song competition at Savonlinna Opera Festival, Finland. In 2007, she was granted a scholarship from the Finnish Culture Foundation.

A native of South Korea, **NANI KANG** attended Seoul National University and graduated with a bachelor's degree as a student of Kyung-Sook Lee. Ms. Kang received her master's and professional studies degrees in voice performance from Manhattan School of Music where she is currently pursuing the Doctor of Musical Arts Program as a student of Mignon Dunn. Ms. Kang has sung the roles such as Stephano in *Romeo et Juliette*, Octavian in *Der Rosenkavalier*, Dido in *Dido and Aeneas*, Cherubino and Susanna in *Le nozze di Figaro*, Zerlina in *Don Giovanni*, and Papagena in *Die Zauberflöte*.

MARIA KNIGHT, soprano, has a Bachelor of Music degree in Voice Performance from the University of Toronto. She was a scholarship participant in the Lake Placid International Vocal Institute, a Finalist in the Edward Johnson Singing Competition and a National Finalist in the 2006 Canadian Music Competitions. Performed roles include Micaela in *Carmen*, Jessie and Bessie in *The Mahagonny Sospiespiel*, Rose in *Street Scene*, and Secretary in *The Consul*. She has performed on numerous television soundtracks and has been engaged by the CBC Television and the Discovery Channel. Maria currently studies with Jean MacPhail.

JUNG HEE KOO recently received her Master of Music in Voice Performance from the University of Michigan, where she studied with Carmen Pelton. She completed undergraduate and graduate work at Seoul National University in Seoul, Korea. In both Korea and the U.S., she performed many opera roles, gave song recitals, and performed concert and church music with orchestra. She also participated in several summer workshops in Italy and Austria. She will begin work on a Doctor of Musical Arts degree in the fall.

2007 Participants

JAZIMINA MACNEIL graduated with her bachelor's degree from Manhattan School of Music in May. She will return to Manhattan School in the fall to begin work on her master's degree, and will continue to study with Cynthia Hoffmann. She has performed the role of Bianca in Britten's *Rape of Lucretia* with Ken Merrill's Accompanying Seminar, and has performed scenes from *Carmen* and *Hansel und Gretel*. Jazimina has premiered several vocal works in recital: *Greyhound to Santa Fe, 4am* by Ted Hearne (2006) ; *Terrorist* by Nathaniel LaNasa (2006); and two of her own compositions: *Commander in Chief* (2006) for cello, snare drum, and mezzo-soprano, and *Mama* (2007) for cellos, soprano saxophone, and mezzo-soprano. Jazimina is thrilled to delve deeper into the repertoire she loves at Songfest this summer.

MATTHEW MARKHAM, baritone, received his Master of Music in Performance and Pedagogy from Westminster Choir College, Bachelor of Music in Performance from Florida State University and Diploma in the Interpretation of Lieder from the Franz-Schubert-Institut in Austria. Apprenticeships with Ash Lawn Opera, Spoleto, New Jersey Opera Theater, Brevard Music Center, Manhattan Opera Theater and Da Ponte Concert Opera NYC have featured him in roles spanning Mozart through modern opera. He has been a winner of the Regional MacAllister Competition. Additionally, he was chosen for the Baldwin-Wallace International Art Song Festival, 2006. Mr. Markham assists the song literature, foreign language and pedagogy courses at Florida State University where he is pursuing a Doctorate in Performance. In July 2007 he will join the voice faculty as an Artist-in-Residence at the Ameropa Chamber Music Festival in Prague, Czech Republic.

STACEY MASTRIAN, soprano, specializes in works of the 20th and 21st centuries, with an intensive focus on Italian vocal music. As a Fulbright Grantee and Beebe Fellow, she studied in Italy, and last month she completed a doctorate at the University of Maryland. Ms. Mastrian has sung with the Nova Amadeus orchestra in Rome, at the Maxim Gorki Theater in Berlin, at the Pisani Palace in Venice, and throughout the U.S. She has been awarded prizes by the American Bach Society, Maryland Opera Society, Mu Phi Epsilon, and Vocal Arts Society, among others. In 2005 she was named a Richard F. Gold Career Grant recipient and sang a critically-acclaimed performance of Gilda in *Rigoletto* with the Summer Opera Theatre Company. In addition to performing, Ms. Mastrian teaches at Peabody Conservatory.

Mezzo-soprano **JULIE ANNE MILLER** recently made her New York City debut at Carnegie Hall as a featured soloist in the world premiere of *Doot*, a new work by Ryan Carter for soprano, mezzo-soprano, and 10 instruments. Her performance was part of the 2007 *Oswaldo Golijov/Dawn Upshaw Workshop for Singers and Composers*. On the operatic stage, Ms. Miller has appeared as Ottavia in Monteverdi's *L'incoronazione di Poppea* and as Donna Elvira in Mozart's *Don Giovanni*. Ms. Miller is currently working on her master's degree at the Bard College Conservatory of Music where she is one of eight internationally chosen students in the new Graduate Program in Vocal Arts that was founded in 2006 by Dawn Upshaw. She earned her Bachelor of Music degree in Vocal and Violin Performance at California State University Sacramento.

DEMAR AUSTIN NEAL IV, baritone, received his master's degree in vocal performance this year from the Boston Conservatory. During his tenure there, he enjoyed singing a variety of roles including Falke in Strauss' *Die Fledermaus*, Junius in Britten's *The Rape of Lucretia* and most recently, Belcore in Donizetti's *L'Elisir d'Amore*. For the past two summers, he has been a member of the Amadeus Opernensemble Salzburg, where he sang Guglielmo in *Così fan tutte* and Papageno in *Die Zauberflöte*. He will return again this summer to sing the title role in *Le nozze di Figaro*. He recently accepted a graduate assistantship to Florida State University, where he will pursue a Doctor of Music degree in vocal performance.

ADRIENNE PARDEE was born in Los Angeles, California. After receiving a Bachelor of Music in Vocal Performance and a Bachelor of Arts in German Language and Literature from Northwestern University, Adrienne moved to New York City to continue her studies at the Manhattan School of Music, where she was recently awarded a master's degree in Voice. Adrienne has participated in numerous summer music festivals in the U.S. and abroad, including AIMS (Graz, Austria), The Lake Placid Institute, the Boston University Tanglewood Institute, and The Aspen Music Festival, where she was seen in productions of Puccini's *Tosca*, and Berlioz's *Beatrice and Benedict*, and she performed the roles of the Marquise and La Ciesca in scenes from Donizetti's *Fille de Régiment* and Puccini's *Gianni Schicchi*. In August of 2007, Adrienne will be performing the role of Second Lady in a production of *Die Zauberflöte* being staged by Project Opera of Manhattan in New York City.

Soprano **ONYU PARK**, grew up in Seoul, Singapore, Budapest and Frankfurt. Onyu holds an *Operndiplom* from Frankfurter Musik Hochschule in Germany and has performed in scenes as Fiordiligi, Mimi, Adina, Tatiana (*Onegin*) and First Lady (*Magic Flute*). She was invited to work with Christa Ludwig at the *Académie de Villecroze* in France. This past summer she has performed in Oderzo, Italy, studying with Claudia Pinza, Enza Ferrari, and Maurizio Arena. As a recipient of the Fulbright Grant, she is currently pursuing her Doctoral of Musical Arts degree at the University of Maryland. This fall she will perform as Ruth in John Musto's world premier opera *Later that same evening* at the Maryland Opera Studio. Onyu graduated *magna cum laude* from Seoul National University and made her operatic debut as Agathe in *Der Freischuetz*.

LAURA PARKER recently completed her master's degree in vocal arts at the University of Southern California, under the instruction of Elizabeth Hynes. Raised in San Diego, the twenty-three-year-old soprano earned her Bachelor of Music degree in voice (*summa cum laude*, valedictorian) from Boston University in 2005. In August, she made her debut with the Burbank Philharmonic Orchestra as the featured soloist in a tribute to Warner Brothers motion pictures. Last fall at USC, Laura played the Maid in Thomas Adè' *Powder Her Face*, conducted by Mr. Adès, in collaboration with the Los Angeles Philharmonic Orchestra. In the spring, she performed the role of Mary Shrike in the West Coast premiere of Lowell Liebermann's *Miss Lonelyhearts*. While singing with the Boston University Opera Institute, she was featured in a leading role in Philip Glass' *Galileo Galilei*, as well as *Roméo et Juliette* and *La Finta Giardiniera*. She has spent summers performing at the Amalfi Coast Music Festival, OperaWorks, and Opera Theatre and Music Festival of Lucca.

YUMI THOMAS, mezzo-soprano, recently completed her master's degree at the Longy School of Music, where she studied with Anna Gabrieli. As an oratorio soloist, she has performed Bach's Mass in B Minor and *St. John Passion*, Pergolesi's *Stabat Mater* and Vivaldi's *Gloria*. She sang the role of the Aunt in *Madama Butterfly* with San Francisco Lyric Opera, and recently performed the role of the Mother in Seymour Barab's *Cinderella* in Belmont, Massachusetts. Yumi has given recitals at several concert series, including "Midweek Music at St. John's" in Boston, where she performed Schumann's *Frauenliebe und Leben* in May 2007. Having studied Russian at UC Berkeley, she is particularly drawn to Russian art song, especially the songs of Shostakovich. Yumi treasures her collaborations with pianists and instrumentalists, and she plans to create a chamber music festival that celebrates the relationship between poetry and music.

2007 Participants

NATHAN TROUP earned his M.M. at Boston University, with advanced studies at the Chautauqua Institute. An active performer in Boston, Nathan has performed in opera, concert, and recital with many of the city's leading ensembles including Emmanuel Music, Intermezzo, Sarasa Chamber Music Ensemble, Cantata Singers, Cambridge Opera, Reagle Players, Opera Boston and Boston Lyric Opera, where he made his solo debut in the Massenet's *Thais*, and sung the role of Count Almaviva in the company's tour of *The Barber of Seville*. Notable roles include Basilio (*Le nozze di Figaro*); Peachum (*The Threepenny Opera*); Tamino (*The Magic Flute*); Mr. Snow (*Carousel*); and the Marquise in the European premiere of Argento's *Casanova*. The Boston Globe has said "Nathan delivered pitch-perfect singing with endearing earnestness" and in 2006 he earned a best supporting actor nomination from the Independent Reviewers of New England.

AGNES VOJTKO, mezzo-soprano, received her Master of Music degree in Opera Performance at the University of Texas at Austin, and her Bachelor of Music degree at the Franz Liszt Academy of Music in Budapest, Hungary. Ms. Vojtko won the Nyiregyhazi International Music Competition in Takasaki, Japan, received Second Prize in the S. Mercadante International Singing Competition in Italy, and she was a finalist of the W. Stenhammar International Vocal Competition in Norrköping, Sweden, and the Dallas Opera Guild. With the Sarah and Ernest Butler Opera Center she has performed several roles including Nerone in *L'incoronazione di Poppea*, Olga in *Eugene Onegin*, Carmen in *La Tragédie de Carmen* and Miss Jessel in *Turn of the Screw*. Ms. Vojtko also performed the role of Lapak in *The Cunning Little Vixen* at the Aspen Music Festival. Last January she made her debut as Adalgisa in *Norma* with Houston's Opera in the Heights. In November 2006, she sang the role of Kate Pinkerton in *Madama Butterfly* with Austin's Lyric Opera. Ms. Vojtko is currently working on a doctorate in voice with emphasis in opera.

Soprano **MELISSA WEGNER** is an accomplished soprano with operatic, concert, and recital credits in the United States, Italy, Austria, and Colombia. Most recently, the soprano debuted at Carnegie Hall premiering *Piosenki* by David Bruce, a set of Polish songs written for her in conjunction with The Weill Music Institute. In 2005, Ms. Wegner co-founded American Music Productions, an ensemble dedicated to promoting, preserving and creating American music. Upcoming performances include Bard SummerScape's production of Zemlinsky's *Der Zwerg*. Ms. Wegner also holds degrees from The Manhattan School of Music, and The Crane School of Music at SUNY Potsdam.

THE PIANISTS

NICOLE BELLAMY is originally from Charlottetown, Prince Edward Island, Canada. She now makes Toronto, Ontario her home where she works as a collaborative pianist at the University of Toronto, the Royal Conservatory of Music, and for various opera ensembles and soloists. She holds a Master of Music degree in collaborative piano from the University of Western Ontario, Canada, and a Bachelor of Music degree from the University of Prince Edward Island, Canada. Additional studies in collaborative piano/vocal coaching also include programs at Opera Nuova in Edmonton, the Banff Centre of the Arts, and at the Brevard Music Centre in North Carolina. She has also been awarded grants from both the PEI Council of the Arts and the Canada Council of the Arts to pursue her studies in vocal accompaniment.

SUSAN BROWN is an Adjunct Piano Instructor at Belmont University, plays for the Oratorio Chorus, and is co-musical director and pianist for all opera productions. She received a bachelor's degree in piano from Alma College and a master's degree in piano from Western Michigan University with a graduate assistantship. Mrs. Brown has over twenty years of performing experience in both theatre productions and concerts - in excess of 75 musical productions and many recitals at Belmont, Vanderbilt, and Indiana Universities, summer music camps, and community productions in Tennessee and Michigan. She lives with her husband, Will, and her four dogs in Nashville, Tennessee.

JUSTYNA CHESY-PARDA received her Master of Music degree in piano performance and accompanying from the University of Massachusetts in Amherst in 2003. She graduated with honors and received her Bachelor degree in piano performance from I.J. Paderewski Academy of Music in Poznan, Poland in 2001. Chesy-Parda's talent was recognized at early age as she won first prize in "Young Talents" piano competition in Bydgoszcz, Poland in 1988 and a third prize in 1989 in the same competition. She was a semifinalist in F. Chopin Piano Competition in Szafarnia, Poland in 1991. She was also awarded a Z. Drzewiecki Prize for the best pianist of the year in Juliusz Zarebski State School of Music in Inowroclaw, Poland in 1996. In 1999, Chesy-Parda won the second prize in the International Piano Competition of Berga City in Berga, Spain and was also awarded the scholarship of Minister of Culture and Sport of Poland for distinctive achievements for 1999-2000 year. Chesy-Parda is currently pursuing her doctoral degree in piano performance with chamber music emphasis at the University of Texas at Austin where she is a teaching assistant.

PATRICK FANNING is currently pursuing a B.M. in Collaborative Piano Performance at Arizona State University as a student of Eckart Sellheim. He is a member of numerous ensembles at ASU including the Contemporary Music Ensemble, Wind Symphony, Chamber Winds and Contemporary Percussion Ensemble. As a member of these ensembles, he participated in symposia with John Corigliano, David del Tredici, Gunther Schuller, Leslie Bassett and most recently, John Luther Adams. In addition to performing at ASU, Patrick was Principal Pianist for the 2007 Arizona Musicfest Orchestra whose repertoire included Copland's original orchestration of *Appalachian Spring* for 13 instruments. He also appears frequently with The Phoenix Symphony on piano, organ, celesta and percussion, including a statewide tour of Handel's *Messiah* in 2005.

SUSAN GAEDDERT received a B.A. in music and German from Bethel College in 2000, where she studied piano and organ and won the Thresher Award (Bethel's highest academic honor for graduating seniors) for Music. She holds a double masters degree in Piano Performance/Pedagogy and Collaborative Piano from the UW-Madison School of Music, where she is currently pursuing a D.M.A. in Collaborative Piano and has received several assistantships for teaching and accompanying. Susan has been active in the musical community outside the School of Music teaching private piano lessons, touring Wisconsin as a pianist with Opera for the Young, adjudicating for local youth concerto competitions, and playing continuo on harpsichord for local early music performances. She was recently chosen as a winner in the Shain competition for woodwind/piano duos at UW.

2007 Participants

STACEY HOLLIDAY has just received her Master of Music degree from the University of South Carolina School of Music, and will go on to earn a Graduate Certificate from this institution. She has earned a Bachelor of Music degree from Furman University, where she studied with Derek Parsons. Her recent accomplishments include winning first prize in the 2006 USC piano concerto competition and receiving Honorable Mention in the 2005 MTNA Steinway Young Artists Competition at the state level. In the summer of 2005, Ms. Holliday was selected to attend the Second Annual Piano Masterclass in Varna, Bulgaria. Her orchestral performances include appearances with the South Carolina Philharmonic Orchestra and Furman University Symphony Orchestra. After attending SongFest, Ms. Holliday will serve on the faculty at Camp Encore-Coda in Sweden, Maine.

JEEYOUNG HONG has a wide range of string and vocal repertoire and has worked as a staff pianist at Charlie Castleman's Quartet Program in 2002 and 2006. In 2006, she was selected by the Song Triad in New York City with a fellowship. Since 2001, Ms. Hong has been working for studios of Joan Caplan, Mignon Dunn, Marrion Feldman, David Geber, Hilda Harris, Maitland Peters, Lucie Robert, Sylvia Rosenberg, and Neil Rosenshine. She has performed in master classes of Dalton Baldwin, Pamela Frank, Bang Won Han, Robert McDonald, Jaime Laredo, Robert Mann, and Lambert Orkis. In 2005, she toured in Seoul, Daegu, and Busan in Korea, and performed at the Weill Hall at Carnegie Hall in 2005, 2006 and 2007, and the 2005 Icicle Creek Summer Festival. Currently, she is pursuing her doctoral degree in accompanying at Manhattan School of Music where she is studying with Dr. Heasook Rhee as a scholarship recipient.

SOHYUN JUN, originally from Korea, arrived in America in 2002 after receiving a bachelor's degree in piano performance from Busan National University. Two years later, Ms. Jun received her first Master of Music degree from the State University of New York at Purchase College, where she studied with Stephanie Brown, followed in 2005 by an Artist Diploma in piano performance. Ms. Jun has performed as a soloist with the Shanghai Orchestra in 2001 (China) and has given several solo recitals both in Busan and in New York. She has participated in the Sydney Music Camp in Australia (2002) and the Music Camp at State University of New York at New Paltz (2005). Currently, Ms. Jun is studying with Shiela Kibbe at Boston University as she works toward her second Master of Music degree, this time in collaborative piano.

TOMASZ LIS studied with Martin Roscoe at the Royal Academy of Music, London, and with Ronan O'Hora at the Guildhall School of Music & Drama where he received his Master of Arts degree. He has studied with numerous distinguished musicians including Graham Johnson, Robert Levin, Stephen Hough, Martin Katz, Rudolf Jansen and Malcolm Martineau. Much in demand as an accompanist, soloist and chamber musician, he has performed at the Wigmore Hall, Barbican Hall (2006 Mostly Mozart Festival), St. Luke's, St. John's, Smith Square, London's Chopin Society, and at the Cheltenham Music Festival. He has devised a recital series for St. Giles' Cripplegate Church and performed with the Polish Radio Chamber Orchestra "Amadeus" with Agnieszka Duczmal as well as the Poznan Philharmonic Orchestra with Grzegorz Nowak. Tomasz is the first pianist to be associated with the launch of the Felicja Blumental Artist Legacy, established to promote the pianists whose dedication to the art of piano is reminiscent of the style and achievements of the pianist Felicja Blumental. Since 1998 Tomasz Lis also writes for the major Polish music magazine "Ruch Muzyczny."

JENNIFER MCGUIRE completed a bachelor's degree in piano performance at Shorter College in Rome, Georgia. While at Shorter, McGuire was a national finalist in the Music Teachers National Association collegiate piano competition. McGuire continued her education at the University of Cincinnati's College-Conservatory of Music (CCM), earning a double master's degree in piano performance and vocal accompanying. McGuire was awarded full assistantships in both art song and opera accompanying, and worked professionally for Cincinnati Opera, Dayton Opera and Rising Star Audition Works. She is currently staff accompanist at Georgia College and State University, and also plays for the Choral Society of Middle Georgia.

MEGAN REILLY recently received her second master's degree in Collaborative Piano from Arizona State University where she studied with Dr. Andrew Campbell. Originally from Ohio, Ms. Reilly received her bachelor's degree from Baldwin-Wallace College-Conservatory in Piano Performance and first master's degree from Ohio University in Piano Performance/Pedagogy. Prior to her move to Arizona, Ms. Reilly resided in New Orleans where she taught piano in the Loyola Preparatory Department and was staff accompanist/music instructor at Dillard University. Since her move to Arizona, she has continued her career as a collaborative pianist/vocal coach. She was most recently seen playing for the Phoenix Boys' Choir as well as in various concerts and recitals in New York, Phoenix, Louisiana, and Italy. Currently, she is active as a freelance collaborative pianist/vocal coach and piano teacher in the Phoenix area.

KUMIKO SHIMIZU is Assistant Professor of Music/Accompanist at Delta State University. She completed her Doctor of Musical Arts degree at the University of Oregon, where she had been a piano student of Victor Steinhardt and studied accompanying and opera coaching with Gregory Mason. She was the rehearsal pianist at Eugene Opera for five years. She has toured with Lake George Opera, the Natchez Festival of Music, Opera Idaho, and Rimrock Opera. In Natchez, she gave a lecture/recital on Japanese art songs. She has a master's degree from the University of Maine. She has studied with notable artists in master classes, including Lorin Hollander, Robert McDonald, John Browning, and Stephen Hough. She worked with the Oregon Bach Festival (2000) and the Oregon Festival of American Music (*My Fair Lady*, 2004). She was the pianist for the 2006 and 2007 North Mississippi District Metropolitan Opera Auditions and for the NATS Competitions in 2006 and April 2007.

A native of Hong Kong, **JENNIFER AU-TUNG** is a graduate of the Eastman School of Music with a bachelor of music degree in vocal performance and a master of music in piano accompanying and chamber music. Relocated to Toronto in 1998, Tung is in great demand as a vocal coach, accompanist and soprano. Recent performances include Handel's *Messiah* (soprano soloist) with the St. Paul's Orchestra in Hong Kong and the Canadian Sinfonietta. Jennifer was music director of the production of *Magic Flute*, *Don Giovanni* and *La vie Parisienne* with the Summer Opera Lyric Theatre (SOLT) in Toronto.

LUCAS WONG is an active chamber musician and collaborator in both Canada and the US. He is currently pursuing his doctoral degree in piano performance under the tutelage of Boris Berman at Yale School of Music. The recipient of many scholarships and awards including the Yale Alumni Association Prize, Wong was a teaching fellow at the Yale Department of Music in 2006-07. Throughout his residency at Yale, he worked with coaches such as James Taylor, Mikhail Hallak, and J. J. Penna, while he performed with singers in the opera productions and recitalists in the Early Song/Art Song program in the Institute of Sacred Music. He will join, as a pianist and harpsichordist, the one-week choral program with Simon Carrington at the Norfolk Music Festival this summer.

2007 Participants

YOUNG ARTISTS

APRIL AMANTE, soprano, is entering her senior year at California State University Northridge, where she is a Vocal Performance major and a student of Dr. Deanna Murray. Opera Scenes include Papagena in Mozart's *Die Zauberflöte* and Miss Pinkerton in Menotti's *The Old Maid and the Thief* at Northridge. She performed the role of Polly Peachum in CSU Northridge's production of *The Threepenny Opera*, and is also well versed in musical theater, having performed in *Carousel*, *Footloose*, and as Adelaide in *Guys and Dolls*. She has received scholarships from the Village Voices Chorale Organization for three consecutive years, and was a recipient of the Buelah Allen Voice Scholarship at Northridge last spring. In March 2006, she was the soprano soloist in Handel's *Messiah* at the Church of Latter Day Saints in Pasadena. She is thrilled to be a part of Songfest this summer.

Soprano **MARISSA BLOOM** is currently a senior Vocal Arts major from the studio of Professor Peter Lightfoot at the University of Southern California. She has been a part of the USC Chamber Opera for the past three years, performing in such scenes as *Il Matrimonio Segreto*, *L'Elisir D'Amore*, *Pirates of Penzance*, *Dido and Aeneas*, and most recently in Hoiby's *Summer and Smoke*. In 2006, Ms. Bloom was a supernumerary in the USC Opera production of *Idomeneo*. This past summer, she attended the Intimate Opera Company's Summer Vocal Program where she performed in scenes from *La Clemenza di Tito*, *Carmen*, and *The Magic Flute*. She has also performed several solo recitals and has won numerous awards and competitions including the Pacific Repertory Opera Company's Vocal Competition of San Luis Obispo, California. A proponent of music education, Ms. Bloom is currently conductor of the 32nd St. School JazzReach choir in Los Angeles.

AMY CAIN is a senior at Wichita State University, studying under Dr. Vernon Yenne. Amy has been involved in several operas, including Poulenc's *Les Dialogues des Carmélites*, *La Calisto* and *Eve's Odds*. Recent achievements include receiving first and second place at NATS for the past 5 years, a Tulsa Rotary Club finalist and a Concerto Aria finalist. Amy studied with WSU's *Canta in Italia* in Florence, Italy in the summer of 2005. Amy is proud to be studying with such wonderful teachers and would like to thank her family for their love and support.

Tenor **WILLIAM DAVENPORT** is a student of Dr. Molly Donnelly at Montgomery College, Rockville, Maryland. He will be attending the Peabody Conservatory of Music this fall to study with Dr. Stanley Cornett. Most recently he has sung the tenor role, Uriel, in Haydn's *Creation* with the MC Symphony Orchestra and Chorus. He also sang the role of Aeneas in *Dido and Aeneas* with the MC Chamber Singers. In April, Mr. Davenport gave a voice recital which included the music of Schubert, Fauré, Ben Moore, Michael Head and Purcell. This past year Mr. Davenport won honorable mention for finishing fourth in the Sue Goetz Memorial Scholarship. He was the first place winner in the Maryland/DC/Virginia NATS District Auditions, and placed second in the NATS Mid-Atlantic Regional auditions. Mr. Davenport was selected to sing in an Italian diction master class with renowned singer and teacher, Dominic Cossa.

JESSICA DOOLAN is a recent graduate of Marshfield High School in Marshfield, Massachusetts. For the past two years she has studied at New England Conservatory Preparatory School, The Boston University Tanglewood Institute, and is in the studio of D'Anna Fortunato. This past year she was selected to join the All-Eastern Choir representing eleven states. She has also participated in several Honors All-State and Districts Choirs throughout her high school career. In 2006, she was a semi-finalist in Boston's National Association of Teachers of Singing Competition and a finalist in the Williams Chorale Bacardi Fallon Performing Arts Competition. She was also a soloist and member of the Choir in the Plymouth Philharmonic Tribute to Amadeus Mozart Concert. This fall Jessica will be attending The Manhattan School of Music and will be in the studio of Cynthia Hoffman.

BRENDAN DRAPER recently graduated magna cum laude with a B.M. in Vocal Performance from West Chester University, and was a featured soloist in WCU's Concert Choir. Also at West Chester, he performed the roles of Council (*Trial by Jury*) and Mr. Dashwood (*Little Women*). In addition to performing, he also designed and built sets for both productions and this past year was the President of West Chester University's Opera Workshop. Brendan has performed in the chorus of OperaDelaware over the past four seasons including some of the most difficult chorus operas in the standard repertoire: *Aida*, *Turandot* and *Carmen*. Also included were productions of *Die Zauberflöte*, *Rigoletto*, *Pirates of Penzance*, and *Don Giovanni* as well as the recent gala event, Viva la Diva. Brendan is pleased and proud to be working with such a fine group of musicians.

Soprano **CHRISTINA DUDEK** is a graduate student at SUNY Fredonia in Fredonia, New York. Originally from Churchville, New York, Christina is majoring in Vocal Performance, and received her bachelor's degree in voice performance from SUNY Fredonia in 2006. Christina has appeared in many productions at Fredonia, including the Hillman operas and the Student Opera Theater Association productions of opera scenes. Most recently, Christina was seen as Suor Genovieffa in the Student Opera Theater Association's opera scenes production of Suor Angelica. Christina has traveled to Italy and Japan performing musical theater and opera repertoire through Fredonia's international exchange program, Lyric Arts International. In Italy, Christina played the role of Serpina in Pergolesi's *La Serva Padrona*. Christina currently studies with Daniel Ihasz.

AMALIA FRANCALANGIA will enter her senior year as a music major at Smith College in the fall of 2007. She began taking voice lessons during her first year and has been studying with Karen Smith Emerson there for the past two years. At Smith, Ms. Francalanga has had the opportunity to sing as soloist with the Smith College Glee Club and Smith College Chamber Singers as well as to perform in a variety of venues, including Carnegie Hall. This summer, she will tour Italy with the Smith College Chamber Singers as soloist and choir member.

REBECCA FRIEDMAN has just finished her sophomore year at Whitman College, where she is a recipient of the Higley Music Scholarship. A double major in vocal performance and sociology, she is a member of the National Scholars Honor Society and maintains a 3.98 GPA. Prior to entering college, she sang with the Seattle Girls' Choir for eleven years, and she received the Jackson and Almeda Berkey Artistic and Personal Achievement Award in her senior year. She has also won first place awards in numerous NATS competitions. Becca sings lead soprano with the Whitman Chamber Singers, and she is also the featured vocalist for the Whitman Jazz Septet. Recently, Becca played Marie in Whitman's production of *The Bartered Bride*.

KOFI HAYFORD, bass-baritone, is entering his senior year as a Vocal Performance major at the University at Buffalo. He was recently featured as the baritone soloist in the Fauré *Requiem* at Buffalo's University Presbyterian Church. He has also performed solos with the University at Buffalo Chorus on three occasions. Kofi has participated in master classes with Paul Sperry, David Breitman, and under the auspices of the Associated Music Teacher's League. Kofi is a former member of the University at Buffalo's male a capella group, the Buffalo Chips. He currently studies with Alexander Hurd and has also studied with Antonia Lavanne from the Mannes College of Music.

2007 Participants

SABINE LOUISE HEATH is a junior vocal performance major at Wichita State University where she studies under Dr. Vernon Yenne. She is thrilled for the opportunity to learn and perform this summer at Songfest. She has performed in many WSU Opera productions including Calisto in *La Calisto*, Barbarina in *Le nozze di Figaro*, Margot in *Merry Widow*, and Sister Valentine in *Dialogues of the Carmélites*. Sabine has been a NATS finalist for the last four years; she also has performed with Wichita Grand Opera and Music Theatre of Wichita chorus. Sabine would like to thank her parents for this great opportunity.

HEATHER JOY HOUBEIN, soprano, is a junior at Pepperdine's Seaver College where she recently debuted in *The Crucible* as Ann Putnam. Before transferring, Ms. Houbein studied at Pasadena City College, performing scenes from *The Tenderland* (Laurie), *Don Giovanni* (Donna Anna), *Die Fledermaus* (Rosalinda), and the title role in *The Merry Widow*. Ms. Houbein has sung with Windsong, Hollywood Master, and the Donald Brinegar Singers; she also toured with the Los Angeles Festival Chorale in Costa Rica, August 2005. Ms. Houbein has performed with Santa Monica based Opera Nova recently, singing the role of 1st Lady in *The Magic Flute*. Ms. Houbein owes much of her training and musicality to her coaches Gail Gordon, Elinor Chambers, Donald Brinegar, Elaine Ono, Christopher Luthi, Sara Banta, and Louise Lofquist. She currently studies voice with Dr. Melanie Emelio and will complete her double major, bachelor's degree in music in 2008.

Baritone **MICHAEL IMBIMBO**, 21, is entering the last year of a double degree program at McGill University in Montreal, obtaining a Bachelor of Music in Vocal Performance and a Bachelor of Arts in Italian. Under the direction of stage manager Guillermo Silva-Marin and conductor Julian Wachner, he has appeared with Opera McGill as Le Fauteuil in Ravel's *Lenfant et les sortilèges*, Maestro Spineloccio in Puccini's *Gianni Schicchi*, Alfonse/Patrice in Offenbach's *Le Domino*, the major-domo, in Barber's *Vanessa*. Michael is a graduate of the prestigious St. Thomas Choir School in New York City. With St. Thomas, he has appeared at Avery Fisher and Carnegie Hall and has worked with many singers and conductors, most notably, Robert Shaw, Gerre Hancock, Jessye Norman, and Carly Simon. Michael currently studies with Winston Purdy.

MARIA IVANOVA's exceptional technical and interpretive abilities are well known, and critics have consistently lauded her ravishing quality of voice, soaring and graceful upper register, and rich expression. Roles include, She has appeared in Britten's *A Midsummer Night's Dream*, Respighi's *La bella dormente nel bosco*, Berlioz' *Beatrice et Benedict*, and performed the roles of Barbarina and La Contessa Almaviva in *Le nozze di Figaro*. Maria has just finished her second year recital at the Glenn Gould School, and will be returning to the GGS in the fall where she will enjoy a full schedule of auditions, classes, music festivals, and competitions. She is looking forward to a busy summer where she will participate in several summer programs in the U.S. and Canada.

KASONDRA ARIANNA KAZANJIAN has performed and sung solos throughout the United States and Italy. Born in La Jolla, California, and growing up in the Pacific Northwest, Kasondra joined her first choir on Bainbridge Island at four years of age. Upon moving to Seattle, she dedicated six years to the Northwest Girl Choir, departing only for the opportunity of in-depth vocal study with her respected teacher, Mary Curtis-Verna. Kasondra has been under the tutelage of Mrs. Verna since December 2002. Honored by an invitational performance, Kasondra's seventeen-year-old orchestral debut of operatic repertoire celebrated Delibes, Mozart, and Puccini.

GENEVIEVE KLIM is currently a vocal performance major earning her Bachelor of Music degree at Boston University, under the instruction of Dr. Sarah Arneson. She has also studied at the Royal College of Music in London with Sally Burgess for her semester abroad. Genevieve is a member of the Boston University Symphonic Chorus, which has performed at Symphony and Carnegie Hall. In the summer 2005 she was a member of the College Light Opera Company for nine productions, including *Merrily We Roll Along*, *Ruddigore*, *My One and Only*, and *Pirates of Penzance*. At Boston University, she has participated in studio recitals of *Radamisto* and *Lucio Silla*. Genevieve is a recipient of the 2004 *Boston Scholar* award at Boston University.

BELINDA LAU is currently a sophomore at the University of California, Irvine, studying vocal performance under the direction of Dr. Darryl Taylor. She was the recipient of the Bette and Steven Warner Scholarship for the winter of 2007. This nineteen-year-old was previously a member of the 2006 Golden State Choral Competition winner, the San Marino Chamber Singers. Belinda has previously performed as the 1st Spirit from Mozart's *The Magic Flute* in The Intimate Opera Company Summer Workshop in 2006 and in the "UCI Opera: Making Overtures" in 2007. She would like to thank her inspirational teacher, Dr. Taylor, and her loving and wonderful mother for their encouragement and aid in her musical pursuits.

MIATTA LEBILE, a soprano from Houston, Texas, is a rising senior at Cornell University and is majoring in music and minoring in economics. Listed on the Dean's List, Ms. Lebile is also a Dean's Scholar at Cornell. Ms. Lebile is an aspiring opera singer, and during her tenure at Cornell has performed scenes from operas such as Gian Carlo Menotti's *The Old Maid and the Thief* as well as sung art songs by composers such as Samuel Barber and Ricky Ian Gordon. Ms. Lebile was the alto soloist in the 2006 Cornell Chamber Singers performance of Gioacchino Rossini's *Petite Messe Solennelle*. In the fall, Ms. Lebile will be attending Mannes College The New School For Music as an exchange student before returning to Cornell University in the spring.

Junior **CLAIRE LIS** attends Polytechnic School in Pasadena, California, where she lives on stage. As a freshman, she played the part of Winnifred in *Once upon a Mattress*, and this past year as a sophomore she was Wendy Jo in *Footloose*. She is also active in her school's acting program, participating this past winter in Tom Stoppard's *Dogg's Hamlet, Cahoot's Macbeth*. Outside of school, Claire has studied piano with Louise Lordin, and currently studies both classical and musical theater voice with Wendy Caldwell.

ALLISON R. MACRI, soprano, is a junior vocal performance major at Ithaca College. Ms. Macri's most recent performances include the roles of Marian Paroo in *The Music Man*, April in *Company*, and the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, which won her a Helen Hayes award for best performance. She was also in the 77th Macy's Thanksgiving Parade (A Tribute to Bob Hope), which was broadcast nationally on ABC television. Her teachers include Deborah Lifton and Barbara Honn. Allison is thrilled to be at Songfest in beautiful Malibu, California.

CHRISTY MCCLARTY, a native of Phoenix, Arizona is a student of Dr. Deanna Murray at California State University, Northridge. She is currently working toward a Master of Music degree in Vocal Performance. Opera scene roles include Fiordiligi (*Così fan tutte* by W.A. Mozart) and Cio-Cio-San (*Madama Butterfly* by Giacomo Puccini) at CSUN.

CHARLOTTE METIVIER is a 17-year-old mezzo-soprano from Toronto, Canada. She has been studying voice for five years. She is also a recent graduate of the Claude Watson Arts Program, where she studied as a vocal major. Charlotte has been a member of both the Bach Children's Chorus and the Canadian Youth Opera Chorus. As a member of these organizations she performed solo roles in operas and opera-excerpts.

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Soprano **KATHRYN NEENAN** is a senior at George Mason University and has been studying voice since she was fifteen. She will be graduating in December of this year, with a Bachelor of Music degree in Vocal Performance. Kathryn has been a member of the GMU Chamber Choir, under the direction of Dr. Stan Engebretson, since her first year and has been able to perform with the Cologne Philharmonic in Germany and the Moscow State University Choir in Russia. She has also had the opportunity to perform in the George Mason University Opera Workshop, in the roles of Nora in Ralph Vaughan Williams's *Riders to the Sea*, Frasquita in Georges Bizet's *Carmen*, Sophie in Richard Strauss's *Der Rosenkavalier*, and Nanetta in Verdi's *Falstaff*. Miss Neenan is a student of Professor Carla Rae Cook.

Soprano **DIANA NEWMAN** is quickly gaining recognition for her radiant timbre and sensitive artistry. Coming from a rich musical background of opera singers, violinists, composers and conductors, Diana discovered music at an early age and began piano lessons at age 5 with Sara Banta. An accomplished singer and violinist, she performs frequently in Southern California, appearing most recently as guest soprano in John Rutter's *Requiem*, Barber's *Knoxville: Summer of 1915* with the Crossroads Chamber Orchestra (simulcast on K-Mozart from Bing Auditorium in Los Angeles) and in numerous solo recitals in both capacities. Diana is a first violinist of the American Youth Symphony, with which she will appear as soprano soloist in Mahler's Symphony No. 4 in December 2007. As a first violinist of the Crossroads Chamber Orchestra, she performed in Walt Disney Concert Hall under Esa-Pekka Salonen. She studies voice with William Thomas and Michael Dean, and violin with Margaret Lysy.

ROBERT NORMAN received his B.M. in Opera Performance at CSU Northridge under the tutelage of Dr. Deanna Murray. Some of his favorite roles include the Witch in *Hansel & Gretel* (CSUN), Goro in *Madama Butterfly* (BVO), Tolomeo in *Giulio Cesare* (CSUN), Enoch in *Carousel* (CSUN), Fenton in *Die Lustigen Weiber von Windsor*, and Tevye in *Fiddler on the Roof* (STARS 2000). He has also performed the tenor solos in Handel's *Messiah*, Bach's *St. John Passion*, and Mozart's *Requiem*. He is a proud alumnus of OperaWorks summer intensive program, and is starting his masters degree in Opera Performance at CSUN in the fall.

MELISSA PIANTEDOSI has completed her freshman year as a vocal performance major at The Boston Conservatory. She studies classical voice with Victor Jannett and is pursuing a career in opera. Melissa has also studied privately with Dr. Valerie Cowart. During her membership in Handel and Haydn Society Young Women's Chorus, she studied with Dr. Lisa Graham. Melissa has also studied with Christopher Shepard, Pamela Getnick, Christopher Eanes, Nada Kandimirova, and Susan Weinman. Solo performances include Boston Conservatory's Seully Hall, Nashua High North Auditorium, First Church of Nashua, and Nashua Public Library. Ensemble performances include Jordan Hall, The Majestic Theater, Walter Brown Arena, Katherine M. Elfers Hall, Verizon Arena, and Mary Baker Eddy Library. Distinctions include: NATS finalist 2005, 2006: Handel and Haydn Vocal Apprenticeship; Hotchkiss Summer Portals; select choruses in college and high school.

BETH REICHGOTT, mezzo-soprano, received her B.M. in Vocal Performance and Music Education at Ithaca College School of Music, where she studied with Elizabeth Koch. She is currently earning her M.M. in Vocal Performance at California State University, Northridge, studying with Dr. Deanna Murray. Past roles include Idamante in *Idomeneo*, The Witch in *Into the Woods*, Dorabella in *Così fan tutte*, Lucretia in *The Rape of Lucretia*, and Suzuki in *Madama Butterfly*. Later this summer, she will join the Opera Pacific Young Artist Program as the cover for Meg Page in *The Merry Wives of Windsor*.

NICOLE RODIN, mezzo-soprano, is a Chicago native who has always loved to sing. A recent graduate of the Shepherd School of Music at Rice University, she enjoys singing classical music as well as musical theater and jazz. Operatic roles include Flora in Benjamin Britten's *The Turn of the Screw* and Fiordiligi in a scene from Wolfgang Amadeus Mozart's *Così fan tutte*. Favorite musical theater roles include the Baker's wife in Stephen Sondheim's *Into the Woods*, Arlene in David Shire and Richard Maltby Jr.'s *Baby*, and Aline in Gilbert and Sullivan's *The Sorcerer*. In addition to her love for singing and performing, Nicole has also directed multiple one-acts and musical productions at Rice University, including *Cabaret*, *Baby* and *Urinetown*. Nicole is currently studying voice with Susan Lorette Dunn.

MATTHEW ROYAL currently attends The Crane School of Music at SUNY Potsdam, where he studies voice in the studio of Shannon Unger. In November 2006, Matthew appeared as Magnus, a Danish sailor, in the Crane Opera Ensemble's world premier of Paul Siskind's opera *The Sailor-boy* and the Falcon, starring Met Opera mezzo-soprano Stephanie Blythe. Recent roles also include the title role in a scenes production of *Don Giovanni* at the Curso Internacional de Música Vocal in Aveiro, Portugal, Figaro in the Crane Opera Ensemble's presentation of scenes from *Le nozze di Figaro*, and Orpheus in Crane's production of *Orpheus in the Underworld*. In 2006 Matthew was awarded first place at the NATS Finger Lakes regional competition in the category of sophomore males.

LAUREN RUHL is a mezzo-soprano from Houston, Texas. She is currently a senior vocal performance major studying with Melanie Emelio at Pepperdine University. She was lucky to perform in two operas at Pepperdine, including *The Marriage of Figaro* in 2006 in and *The Crucible* in 2007. She also attended the Pepperdine summer music program in Heidelberg, Germany in 2006 where she portrayed the Third Lady from Mozart's *The Magic Flute* and Orlofsky from Strauss' *Die Fledermaus*. She feels blessed to be able to be a part of the Songfest program this summer.

MICHAEL RUSNAK, bass-baritone, from Thunder Bay, Ontario, Canada, is currently working on his Bachelor of Music degree at Brandon University. Last year, Michael played the role of Leprello in excerpts from Mozart's *Don Giovanni* and also sang in his university's chorale and choir. Michael is currently studying voice under the direction of David Playfair and is hoping to pursue a masters degree in vocal performance and opera.

SARA SCHABAS is a seventeen-year-old lyric mezzo-soprano from Toronto, Canada. She has performed in many productions with Toronto organizations including the Canadian Children's Opera Chorus, the Canadian Opera Company, and the Canadian Opera Company Ensemble. Sara has spent the last year finishing up high school at a Performing Arts School, as well as singing in the Young Artists Performance Academy at the Royal Conservatory of Music. At school, Sara co-conducted the Men's Chorus, was a member of multiple choirs, and was co-President of the Music Council. As well as singing, Sara loves canoeing and the outdoors, and in August, she will be returning to Camp Kandalore, in Muskoka, Ontario as a counselor. Sara will be continuing to study voice at University!

ASHLEY SEATON is a senior Opera Performance major at California State University, Long Beach. Ashley has appeared as a soloist with the Long Beach Symphony Orchestra and the Long Beach Camerata Orchestra, and she recently performed the role of Cunegonde in the CSULB Opera Institute's spring production of *Candide*. Past CSULB opera scene roles include Lisette in *La Rondine* by Puccini and Elisetta in *Il Matrimonio Segreto* by Cimarosa. Last summer Ashley attended Bel Canto Northwest in Portland, Oregon where she performed Poulenc's *La voix humaine-a tragédie lyrique* for solo soprano. Ashley is a student of Shigemi Matsumoto.

2007 Participants

JESSIE SHULMAN, mezzo-soprano, was born in England in 1989. She has been living in California since 2000. She studies with Elizabeth Howard at the Vocal Power Academy in Topanga, and has been concentrating on classical repertoire for the last two years. In the summer of 2006, Jessie took part in Intimate Opera's Youth Vocal Workshop; this fall she will be attending Cal State Long Beach as a music major, having been awarded a scholarship this spring. Jessie has been a member of the Calabasas High School advanced women's choir for the past three years and performed last spring at Carnegie Hall in New York.

NICOLE SNYDER, soprano, attends The Ohio State University where she is pursuing a master's degree in vocal performance. Since she has been at OSU, Nicole has performed in opera scenes, and played the role of L'Éternita in *La Calisto*. In March, Nicole was one of two winners in the 2007 Ohio Federation Music Club's Scholarship Competition. In the summer of 2006, she was part of the Princeton Opera Festival in their production of *Madama Butterfly*. Nicole holds a bachelor's degree in vocal performance from Temple University in Philadelphia. Her opera performances at Temple include the role of La Soeur Cadete in *Les malheurs d'Orphée*. She was a frequent soloist with the Temple Concert Choir, singing such works as Pergolesi's *Stabat Mater*, Handel's *Messiah*, Mozart's *Vesperae solennes de confessore*, Vivaldi's *Magnificat*, and Stravinsky's *Mass*.

SAMANTHA STAGGS, lyric soprano, is a native of Fort Collins, Colorado. She recently received a Bachelor of Music degree in Vocal Performance from the Lamont School of Music at the University of Denver. Ms. Staggs has studied voice under Dr. Catherine Kasch at the University of Denver, Joan Volek Gersten at the University of Wyoming, and Elizabeth Elliott at Opera Fort Collins. Operatic roles include: Annina in *La Traviata*, Valetto in *L'incoronazione di Poppea*, Barbarina in *Le nozze di Figaro*, Kate Pinkerton in *Madama Butterfly*, the Second Spirit in *Die Zauberflöte* and, most recently, Musetta in *La bohème* at the Lamont School of Music. Ms. Staggs has also performed with Opera Fort Collins, The International Institute of Vocal Arts in Chiari, Italy, University of Wyoming Opera Theater, Fort Collins Children's Theater and New West Productions. Upcoming engagements include: VOICEperience in Orlando, Florida.

LEELA SUBRAMANIAM attends the University of California, Santa Cruz, under the vocal direction of Brian Staufenbiel. She played the role of Papagena in UCSC's 2007 production of Mozart's *Die Zauberflöte*. She has been a part of many musicals during her high school education, including *Beauty & the Beast*, *Return of the Forbidden Planet*, and *The Boyfriend*. For UCSC's performance of selected scenes from various operas, Leela played the role of Ciomatella in Vinci's *Le zite 'n galera*.

JENNIFER SULLIVAN began performing at the age of five and she has been performing ever since. Miss Sullivan joined the Oakville Children's Choir in 1995 in which she had the opportunity to tour various countries across Europe, such as Italy as well as places across Canada and the United States. She has recorded for various movie Soundtracks such as *The Crypt Club*, music written by Nick Longstaff, and *Curve Balls*. In September of 2004, Miss Sullivan began formal vocal training with Ms. Jennifer Tung. She was accepted and offered major scholarships to music schools such as Eastman School of Music, the Glenn Gould School, University of Toronto and McGill University in Canada. On June 6th, 2005, Miss Sullivan represented the Burlington Music Festival at the Ontario Provincial Music Competition in Ottawa and was awarded runner-up.

TESS THORMAN, soprano, is a rising sophomore at Oberlin College. She has participated in the Institute of Voice Performance Pedagogy with Richard Miller at Oberlin Conservatory of Music. Most recently, Tess starred as Ruby in the musical *Dames at Sea*. In 2006, she won a Merit Award from the National Foundation for Advancement in the Arts. Tess currently takes secondary voice lessons under Lorraine Manz while pursuing a B.A. in Music History/Theory.

SYDNEE NICOLE WAGGONER will be in her junior year at Boston University, pursuing a B.M. in Vocal Performance with a minor in French Language & Literature. Born and raised in Anchorage, Alaska, Sydnee attended the University of North Texas' Vocal Jazz workshop and Portland State University's Bel Canto Northwest Vocal Institute, where she performed roles in semi-staged productions of *Così fan tutte*, *Suor Angelica*, *Falstaff*, and *Dialogues of the Carmélites*. This past year, she was a student in the inaugural "OperaProject" at Boston University, a new program for undergraduates, in which she sang staged scenes as Zerlina in *Don Giovanni* and Amore in *Paride et Elena*. Along with classical voice, she has studied the violin for six years and is an accomplished dancer and choreographer. Sydnee is a student of Maria Spacagna.

Mezzo-soprano **CASSANDRA WARNER** studies at the Glenn Gould School of the Royal Conservatory of Music in Toronto. Recently, Cassandra performed in the Glenn Gould School's Operas, *A Midsummer Night's Dream* by Benjamin Britten and *La Bella Dormente nel Bosco* by Respighi. Cassandra has performed for Prime Minister Chrétien and other respected donors of the Royal Conservatory. Cassandra has performed at such venues as Toronto's Nathan Phillips Square, Stratford Festival, Casa Loma, The York Club, GGS, and many more. This year, Cassandra performed as soloist with the GGS Orchestra under the baton of Yuri Mayer. She also won first and second places at the Toronto Kiwanis Music Competition. Cassandra has been featured in Money Sense Magazine and most recently, the Toronto Star. Miss Warner is also part of trio called The Divas, who have been enjoying great success recently, touring China in the fall.

CAITLIN WEES is a 17-year-old senior at Sandia High School in Albuquerque, New Mexico. She has been studying voice with Jeanne Grealish, Jane Snow, and Michael Zenge for seven years. Caitlin was recently named the alternate for the MTNA Southwest divisional competition, and was a semi-finalist for the Classical Singer High School Competition in San Francisco. She is also very active in theatre, school show choir, and is president of Thespian troupe 879. She has performed with Opera Unlimited, Opera Southwest, and off-Broadway at the Minetta Lane Theatre in New York.

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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:

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