

PEPPERDINE UNIVERSITY

PRESENTS

Songfest

ROSEMARY HYLER RITTER

Director

MELANIE EMELIO

Director, Apprentice Program

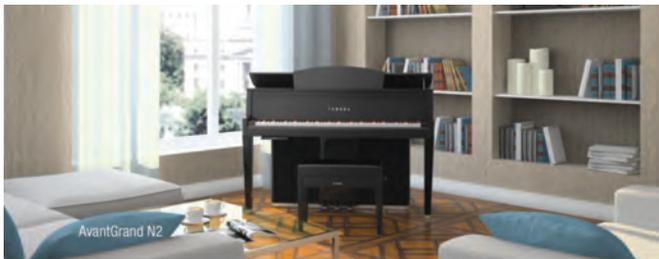
in Malibu California

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

– Robert Lewis Stevenson

THE COMPLETE RECITALIST
JUNE – 1-27, 2011

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



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Welcome to SongFest 2011

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

– Goethe



SongFest 2011 is supported by grants from The Marc and Eva Stern Foundation, The Aaron Copland Fund for Music, The Louise K. Smith Family Foundation and the generosity of many individuals.

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Jake Heggie

Composer, Pianist



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JAKE HEGGIE is the American composer of the operas *Moby-Dick* (libretto: Gene Scheer), *Dead Man Walking* (libretto: Terrence McNally), *Three Decembers* (libretto: Scheer), *The End of the Affair* (libretto: Heather McDonald), *To Hell and Back* (libretto: Scheer), and the stage works *For*

a Look or a Touch (libretto: Scheer) and *At the Statue of Venus* (libretto: McNally). He has also composed more than 200 art songs, as well as orchestral, choral and chamber music. His recent recording of songs and duets, *PASSING BY: Songs by Jake Heggie*, (AVIE), features performances by Isabel Bayrakdarian, Zheng Cao, Joyce DiDonato, Susan Graham, Paul Groves, Keith Phares, and Frederica von Stade.

Heggie was the 2010/11 guest artist-in-residence at the University of North Texas at Denton. Part of that residency included the commission of his first symphony, based on monologues from the novel *Moby-Dick*. The “Ahab” Symphony will receive its premiere in 2012 with tenor Richard Croft as soloist. Other current projects include *Camille Claudel: Into the Fire* (libretto: Scheer) a dramatic scene for Joyce DiDonato and the Alexander String Quartet commissioned by San Francisco Performances; songs to commemorate the 10th anniversary of the 9/11 attacks for the Houston Grand Opera; a new stage work for Seattle’s Music of Remembrance; chamber music for pianist Jon Kimura Parker and violinist Aloysia Friedmann; and a one-act opera for the Pacific Chorale.

Recent premieres include the song cycle *The Breaking Waves* (texts by Sister Helen Prejean) sung by mezzo Joyce DiDonato at Carnegie Hall; *A Question of Light* (texts by Gene Scheer) sung by baritone Nathan Gunn at The Dallas Opera; and a duet titled *The Years Roll By* (text by Charles Hart) sung by Kiri Te Kanawa and Frederica von Stade in Tulsa.

Jake Heggie’s operas have been performed to tremendous acclaim internationally in Australia, Canada, Denmark, Germany, Sweden, Ireland, Austria, South Africa and by more than a dozen American opera companies. The composer’s numerous songs and cycles, including *The Deepest Desire*, *Statuesque*, *Here & Gone*, *Rise & Fall*, *Songs & Sonnets to Ophelia*, *Facing Forward/Looking Back*, and *Friendly Persuasions* are featured in recitals around the world by some of the world’s most beloved and celebrated singers, including Joyce DiDonato, Susan Graham, Frederica von Stade, Audra McDonald, Kiri Te Kanawa, Patti LuPone, Ben Heppner, Stephen Costello, Paul Groves, Morgan Smith and Nathan Gunn.

An ardent champion of writers, most of Heggie’s operas and stage works feature libretti written by either Terrence McNally or Gene Scheer. Sources for song texts and poetry have included Maya Angelou, Charlene Baldridge, Raymond Carver, Emily Dickinson, John Hall, A.E. Housman, Vachel Lindsay, Philip Littell, Armistead Maupin, Edna St. Vincent Millay, Sister Helen Prejean, and Gini Savage, to name a few. The composer has a close association with the conductor Patrick Summers, who has led the premieres of the composer’s four major operas; and the director Leonard Foglia, who has directed the premieres of *Moby-Dick*, *Three Decembers*, and *The End of the Affair*, as well as the United States national tour of *Dead Man Walking*.

Recordings of Heggie’s music include *PASSING BY: Songs by Jake Heggie* (Avie), *Dead Man Walking* (Erato), *Three Decembers* (Albany), *Flesh and Stone* (Americus), *To Hell and Back* (Magnatune), *The Faces of Love* (RCA Red Seal), *The Deepest Desire* (Eloquentia), and *For a Look or a Touch* (Naxos). Heggie was the recipient of a 2005/2006 Guggenheim Foundation Fellowship and has been composer-in-residence for the San Francisco Opera, Eos Orchestra, and Vail Valley Music Festival. As a coach and teacher, he has given classes at universities throughout the United States and at summer festivals such as *SongFest* in Malibu and the Steans Institute at Ravinia. Jake Heggie lives in San Francisco.

www.jakeheggie.com

We welcome the
faculty, singers and pianists

to

Songfest

2011

at

PEPPERDINE UNIVERSITY

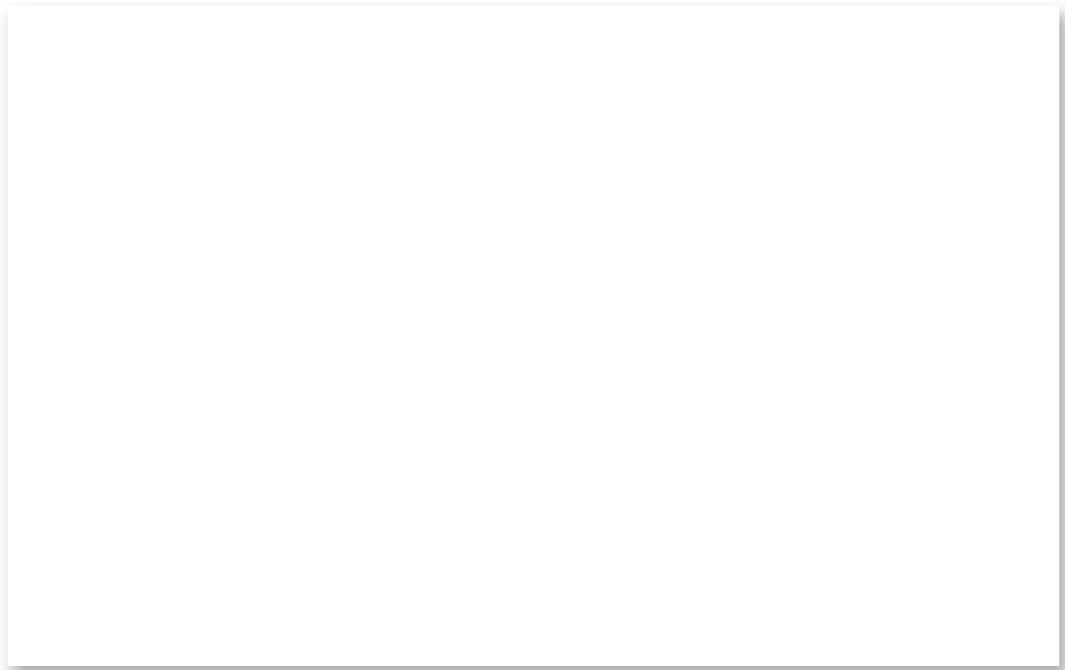


Janet Loranger and Marcia Brown have been the true angels behind the scenes in so many musician's lives, but have devoted themselves and their creative energies especially to SongFest, for it is the development of classical singing talent that has been their passion for many years.

This is a true wedding of spirits in a joyful endeavor, and we are so grateful for their support and care which has touched so many lives!

JANET A. LORANGER & MARCIA J. BROWN

*Song
Fest 2011*

A decorative flourish consisting of a large, stylized, light gray shape that resembles a musical note or a flourish, positioned below the text.

SongFest 2011

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

The Marc and Eva Stern Fellowship Program



The Marc and Eva Stern Fellowship Program: SongFest at Pepperdine.

SongFest will award a selected number of outstanding singers and pianists merit-based fellowships each summer. This new program has been generously underwritten by The Marc and Eva Stern Foundation. The recipients of this award will be chosen from live auditions held nationwide. Singers demonstrating a commitment for communication of the text, a strong radiant presence and a unique sound will be qualities the panel will look for. The Pepperdine Stotsensberg Recital Series SongFest singer will be chosen from the Stern Fellow Program and presented in recital.



The SongFest 2011 Stern Fellows

Kristina Margaret Bachrach, <i>soprano</i>	Katharine Dain, <i>soprano</i>	David McFerrin, <i>baritone</i>
Adam Bonanni, <i>tenor</i>	Leroy Davis, <i>bass-baritone</i>	Anne Jennifer Nash, <i>soprano</i>
Victoria Browers, <i>soprano</i>	Eileen Downey, <i>pianist</i>	Renate Rohlfing, <i>pianist</i>
Julia Bullock, <i>soprano</i>	Brent Funderburk, <i>pianist</i>	Justin Snyder, <i>pianist</i>
Jeongcheol Cha, <i>bass-baritone</i>	Sonya Alexandra Knussen, <i>mezzo-soprano</i>	Laura Strickling, <i>soprano</i>
Tina Chang, <i>pianist</i>	Jackline Madegwa, <i>soprano</i>	Xiaobo Su, <i>soprano</i>
Alyssa Cox, <i>soprano</i>	Iris Malkin, <i>mezzo-soprano</i>	Nathan Wyatt, <i>baritone</i>



The Martin Katz Fellowship

Awarded to a pianist chosen by Martin Katz

2011: Justin Snyder

The Margo Garrett Fellowship

Awarded to a pianist chosen by Margo Garrett

2011: Brent Funderburk

Cincinnati Overture Award

Awarded to a semi-finalist in the Overture competition

2011: Sarah Pellington

“Most Promising Young Artist” Scholarship

Awarded to a finalist in the Young Artist division

2011: Olivia Betzen

Marc and Eva Stern Encouragement Award

Awarded to a talented Young Artist singer

2011: Juliana Burdick

Marc and Eva Stern Encouragement Award

Awarded to a talented YA singer

2011: Kendra Dodd

National Association of Teachers of Singing – Los Angeles

Awarded to the winner and finalist in the Young Artist competition

2011: Xiaobo Su

Classical Singer Competition

Awarded to the winner and finalist in the Young Artist competition

2011: TBA

The SongFest Stern Fellows - Biographies

KRISTINA MARGARET BACHRACH, *soprano*

Hometown: Holliston, MA

Education: Bachelor of Music (summa cum laude), University of Illinois; Master of Music, Mannes College; Professional Studies, Mannes College

Awards/Competitions/Festivals: Stern Fellow at *SongFest* (2010); New York Summer Opera Scenes; Sara de Mundo Lo Award for Outstanding Opera Performance; Mannes College Talent Scholarship; Duane A. Branigan Award for Extraordinary Musicianship

ADAM BONANNI, *tenor*

Hometown: Nazareth, PA

Education: Bachelor of Music, Mannes College of Music (studies with Beth Robert and Amy Burton); Master of Music, Mannes College of Music, 2013

Awards/Competitions/Festivals: *SongFest* 2010; Young Artist with The Mannes Opera (with conductor Joseph Colaneri); Roles: Bardolfo in Verdi's *Falstaff* and Robert Ward's *The Crucible*

VICTORIA BROWERS, *soprano*

Hometown: Mason, MI

Education: Bachelor of Music, Ohio Wesleyan University; Master of Music, Westminster Choir College

Awards/Competitions/Festivals: Gerda Lissner Competition Encouragement Award; NATS Artist Award National Finalist; Berton Coffin Award; Semi-Finalist in Joy In Singing Competition; Finalist in Frank Huntington Beebe Grant Competition; Semi-Finalist in NY Oratorio Competition; Chelsea Opera NYC; Participant with Britten Pears Young Artist Programme, *SongFest* Program, Natchez Opera Young Artist Program, Natchez Opera Education Tour; Soloist with Princeton Symphony Orchestra.

JULIA BULLOCK, *soprano*

Hometown: St. Louis, MO

Education: Master of Music, Bard College Conservatory Graduate Vocal Arts Program 2011; Bachelor of Music, Eastman School of Music

Awards/Competitions/Festivals: Ojai Music Festival (June 2011); Yellow Barn Chamber Music Festival (July 2011); Upshaw/ Dennehey-Singer/Composer Workshop at Carnegie Hall (2011); Bard Conservatory Concerto Competition (2011); Two year recipient of William Warfield Scholarship (2008-09); Prize winner of friends of Eastman Opera Competition (2009)

JEONGCHEOL CHA, *bass-baritone*

Hometown: Seoul, Korea

Education: Master of Music- Bard College Conservatory, Vocal Arts-2011; Master of Music, Seoul National University, Voice Performance; Bachelor of Music, Seoul National University, Voice Performance

Awards/Competitions/Festivals: Metropolitan Opera National

Council Auditions Boston District Winner 2011; *SongFest* Summer Program-Stern Fellowship 2011; Villecroze Academy, France-Full Scholarship Award 2010; Dalton Baldwin Academy in Nice, France 2009; Dalton Baldwin Academy in Nice, France 2007

TINA CHANG, *pianist*

Hometown: Vancouver, BC

Education: Master of Music, University of Minnesota, Bachelor of Music, University of British Columbia

Awards/Competitions/Festivals: Aspen Music Festival & School (2010 & 2011); Vancouver Opera: Brian McMaster Bursary Fund (2010); Vancouver International Song Institute (2008 – 2010); Music Academy of the West-Julia Stearns Dockweiler Fellow (2007 & 2008)

ALYSSA COX, *soprano*

Hometown: Salisbury, MD

Education: Bachelor of Music, Oberlin Conservatory (Lorraine Manz), Voice; Master of Music, Oberlin Conservatory (Lorraine Manz), Opera; Post graduate study, Indiana University (Carol Vaness)

Awards/Competitions/Festivals: Title IX Award IU for Intensive Czech study; 4th place International Competition of Song, Trujillo, Peru; Metropolitan Opera National Council Auditions 2010 Encouragement Award; 1st place Barry Alexander International Competition; Baldwin Wallace Art Song Festival Resident Artist

KATHARINE DAIN, *soprano*

Hometown: Chapel Hill, NC

Education: Master of Music, Mannes College; Professional Studies Diploma, Mannes College; Master of Music, Guildhall School of Music & Drama, Early Music; Bachelor of Arts, Harvard University, Music

Awards/Competitions/Festivals: Ravinia Festival Steans Institute; Ash Lawn Opera Young Artist Program; performances with New York Festival of Song, Joy in Singing, Mark Morris Dance Group, New York City Ballet, Gotham Chamber Opera, Alexandria Symphony, American Symphony Orchestra, Amherst & Brighton Early Music Festivals, Collegiate Chorale, Lunatics at Large, Momenta Quartet.

LEROY DAVIS, *bass-baritone*

Hometown: Bronx, NY

Education: Bachelor of Music, Mannes College of Music; Master of Music, Bard College, expected 2011

Awards/Competitions/Festivals: Mannes College of Music, Merit Scholarship; Charles P. Stevenson Scholarship in Voice, Bard College.

EILEEN DOWNEY, *pianist*

Hometown: Grand Ledge, Michigan

The SongFest Stern Fellows - Biographies

Education: Bachelor of Music, Michigan State University, Piano Performance; Master of Music, Michigan State University; Collaborative Piano with an emphasis in Vocal Coaching

Awards/Competitions/Festivals: AIMS in Graz – Staff Accompanist (2011); Project Canción Española's International Festival: Interpretation of Spanish Song in Granada, Spain; Castila Spanish Language Course; *SongFest* at Pepperdine Marc and Eva Stern Fellowship (2009, 2011); Project Canción Española: Texas Christian University Summer Institute of Art Song in Spanish; Merola Opera Program; Aspen Opera Theater Center – Helen Mack Piano Fellowship; Opera Theatre and Music Festival of Lucca, Italy; Opera North Young Artist Program (ONYAP)

BRENT FUNDERBURK, *pianist*

Hometown: Spartanburg, SC

Education: Bachelor of Music, Lawrence University (Appleton, WI), Piano Performance; Bachelor of Arts, Lawrence University (Appleton, WI), Biology; Master of Music, The Juilliard School, Collaborative Piano

Awards/Competitions/Festivals: Marjory J. Irvin Prize for excellence in solo and collaborative piano (Lawrence University-2007); Daniels Award for Keyboard Performance (Lawrence University-2008); Music Academy of the West-Summer 2008; Performed in Alice Tully Hall as part of Juilliard's Vocal Arts Honors Recital-April 2010; Will be participating in *SongFest* and Ravinia Festival this upcoming summer (2011)

SONYA ALEXANDRA KNUSSSEN, *mezzo-soprano*

Hometown: London, UK

Education: GPD Peabody Institute - Present - Vocal studies with Phyllis Bryn-Julson and William Sharp; PGDip Royal Welsh College of Music and Drama 2009; PGDip Trinity College of Music, London 2007; The Knack at English National Opera 2006; BMus (Cello Performance) Boston University 2000

Awards/Competitions/Festivals: Graduate Assistantship, Peabody Institute 2009-2011; Williamson Foundation Fellowship, Bang on a Can Summer Festival 2010; Laura Ashley Foundation Award, RWCMD 2008/09; DISS/Carlton House Bursary, Dartington International Summer School 2008; Eva Noreen Malpass Bursary, TCM 2006/07

JACKLINE MADEGWA, *soprano*

Hometown: Eldoret, Kenya

Education: Kenyatta University, 2003-2006 (Transfer), Music Education with an emphasis on African Music and Dance; Alderson Broaddus College, 2006-2009, cum laude, Musical Arts/Psychology; Master of Music, University of Illinois, Vocal Performance and Literature

Awards/Competitions/Festivals: WV Mountain State Classical Competition Winner 2008; WVMTNA Winner 2009; MTNA Eastern Region Honorable Mention 2009; 2nd National Spirituals

Competition Winner 2010; MTNA Illinois winner-Adult division 2010; Rochester Oratorio Society Classical Idol-Audience Favorite 2011; Finalist in Bel Canto Foundation Competition 2011 (in progress)

IRIS MALKIN, *mezzo-soprano*

Hometown: Karmiel, Israel / Los Angeles, California

Education: Certificate, Lucerne Festival Academy, Performance of Vocal Contemporary Music; Master of Music, The Jerusalem Academy of Music Vocal Arts Performance; Artist Diploma, The Jerusalem Academy of Music, Piano Coaching; Bachelor of Music, The Jerusalem Academy of Music, Piano Performance; Bachelor of Music, The Jerusalem Academy of Music, Vocal Arts Performance

Awards/Competitions/Festivals: The Lucerne Festival; The Beverly Hills International Music Festival; Assisi Music Festival; Festival Klangspuren; Abu Gosh Festival; The Voice of Music in the Upper Galilee Festival; The Previews Concert Series; Music in the Mansion; The Colburn Faculty Recital Series; The American Guitar Society Recital Series; Soloist with The Chamber Orchestra of the South Bay; Winner of the America-Israel Cultural Foundation Study Scholarships; Winner of the Beverly Hills Auditions.

DAVID MCFERRIN, *baritone*

Hometown: Boston, MA

Education: Bachelor of Arts, Carleton College, Music; Master of Music, Cincinnati College-Conservatory (CCM), Voice; Artist Diploma, The Juilliard School, Opera Studies

Awards/Competitions/Festivals: Richard F. Gold Career Grant, Shoshana Foundation; 2nd Place, 2008 Met Council New England Region; Steans Institute, Ravinia Festival; New York Festival of Song; Caramoor Festival; Five Boroughs Music Festival; Santa Fe Opera; Florida Grand Opera; Seattle Opera; Boston Lyric Opera; Opera Boston; Israel Philharmonic; Cleveland Orchestra; North Carolina Symphony

ANNE JENNIFER NASH, *soprano*

Hometown: Pittsford, NY

Education: Bachelor of Arts, Dickinson College, French and Music; Master of Music, Peabody Conservatory; Doctor of Musical Arts, University of Michigan, in progress

Awards/Competitions/Festivals: *SongFest*; Three-summer Fellowship at Aspen Music Festival; Apprentice; Lake George Opera Apprentice; Centro Studi italiani; Middlebury German for Singers; AIMS; Chautauqua Young Artist. Roles with Bard Summerscape, Opera Company of Philadelphia, Florentine Opera, Opera New Jersey, National Opera Company.

RENATE ROHLFING, *pianist*

Hometown: Honolulu, Hawaii

Education: Bachelor of Music, Manhattan School of Music, Piano Performance; Master of Music (expected), The Juilliard

The SongFest Stern Fellows - Biographies

School, Collaborative Piano

Awards/Competitions/Festivals: American Music Teacher League First prize winner; Presser Scholarship; Avenir Foundation Research grant; Lucrezia Bori grant; Sorel Foundation Scholarship (Vancouver Song Institute); Marc and Eva Stern Fellowship (*SongFest*); Staff pianist, Ravinia Steans Institute Summer 2011

JUSTIN SNYDER, *pianist*

Hometown: Sarasota, FL

Education: Bachelor's degree, University of Michigan (Christopher Harding); Master of Music, University of Michigan (Martin Katz); Master of Music, Guildhall School in London-pursuing

Awards/Competitions/Festivals: World Premiere of William Bolcom's Searchlight Soul; recording of Rachmaninov's *Corelli Variations* for Czech National Radio

LAURA STRICKLING, *soprano*

Hometown: Chicago, Illinois

Education: Master of Music, The Peabody Institute of Johns Hopkins University; Bachelor of Music, Moody Bible Institute

Awards/Competitions/Festivals: Resident Artist Program/Berkshire Opera Company; First-Place Winner, Barry Alexander International Vocal Competition; Vocal Arts Society Competition; Baltimore Music Club Competition; Second Place Winner, Liederkrantz Competition (Art Song Division); Third-Place Winner, National Association of Teachers of Singing Artist Awards; Finalist, Washington International Competition; Peabody Merit Scholar

XIAOBO SU, *soprano*

Hometown: Beijing China

Education: Master of Music USC; Master of Business Tsinghua University; BA in Accounting Tsinghua University

Awards/Competitions/Festivals: Met National Audition West Region Finalist 2011; Glendale Symphony Vocal Competition 1st prize winner 2010; Mu Phi Epsilon I Vocal Competition 1st prize winner 2010; S.O.S. Scholarship award winner 2010-2011; Mozart Festival Vocal Competition 1st prize winner and audience choice 2009; A.E.I.O.U Scholarship winner 2009; Opera Buffs Music Award 2009; Aspen Opera Theatre Center 2010; NATS-LA young artist 1st prize winner 2011

NATHAN WYATT, *baritone*

Hometown: Carrboro, NC

Education: Bachelor of Music, Peabody Conservatory, Vocal Performance; Master of Music, Peabody Conservatory, Vocal Performance - 2012

Awards/Competitions/Festivals: George Castelle Memorial Award in Voice, Peabody Conservatory; Sylvia Green Voice Competition, Finalist 2010; 1st Place, National Association of Teachers of Singing (MD/DC chapter): 2008, 2010; Fairbanks Summer Arts Festival 2008-2009



June 1-27, 2011

The Complete Recitalist

All classes held in Raitt Recital Hall unless noted.

* Denotes no printed program
(AMB-Ahmanson Music Building)
Programs subject to change

Tuesday, May 31

Noon- 9 p.m.	Check in Housing - (Office of Special Programs)	McAlister/Ritter
TBA	Piano meeting	Ritter/Stepanova
7:30-8:00 p.m.	Coaching (Aria) TBA (AMB 111)	Bowie/Hsu

Wednesday, June 1

Chang, Downey, Emelio, Hsu, McAlister, Stepanova, Ritter, Wong

10 a.m.-5 p.m.	Check in (AMB 216)	ALL/McAlister
Noon-9 p.m.	Check in Housing (Special Programs Office)	ALL
Noon-5 p.m.	Rehearsals scheduled by participant pianists (check call board for pianist room assignment)	All pianists
6:30-7:30 p.m.	Meeting - All Participants including commuters	McAlister/Ritter/Emelio
7:30-8:30 p.m.	Meeting - Young Artist singers (AMB 105)	McAlister/Ritter/Emelio Stepanova/Wong/Hsu

Thursday, June 2

Chang, Downey, Emelio, Hsu, McAlister, Stepanova, Ritter, Wong, Young

8 a.m.-10 p.m.	Rehearsals with pianists - Professional singers/pianists (Check call board for pianist assigned room)	
9:30-10:45 a.m.	Musical Rehearsal: <i>A Midsummer Night's Dream</i> (Fireside) Act I Scene (Cheiken, Hill, Yoo, Cooper)	Hsu
10:45 a.m.-Noon	Musical Rehearsal: <i>A Midsummer Night's Dream</i> (Fireside) Act I Scene (Peck, Boggs, Newberry, Lis, Mather, Kay)	Hsu

Friday, June 3

Chang, Downey, Garrett, Emelio, Hsu, McAlister, Saffer, Stepanova, Ritter, Wong, Young

8 a.m.-10 p.m.	Rehearsals with pianists - Professional singers/pianists (Check call board for pianist assigned room)	
8-10 a.m.	Movement: YA Blue Group (AMB 105)	Young
4-5 p.m.	Center for the Arts Reception (Smothers Courtyard)	ALL + Faculty
6:30-9 p.m.	An Opening Class	Saffer

Saturday, June 4

Chang, Downey, Emelio, Hsu, McAlister, Saffer, Stepanova, Ritter, Rivera, Wong, Young

8:30-10 a.m.	Movement: YA Red Group (AMB 105)	Young
10:15 a.m.-12:30 p.m.	Master Class: Young 1	Young
1-2 p.m.	Musical Rehearsal: <i>Midsummer Night's Dream</i> (Fireside) Act II Scene (Hirsch, S. Davis)	Hsu
2-4 p.m.	Master Class and Career Talk	Rivera
4:30-5:30 p.m.	Musical Rehearsal: <i>Midsummer Night's Dream</i> (AMB 105) Act II Scene (Newberry, Lis, Mather, Kay)	Hsu
7-9 p.m.	Master Class: Handel Arias	Saffer

Sunday, June 5

Bowman, Chang, Downey, Emelio, Hsu, Kellock, McAlister, Parry, Saffer, Stepanova, Ritter, Wong

1-3:30 p.m.	Master Class: Emelio 1	Emelio
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The order of each class will be at the discretion of the artist teacher and will be announced at the beginning of each class.

Please be considerate and refrain from talking.

No food or drink (except water) is allowed in Raitt Recital Hall

No standing or sitting in the back of the Hall is allowed due to Fire rules. If you must leave, please do so quietly. Thank you for your cooperation.



June 1-27, 2011

The Complete Recitalist

All classes held in Raitt Recital Hall unless noted.

* Denotes no printed program
(AMB-Ahmanson Music Building)

Programs subject to change

2:30- 5:30 p.m.	Coaching: Bach (Strickling, Bullock, Dodd, Cha, Han, Hill, Browers)	Saffer/Bowman
2:30-3:30 p.m.	Coaching: Bach	Parry/Ritter
3:30-5:30 p.m.	Coaching: Vaughan Williams Blake Songs (AMB 220) (J. Davis, Fitz Gibbon, Nimar, Peck, Strickling, Yoo, Zajac)	Kellock/Parry
6:30-9 p.m.	Master Class: Baroque Ornamentation	Saffer

Monday, June 6

Bowman, Branom, Chang, Downey, Emelio, Heggie, Hsu, Kellock, McAlister, Monroe, Parry, Saffer, Stepanova, Ritter, Wong

10 a.m.-12:30 p.m.	Master Class: Class 1 (A Song Sampler)	Heggie
2-4:00 p.m.	Master Class: Barber	Kellock
2-4:00 p.m.	Coaching: Here and Gone (AMB 220)	Heggie
4-5 p.m.	Coaching: Question of Light (AMB 220)	Heggie
3-6 p.m.	Coaching: Bach (PLC 100)	Saffer/ Bowman/Monroe
3-6 p.m.	Coaching: Bach (PLC 101)	Ritter/Parry/Kellock (4 p.m.)
4:15-6 p.m.	Introductory Acting Class (AMB 105)	Branom/Pianist TBA
7-9 p.m.	Master Class: Italian	Emelio
7-9 p.m.	Aria Coaching (AMB 105)	Branom
7:30-8:15 p.m.	Individual Coaching (AMB 212)	Saffer
7:30-8:15 p.m.	Individual Coaching (AMB 213)	Kellock
8:15-9 p.m.	Individual Coaching (AMB 212)	Saffer
8:15-9 p.m.	Individual Coaching (AMB 213)	Kellock

Tuesday, June 7

Bowman, Branom, Chang, Downey, Emelio, Heggie, Hsu, Johnson, Kellock, McAlister, Monroe, Parry, Saffer, Sharp, Stepanova, Ritter, Wong, Young

8:30-9:45 a.m.	Movement: Green (AMB 105)	Young
9:30 a.m.-Noon	Master Class: Classic American Song	Sharp
10 a.m.-12:30 p.m.	Aria Coaching (AMB 105)	Branom
11-11:45 a.m.	Individual Coaching (AMB 212)	Kellock
11:45 a.m.-12:30 p.m.	Individual Coaching (AMB 212)	Saffer
11:45 a.m.-12:30 p.m.	Individual Coaching (AMB 213)	Kellock
1:15-4 p.m.	Master Class: Schubert	Johnson
4:15-5:15 p.m.	Coaching: Nash/Snyder (AMB 235)	Johnson
4-6 p.m.	Master Class: Facing Forward/Looking Back (AMB 220)	Heggie
4-6 p.m.	Coaching: Bach (PLC 100)	Saffer/Bowman/Monroe
4-6 p.m.	Coaching: Bach (PLC 101)	Sharp/Parry
7-9 p.m.	Aria Coaching (AMB 105)	Branom
7-9 p.m.	Master Class: Ophelia Songs/Masterclass	Heggie

Wednesday, June 8

Bowman, Branom, Chang, Downey, Emelio, Heggie, Johnson, Kellock, McAlister, Monroe, Parry, Saffer, Sharp, Stepanova, Ritter, Wong, Young

9-11 a.m.	Master Class: With Flute Attached	Bowman/Saffer
9:30 a.m.-Noon	Master Class: Bach Cantata	Bowman/Saffer/Sharp/Hsu/Parry/Monroe/Young/Kellock
11 a.m.-Noon	Master Class: Vaughan Williams	Kellock/Parry
1-4 p.m.	Master Class: Gabriel Fauré	Johnson
4:15-6 p.m.	Master Class: Les Illuminations (Women)	Johnson

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4:15-6 p.m.	Master Class (Men) (AMB 220)	Sharp
4:5:30 p.m.	Coaching: Deepest Desire (AMB 105)	Heggie
4-6:15 p.m.	Coaching (AMB 213)	Kellock
4-6:15 p.m.	Coaching (AMB 212)	Saffer
4-6:15 p.m.	Coaching (AMB 216)	Emelio
4-6:15 p.m.	Coaching (AMB 111)	Young
4-7 p.m.	Aria Coaching (AMB 121)	Branom
5:30-6:15 p.m.	Musical Rehearsal: Purcell No. 14 (Fireside)	Hsu
7-9 p.m.	Master Class: Faces of Love	Heggie
7-9:15 p.m.	Coaching (AMB 213)	Sharp
7-9:15 p.m.	Coaching (AMB 211)	Young
7-9:15 p.m.	Coaching (AMB 212)	Saffer

Thursday, June 9

Bowman, Branom, Chang, Downey, Emelio, Heggie, Hsu, Johnson, Kellock, McAlister, Monroe, Musto, Parry, Saffer, Sharp, Stepanova, Ritter, Wong, Young

9:30 a.m.-Noon	Master Class: Bach	Bowman/Parry/Sharp/Saffer/Monroe
Noon-12:45 p.m.	Coaching (AMB 213)	Kellock
Noon-12:45 p.m.	Coaching (AMB 212)	Saffer
Noon-12:45 p.m.	Coaching (AMB 216)	Emelio
Noon-12:45 p.m.	Coaching (AMB 111)	Young
Noon-12:45 p.m.	Musical Rehearsal: Purcell No. 52-57 (Fireside)	Hsu
Noon-1:30 p.m.	Coaching (AMB 235)	Heggie
Noon-1:30 p.m.	Aria Coaching (AMB 105)	Branom
1:30-4 p.m.	Master Class: Goethe-Lieder	Johnson
4-6 p.m.	Master Class: Ariettes oubliées	Johnson
4-6 p.m.	Coaching (Prof Men) (AMB 118)	Sharp
4-7 p.m.	Aria Coaching (YA Men) (AMB 105)	Branom
6-9 p.m.	Coaching (AMB 213)	Kellock
6-9 p.m.	Coaching (AMB 212)	Young
7-9 p.m.	Master Class: Natural Selection/Rise and Fall/ Thoughts Unspoken/A Lucky Child	Heggie
7-9:00 p.m.	Coaching (AMB 220)	Saffer/Bowman
7:30-8 p.m.	Coaching: Viva Sweet Love (AMB 118)	Musto/Sharp/Davis L
8-8:30 p.m.	Coaching: Viva Sweet Love (AMB 118)	Musto/Sharp/Maliakel
9-9:30 p.m.	Meeting: Bachrach/Bonanni/McFerrin/Dodd/Musto (AMB 118)	

Friday, June 10

Bowman, Branom, Chang, Downey, Emelio, Heggie, Hsu, Kellock, McAlister, Monroe, Parry, Saffer, Stepanova, Ritter, Wong, Young

8:30-9:15 a.m.	Movement: Blue Group (AMB 105)	Young
9:30 a.m.-Noon	Master Class: Britten	Johnson/Bowman
Noon-12:45 p.m.	Coaching (AMB 213)	Kellock
Noon-12:45 p.m.	Coaching (AMB 118)	Young
Noon-12:45 p.m.	Coaching: Purcell No. 14 (AMB 212)	Saffer/Wong
Noon-12:45 p.m.	Coaching (ABM ??)	Emelio
Noon-12:45 p.m.	Musical Rehearsal: Purcell No. 24, 26, 48 (Fireside)	Hsu
1:30-3:30 p.m.	Master Class: Song Sampler	Johnson/Bowman
2:30-3:30 p.m.	Rehearsal: Dain (Quiet Songs) (AMB 118)	Musto

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3:30-5 p.m.	Coaching (AMB 111)	Young
3:30-5:30 p.m.	Master Class: Shadow of the Blues/Recuerdo/Canzonettas (AMB 105)	Musto/Sharp
3:30-5:45 p.m.	Coaching (AMB 212)	Saffer
3:30-5:45 p.m.	Coaching (AMB 213)	Kellock
3:30-5:45 p.m.	Coaching (AMB 216)	Emelio
5-5:30 p.m.	Musical Rehearsal: I love him/A boy... (Fireside)	Hsu
5:30-6 p.m.	Musical Rehearsal: Purcell No. 36 & 42 (Fireside)	Hsu
6:30-7 p.m.	Musical Rehearsal: Purcell No. 50 & 51 (Fireside)	Hsu
7-8 p.m.	Musical Rehearsal: Nicolai Finale (Fireside)	Hsu
7-8 p.m.	Rehearsal: Cox (Quiet Songs) (AMB 118)	Musto
7-9 p.m.	Dress Rehearsal: Bach	Bowman/Parry/Saffer/Sharp/Monroe
8-8:30 p.m.	Musical Rehearsal: Britten Act II (Fireside)	Hsu
8-9 p.m.	Rehearsal: Goldshlack (Quiet Songs) (AMB 118)	Musto
8:30-9:30 p.m.	Musical Rehearsal: I feel pretty (Fireside)	Hsu
9:30-10 p.m.	Musical Rehearsal: Tonight (Fireside)	Hsu

Saturday, June 11

Bowman, Chang, Downey, Emelio, Hsu, Heggie, Johnson, Kellock, McAlister, Monroe, Musto, Parry, Saffer, Sharp, Stepanova, Ritter, Wong

9-9:30 a.m.	Musical Rehearsal: Handel Duet (Fireside)	Hsu
9:15-11:15 a.m.	Master Class: Cabaret (Hill first)	Sharp
9:15-10:15 a.m.	Musical Rehearsal: Gounod scenes (Fireside)	Hsu
9:45-11:15 a.m.	Coaching (AMB 213)	Kellock
9:45-11:15 a.m.	Coaching (AMB 212)	Saffer
9:45-11:15 a.m.	Coaching (AMB 216)	Emelio
10:15-11:15 a.m.	Musical Rehearsal: Britten Act I Scene complete Hsu (Fireside)	Hsu
11:30 a.m.-12:30 p.m.	Forum: Browers/Nash	ALL
1:30-3:30 p.m.	Dress: Heggie/Musto	Heggie/Musto
1:30-2 p.m.	Coaching: Purcell No. 36 & 42 (AMB 212)	Saffer/Hsu
1:30-3:45 p.m.	Coaching (AMB 213)	Kellock
2-2:45 p.m.	Coaching: Purcell No. 52-57 (AMB 212)	Saffer/Hsu
2:45-3:15 p.m.	Coaching: Purcell No. 50 & 51 (AMB 212)	Saffer/Hsu
3-5:30 p.m.	Master Class: Robert Schumann (AMB 105)	Johnson
5:30-6:15 p.m.	Coaching (AMB 213)	Kellock
5:30-6:15 p.m.	Coaching: Purcell No. 24, 26, 48 (AMB 212)	Saffer/Hsu
7 p.m.	Concert: The Splendour of the Baroque	ALL

Sunday, June 12

Chang, Downey, Heggie, Hsu, Johnson, McAlister, Musto, Sharp, Stepanova, Ritter, Wong

(Interns arrive)		
10-10:30 a.m.	Rehearsal: Maliakel (Viva) (AMB 118)	Musto
10:30-11:45 a.m.	Rehearsal: Davis, L (Viva) (AMB 118)	Musto
11 a.m.-Noon	Rehearsal: Strickling (Dove Sta Amore) (AMB 118)	Musto
12:30-2:30 p.m.	Master Class: Ives (AMB 105)	Kellock
1-1:30 p.m.	Musical Rehearsal: I love him/A boy... (Fireside)	Hsu
1:30-2 p.m.	Musical Rehearsal: I feel pretty (Fireside)	Hsu
2-2:30 p.m.	Musical Rehearsal: Anne's Aria(Nicolai) (Fireside)	Hsu
3-5 p.m.	CONCERT: New Voices in American Music	
5-6 p.m.	Musical Rehearsal: Nicolai Finale (Fireside)	Hsu
6-7 p.m.	Coaching: Bachrach	Johnson

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7-9:30 p.m.	Master Class: Poulenc	Johnson
9-9:30 p.m.	Musical Rehearsal: Tonight (Fireside)	Hsu
9:30-10 p.m.	Musical Rehearsal: Cleopatra arias (Fireside)	Hsu

Monday, June 13

Burton, Chang, Downey, Emelio, Hsu, Huffman, Johnson, Katz, Larsen, McAlister, Musto, Saffer, Sharp, Stepanova, Ritter, Wong

9:30 a.m.-Noon	Master Class: French Romantic	Katz
Noon-1 p.m.	Forum Rehearsal: Madegwa (AMB 235)	Katz
1:30-4 p.m.	Master Class: Mélodies of Verlaine	Johnson
3-4 p.m.	Coaching: Davis, Leroy (Narrator) (AMB 220)	Sharp
4-5 p.m.	Coaching TBA (AMB 220)	Sharp
4-5 p.m.	Coaching: Goldshlack (Quiet Songs) (AMB 118)	Burton/Musto
4-5 p.m.	Forum Rehearsal: Cox (AMB 235)	Katz
4-5 p.m.	Coaching: McFerrin/Stepanova	Johnson
4-7 p.m.	Coaching (AMB 111)	Saffer
5-6 p.m.	Coaching: Dain/Rohlfing	Johnson
5-6 p.m.	Forum Rehearsal: Cha (AMB 235)	Katz
5-6 p.m.	Coaching: Strickling (Dove) (AMB 118)	Burton/Musto
6-7 p.m.	Coaching: Cox (Quiet) (AMB 118)	Burton/Musto
6-8 p.m.	Master Class: Shakespeare (YA) (AMB 105) Huffman/Wong/Hsu	
6:30-9 p.m.	Master Class: Ives (YAs sing last)	Sharp
7-8 p.m.	Coaching: Neruda-McFerrin/Stepanova (AMB 105)	Larsen
8-9 p.m.	Coaching: Donal Oge: Nash/Snyder (AMB 105)	Larsen

Tuesday, June 14

Burton, Chang, Downey, Emelio, Hsu, Huffman, Katz, Larsen, McAlister, Musto, Saffer, Sharp, Stepanova, Ritter, Wong, Young

9:30 a.m.-Noon	Master Class: Try Me, Good King	Larsen
11 a.m.-Noon	Forum Rehearsal: Bonanni (AMB 235)	Katz
Noon-1 p.m.	Forum Rehearsal: Malkin (AMB 235)	Katz
12:15-1:15 p.m.	Coaching: Book of Uncommon Prayer (AMB 118)	Burton/Musto
12-4 p.m.	Coaching (AMB 121)	Sharp
12-4 p.m.	Coaching (AMB 212)	Saffer
12-4 p.m.	Coaching (AMB 111)	Young
1-2 p.m.	Coaching: Stepanova/McFerrin (AMB 235)	Katz
1:15-2 p.m.	Coaching (AMB 118)	Burton/Musto
2-3 p.m.	Coaching TBA (AMB 235)	Katz
2-4 p.m.	Master Class (interns) (AMB 220)	Emelio/Wong
2-4 p.m.	"Auditioning for Success" (Mock audition)	Winograde
4-6 p.m.	Master Class: John Musto Opera Arias	Musto/Winograde
4-6 p.m.	Coaching (AMB 118)	Burton
5-6 p.m.	Coaching: McFerrin/Stepanova (AMB 220)	Larsen
6-7 p.m.	Coaching: Stone Soup (ALL) (AMB 220)	Larsen
7-9 p.m.	Master Class: España I	Katz

Wednesday, June 15

Burton, Chang, Downey, Emelio, Hsu, Huffman, Katz, Larsen, McAlister, Musto, Saffer, Sharp, Stepanova, Ritter, Wong, Young

9:30-11:30 a.m.	Master Class: Recitative (AMB 105)	Katz
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9:30-11:30 a.m.	Coaching (AMB 111)	Burton
9:30-11:30 a.m.	Coaching (AMB 212)	Saffer
9:30-11:30 a.m.	Coaching	Huffman/Wong/Hsu
10-10:30 a.m.	Coaching (AMB 220)	Larsen
10-11:30 a.m.	Coaching (AMB 213)	Young
10:30-11 a.m.	Coaching (AMB 220)	Larsen
11-11:30 a.m.	Coaching (AMB 220)	Larsen
11-11:45 a.m.	Coaching: Stone Soup(3 Soldiers) (AMB 220)	Larsen
Noon-1 p.m.	Forum: John Musto	ALL
2:30-5 p.m.	Master Class: Strauss Lieder	Katz
4-5 p.m.	Rehearsal (AMB 118)	Musto/Young
4-5 p.m.	Coaching: Nash/Snyder (AMB 220)	Larsen
5-6 p.m.	Coaching: Bachrach/Dodd/Bonanni/McFerrin (AMB 118)	Musto/Burton
6-8 p.m.	Coaching (Men) (AMB 118)	Musto/Burton
6-9 p.m.	Coaching (Men) (AMB 111)	Sharp
7-9 p.m.	Master Class: Cowboy Songs	Larsen
8-9 p.m.	Rehearsal (AMB 118)	Musto/Saffer

Thursday, June 16

Burton, Chang, Downey, Emelio, Fairouz, Fortunato, Hsu, Huffman, Katz, Larsen, McAlister, Musto, Saffer, Sharp, Stepanova, Ritter, Wong, Young

9-11 p.m.	Master Class: Songs from Letters	Larsen
9-11 p.m.	Coaching Men (AMB 216)	Emelio
9-11 p.m.	Coaching (AMB 212)	Saffer
9-11 p.m.	Coaching (AMB 213)	Young
9-11 p.m.	Coaching (Men) (AMB 118)	Musto
9:30-11 p.m.	Coaching: All Men: Don Quichotte/Dichterliebe (AMB 111)	Sharp
Noon-1:00p.m.	Forum: Dain/Rohlfing	ALL
1:30-4 p.m.	Master Class: Walt Whitman (Davis first)	Sharp
1:30-2 p.m.	Coaching (AMB 111)	Larsen
2-3 p.m.	Coaching: Stone Soup (all) (AMB 111)	Larsen
2-4 p.m.	Master Class (Interns) (AMB 220)	Emelio/Wong
3-4 p.m.	Coaching (AMB 111)	Larsen
4-6 p.m.	Master Class: France XX	Katz
7-9:15 p.m.	Coaching (AMB 212)	Saffer
7-9:15 p.m.	Coaching (AMB 213)	Young
7-9:15 p.m.	Coaching (AMB 118)	Musto
7- 9:30 p.m.	Master Class: Russian	Katz

Friday, June 17

Burton, Chang, Downey, Emelio, Fairouz, Fortunato, Hsu, Huffman, Katz, Larsen, McAlister, Musto, Saffer, Sharp, Stepanova, Ritter, Wong, Young

9:30-11:30 a.m.	Master Class: Mixed (AMB 105)	Sharp
9:30-11:30 a.m.	Master Class: Sonnets from the Portuguese (AMB 220)	Larsen
10-11:30 a.m.	Coaching (AMB 213)	Young
10-11:30 a.m.	Coaching (AMB 212)	Saffer
10-11:30 a.m.	Coaching (AMB 216)	Emelio
10-11:30 a.m.	Coaching (AMB 111)	Huffman
12:30 p.m.	Leave for LA with box dinner	
3-5:00 p.m.	Master Class (The Colburn School-Thayer)	Katz
7:30 p.m.	CONCERT: The Great American SongBook (The Colburn School-Zipper Hall)	

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Saturday, June 18

Burton, Chang, Downey, Emelio, Fairouz, Fortunato, Hsu, Huffman, Katz, Larsen, McAlister, Musto, Sharp, Stepanova, Ritter, Wong

9 a.m.-Noon	Master Class: Germany XX	Katz
Noon-2:15 p.m.	Coaching (AMB 220)	Larsen
Noon-5 p.m.	Coaching (AMB 105)	Huffman
Noon-5 p.m.	Coaching (AMB 213)	Sharp
1-3:30 p.m.	Master Class: Book of Uncommon Prayer/Dove Sta Amore	Musto/Burton
3:30-5:30 p.m.	Master Class: ME/My Antonia	Larsen
7-9 p.m.	Dress Rehearsal for 6/19	
7-9 p.m.	Shakespeare Coachings (AMB 105)	Huffman/Hsu
TBA	Master Class: Emily Dickinson (Date, Time and Location TBA)	Young

Sunday, June 19

Burton, Chang, Downey, Emelio, Fortunato, Hsu, Huffman, Larsen, McAlister, Musto, Stepanova, Ritter, Vignoles, Wong

10 a.m.-Noon	Coaching: Shakespeare	Hsu/Huffman
Noon-1 p.m.	Forum Rehearsal: Bullock (AMB 118)	Vignoles
1-2 p.m.	Forum Rehearsal: Bachrach (AMB 118)	Vignoles
1-3:30 p.m.	Master Class: Quiet Songs/Penelope/Enough Rope	Burton/Musto
3:30-5:30 p.m.	Master Class: Sea 1 (AMB 105)	Vignoles
7-9 p.m.	CONCERT: Living Legacies: Musto and Larsen	Katz

Monday, June 20

Burton, Chang, Downey, Emelio, Fortunato, Hsu, Huffman, Katz, McAlister, Musto, Saffer, Stepanova, Ritter, Vignoles, Wong, Young

9-11:30 p.m.	Master Class: English Song (AMB 105)	Vignoles
Noon-1 p.m.	Performance Forum: Martin Katz	
2-5 p.m.	Master Class: Strauss Lieder	Vignoles
4-6 p.m.	Master Class: Fiançailles pour rire (AMB 105)	Burton
4-5 p.m.	Forum Rehearsal: Wyatt (AMB 118)	Vignoles
5-6 p.m.	Forum Rehearsal: Knussen (AMB 118)	Vignoles
7-9:30 p.m.	Master Class: Italy in XX	Katz

Tuesday, June 21

Burton, Chang, Downey, Emelio, Fortunato, Hus, Huffman, Katz, McAlister, Saffer, Stepanova, Ritter, Vignoles, Wong, Young

9:30 a.m.-Noon	Master Class: German Lieder	Katz
1-2 p.m.	Discussion Forum	Mitze/Carson
2:30-5 p.m.	Master Class: Sea 2	Vignoles
5-6 p.m.	Forum Rehearsal: McFerrin (AMB 118)	Vignoles
6-7 p.m.	Forum Rehearsal: Browsers (AMB 118)	Vignoles
7-9 p.m.	Dress Rehearsal	Katz
7-9 p.m.	Master Class: Recitative	Saffer/Burton

Wednesday, June 22

Burton, Chang, Downey, Emelio, Fortunato, Hsu, Huffman, Katz, McAlister, Saffer, Stepanova, Ritter, Vignoles, Wong

9:30 a.m.-Noon	Master Class: Living Legacies	Saffer
1-3 p.m.	Master Class: Shakespeare 2	Katz

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3-5:30 p.m. 7-9 p.m.	Master Class: Russian CONCERT: Lieder and Mélodie	Vignoles Katz
Thursday, June 23	Burton, Chang, Downey, Emelio, Fortunato, Hsu, Huffman, Katz, McAlister, Saffer, Stepanova, Ritter, Vignoles, Wong	
9-11:30 a.m. Noon-1:00 p.m. 2-4:30 p.m. 7-9 p.m.	Master Class: España 2 Performance Forum: Roger Vignoles Master Class: Comparative Settings Master Class: Broadway Composers in Song	Katz Katz Burton
Friday, June 24	Chang, Downey, Emelio, Fortunato, Hsu, Huffman, Katz, McAlister, Saffer, Stepanova, Ritter, Vignoles, Wong, Young	
9:30 a.m.-Noon 1-3:30 p.m. 3:30-5:30 p.m. 7-9:30 p.m. 7-10 p.m.	Master Class: Opera Composers in Song Master Class: Wolf Lieder Master Class: Women Composers Master Class: Song Sampler (AMB 105) Shakespeare Dress Rehearsal	Katz Vignoles Fortunato Vignoles Katz/Huffman/Hsu/Wong
Saturday, June 25	Chang, Downey, Emelio, Hsu, Huffman, Katz, McAlister, Saffer, Stepanova, Ritter, Vignoles, Wong, Young	
9:30 a.m.-Noon 1-3 p.m. 1-3 p.m. 3-5:30 p.m. 7-9 p.m.	Master Class: Playing Arias (AMB 118) Dress Rehearsal Master Class: Schoenberg & Strauss (AMB 220) Master Class: Song Sampler CONCERT: Shakespeare's Pageant	Katz Vignoles Saffer Katz Katz/Huffman/Hsu/Wong
Sunday, June 26	Chang, Downey, Emelio, Hsu, McAlister, Stepanova, Ritter, Vignoles, Wong	
12:30-2:30 p.m. 3-5 p.m.	Coaching CONCERT: Lieder and Mélodie	Vignoles Vignoles
Monday, June 27	McAlister/Ritter	
8:00 a.m.	Checkout of Housing before noon	Office of Special Programs

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SongFest presents

ALL CONCERTS FREE

SongFest 2011 CONCERTS

Rosemary Hyler Ritter
Founder/Artistic Director

Linda McAlister
Executive Director

All concerts feature the SongFest participants and faculty and are held at
RAITT RECITAL HALL, Pepperdine University with the exception of the concert on June 17.



THE SPLENDOR OF THE BAROQUE

Saturday, June 11, 2011 at 7 p.m.

SongFest Fellows perform cantata arias of J.S. Bach and Handel
with faculty Randy Bowman, *flute*, Dwight Parry, *oboe* and Nadya Hill, *violin*.



NEW VOICES IN AMERICAN SONG

Sunday, June 12, 2011 at 3 p.m.

Featuring the songs of Jake Heggie and John Musto.



THE GREAT AMERICAN SONGBOOK

Friday, June 17, 2011 at 7:30 p.m. • Zipper Hall, The Colburn School, Los Angeles

An evening of musical theatre favorites featuring SongFest faculty
Amy Burton, *soprano*, Lisa Saffer, *soprano*, Frances Young, *soprano*, William Sharp, *baritone*,
joined by The Marc and Eva Stern SongFest Fellows. John Musto, *piano*



LIVING LEGACIES: Libby Larsen and John Musto

Sunday, June 19, 2011 at 7 p.m.

Featuring the works of composers-in-residence Libby Larsen and John Musto,
including the world premiere of three new works by Larsen.

WORLD PREMIERE

Three Poems of Pablo Neruda by Libby Larsen
David McFerrin, *baritone* • Liza Stepanova, *piano*

WORLD PREMIERE

Stone Soup by Libby Larsen
Victoria Browsers, *soprano* • Hannah Goldshlack, *soprano* • Marie Marquis, *soprano* • Brent Funderburk, *piano*
*This concert is dedicated to special SongFest friends Marcia Brown, author
and illustrator of Stone Soup, and Janet Loranger, retired editor of Charles Scribner & Sons.*

WORLD PREMIERE

Donal Oge by Libby Larsen
Anne Jennifer Nash, *soprano* • Justin Snyder, *piano*

INFORMATION: songfest@earthlink.net • www.songfest.us • (310) 506-7511

SongFest 2011 CONCERTS

continued



GERMAN LIEDER AND FRENCH MÉLODIE

Wednesday, June 22, 2011 at 7 p.m.

SongFest participants perform German and French songs coached by Martin Katz.



SHAKESPEARE'S PAGEANT: "The Bard in Song and Opera"

Saturday, June 25, 2011 at 7 p.m.

A concert of Shakespeare settings from opera and song featuring the *SongFest* Young Artist Singers.

Martin Katz, *Musical Direction*

Wei-En Hsu and Lucas Wong, *Musical Direction and piano*

Theodore Huffman, *Stage Direction*



GERMAN LIEDER AND FRENCH MÉLODIE

Sunday, June 26, 2011 at 3 p.m.

SongFest participants perform German and French songs coached by Roger Vignoles.



INFORMATION: songfest@earthlink.net • www.songfest.us • (310) 506-7511

SongFest 2011

PERFORMANCE FORUM

Raitt Recital Hall



2011 SongFest Distinguished Alumna
ANNE JENNIFER NASH, *soprano*
JUSTIN SNYDER, *piano*

2011 SongFest Distinguished Alumna
VICTORIA BROWERS, *soprano*
LIZA STEPANOVA, *piano*
Saturday, June 11, 2011 • 11:30 a.m.-12:30 p.m.



MARC AND EVA STERN FELLOWS
with JOHN MUSTO, piano
Wednesday, June 15, 2011 • Noon-1 p.m.



MARC AND EVA STERN FELLOWS
with MARTIN KATZ, piano
Monday, June 20, 2011 • Noon-1 p.m.



MARC AND EVA STERN FELLOWS
with ROGER VIGNOLES, piano
Thursday, June 23, 2011 • Noon-1 p.m.



KATHARINE DAIN, *soprano*
RENATE ROHLFING, *piano*

DATE: TBA

INFORMATION: songfest@earthlink.net • www.songfest.us • (310) 506-7511

Libby Larsen

Composer

“Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer’s task to order and make sense of sound, in time and space, to communicate something about being alive through music.” —Libby Larsen



Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America’s most prolific and most performed living composers. She has created a catalogue of over 400 works spanning virtually every genre from intimate vocal and chamber music to

massive orchestral works and over twelve operas. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Libby Larsen has established a permanent place for her works in the concert repertory.

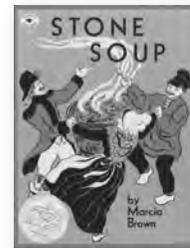
Larsen has been hailed as “the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively” (*USA Today*); as “a composer who has made the art of symphonic writing very much her own.” (*Gramophone*); as “a mistress of orchestration” (*Times Union*); and for “assembling one of the most impressive bodies of music of our time” (*Hartford Courant*). Her music has been praised for its “clear textures, easily absorbed rhythms and appealing melodic contours that make singing seem the most natural expression imaginable.” (*Philadelphia Inquirer*) “Libby Larsen has come up with a way to make contemporary opera both musically current and accessible to the average audience.” (*The Wall Street Journal*). “Her ability to write memorable new music completely within the confines of traditional harmonic language is most impressive.” (*Fanfare*)

Libby Larsen has received numerous awards and accolades, including a 1994 Grammy as producer of the CD: *The Art of Arlene Augér*, an acclaimed recording that features Larsen’s Sonnets from the Portuguese. Her opera *Frankenstein, The Modern Prometheus* was selected as one of the eight best classical music events of 1990 by *USA Today*. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Larsen’s many commissions and recordings are a testament to her fruitful collaborations with a long list of world-renowned artists, including The King’s Singers, Benita Valente, and Frederica von Stade, among others. Her works are widely recorded on such labels as Angel/EMI, Nonesuch, Decca, and Koch International.

As a past holder of the 2003-2004 Harissios Papamarkou Chair in Education at the Library of Congress and recipient of the Eugene McDermott Award in the Arts from the Massachusetts Institute of Technology as well as a Lifetime Achievement Award from the American Academy of Arts and Letters, Libby Larsen is a vigorous, articulate champion of the music and musicians of our time. In 1973, she co-founded (with Stephen Paulus) the Minnesota Composers Forum, now the American Composers Forum, which has been an invaluable advocate for composers in a difficult, transitional time for American arts. Consistently sought-after as a leader in the generation of millenium thinkers, Libby Larsen’s music and ideas have refreshed the concert music tradition and the composer’s role in it as well as Amazon and iTunes.



The World Premiere concert of Stone Soup by Libby Larsen is dedicated to special SongFest friends Marcia Brown, author and illustrator of Stone Soup, and Janet Loranger, retired editor of Charles Scribner & Sons.



Rosemary here is the space for you to write something that will make these two page make some sort of sense. These two pages will be facing each other.



A PAEAN OF PRAISE FOR BROWN and LORANGER

Marcia Brown and Janet Loranger have been the guiding spirits of Songfest long before it became the great and celebrated musical institution it is today. When they realized that Rosemary Hyler Ritter had a dream that was worth pursuing, a dream that would bring revelatory musical experiences to countless singers, they pledged their support and have remained the most faithful and steadfast of allies. Where would music be without those that fiercely love and cherish it, without those who need to hear live music and believe that the healthiest way to help classical music survive in a hostile society is hands-on contact with the young people whose lives are committed to the making of music? For Marcia and Janet this steadfast belief in those who will carry the torch in the future has always been an article of faith.

It is a fact that great painters have always loved and understood music rather more than musicians have understood the visual arts. Delacroix adored Chopin's music, Chopin was completely unaware that Delacroix was one of the greatest artists of the age. We musicians who live by our ears can learn a great deal from those who have cultivated their eyes; vision, and depth of vision, is something needed by all performing artists. Those of us who are professional musicians could only hope to be as knowledgeable about art as Marcia Brown is about music; she is a great artist and illustrator who has been nurtured by music all her life, and has given back to music and musicians in full measure all that she has received from its inspiration. With the support and companionship of the indefatigable and remarkable Janet Loranger, Marcia has continued to work and create long into her retirement and music has played its crucial part in her ongoing desire to create beauty in an increasingly ugly world.

Our memories of Songfest in all its various and earlier manifestations are associated with the open-hearted warmth and generosity of Janet and Marcia, wonderful people, thinking, feeling, caring and cultivated to an astonishing degree. We have learned from them, we have benefited from them, we have been touched by their kindness, we have been astounded by their energy and dedication, by their bravery in facing the onslaught of illness and handicap associated with older age, and by their sheer determination to continue to support the values they believe in at a time when so many people seem to have given up or stopped caring.

God bless you both Marcia and Janet, Janet and Marcia, your names will be writ forever large in our hearts. Your personal generosity and care will never be forgotten. We love you and we salute you as the most enlightened supporters of the art. Anyone can be a sponsor, but to be what the French call a mécène (and there were two of you!) requires more than money, it requires taste, wisdom, knowledge, imagination, flair and above all a golden heart (and there were two of those too!).

GRAHAM JOHNSON and BRANDON VELARDE

Notes from Friends

It is remarkable what an impact faces in the audience can have on a performance. When I stand onstage and sing, faces encourage and admonish, rejoice and ponder. Faces create a community in which audience and performers are joined in celebration. I remember Marcia and Janet's faces so often in the front row at *Songfest* classes and concerts. Their beaming faces, their words of encouragement, their personal attention to all of us, their care and interest in our musical journeys ... all overflow from their warm and gracious hearts. Marcia gave me two of her books, commemorating my childhood affection for *Stone Soup*, and wrote a beautiful inscription which I will treasure as much as the books themselves. Marcia and Janet, you both "cast long shadows," and I wish you God's blessings. Thank you for all you have been to me, and to so many others. Warmest best wishes.

— Awet Andemicael, need title



Janet and Marcia's generosity has meant so much to me. I first met them at a master class I was singing in as a young artist in 2001 when *Songfest* was at Chapman. I remember their supportive words after I sang. Their love of art song and support of *Songfest* is very inspiring! I am honored to be singing one of the soldiers in Larsen's *Stone Soup* and for the opportunity to bring Marcia's award winning story a voice in song through the new piece. I have had many wonderful experiences and opportunities every time I have participated in *Songfest* and feel very lucky to be a part of it again.

— Tory Browsers, need title



I attended the high school program of SongFest in 1997. I came from Germany. It was such a very inspiring summer, where it became clear to me that I wanted to work in the arts professionally. Of course I remember Marcia and Janet sitting in the front row of the classes. Later when I attended UCIrvine, they came to so many of the wonderful master classes and my recital. Their love of music and generous support for us young artists was felt by all. Without you, many of us could have not attended this wonderful program. Thank you so much for all your help and never fading love for music! Without your help, many of us would not be in music

— Victoria Esper (Biehal), singer and Assistant Arts Administrator at the Semperoper Dresden, Germany



Janet Loranger and Marcia Brown have a way of building community – not just because they are very approachable, interesting people but because they embody a passion for the arts and act on lifegiving supportive, encouraging impulses. I believe that it was "in the stars" when they discovered *Songfest* and Rosemary Hyler Ritter. They saw her vision, artistry and capacity to form this community and knew instinctively that it was a worthy cause! What a great legacy it is for them to see *Songfest* flourish and grow over the years to become one of the prime programs of its kind!

— D'Anna Fortunato, need title



When an activity or an individual has the support of angels like Marcia and Janet, wonderful things can happen. When it was possible, their enthusiastic presences in the front row of classes and concerts became a tradition, and even now, I feel the warmth of their encouragement despite their physical absence. It is a certainty that *Songfest* would not exist today without their consistent tangible and intangible support, lo these many years. There is no way to thank them adequately. All we can do is try to make beautiful music and send it their way.

— Martin Katz, need title



Marcia and Janet are pure inspiration to me. Their passion for and dedication to the art form really show us all how love and philanthropy can have such a profound effect on so many. And their fantastic stories and their twinkling eyes! Wow – we are so fortunate to know and love Janet and Marcia. Thank you both beyond words!

— Louise Smith, need title



Janet and Marcia are two of the loveliest things about *Songfest*! Their inspiring enthusiasm and palpable excitement infuses everyone around them with a new appreciation for each moment of music-making. I know I have been blessed and incredibly grateful for their support over the years and for sure, *Songfest* wouldn't exist without them! Much love to you both, darling ladies.

— Katie Van Kooten, need title

John Musto

Composer, Pianist



Photo by Christian Steiner

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

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

It has been asserted his feat of premiering two of his own piano concertos in one season is the first such accomplishment since Beethoven's unveiling of his own first and second concertos. In the past four years, he has seen the production of three new operas (one of them already given a second new production), with a fourth currently being composed for the Opera Theater of St. Louis and Wolfrap Opera. The latter theater had also commissioned his first opera, *Volpone*, whose success was a highlight of the 2004 season. That comic opera's second production was quickly followed by the premiere last November of the genial drama *Later the Same Evening* at the National Gallery of Art in Washington and the University of Maryland Opera Theater, the co-commissioners of the work. That enthusiastically received, innovative work will have its

New York premiere in December at the Manhattan School of Music. Only four months after that Washington premiere, New York and Caramoor audiences saw the lively new one-act comedy, *Bastianello*, commissioned to celebrate the twentieth anniversary of the New York Festival of Song. While the earlier operas had been characterized by their colorful orchestration, the NYFOS work explored the potential of two concert-grand pianos as luxurious and eloquent pit instruments.

All these operas involve collaboration with the librettist Mark Campbell. The new commission for St. Louis and Wolf Trap will set Mark Campbell's libretto, *A Visitor from Rome*, based on a satirical play of Gogol. It will see its first performances in June of 2010.

Recent recordings include the revelatory chamber-music release from the Copland House, the first stand-alone collection of Musto songs and a recording of the opera *Volpone* – the latter two for September release.

For the fourth summer he will be a guest composer at *SongFest* at Pepperdine University, where he coaches singers and pianists. A highlight of each summer is the *American SongBook* concert devised and accompanied by John in his own arrangements. In 2008 at *SongFest*, he collaborated with Graham Johnson in a unique project: *Echoes of Musto* and in 2009, the SongFest Fellows gave the West coast premiere of Musto's "Book of Uncommon Prayer."

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

SongFest Bach Cantata Institute

Carlton Monroe, *Artistic Administrator*

Introduction

The music of J. S. Bach is considered by many to contain some of the deepest and most profound emotional expression in all the literature of music. The Cantatas represent perhaps the single greatest collection of religious music ever composed and demonstrate a range of style and invention, which has never been matched or even approached. Yet, with relatively few exceptions, the cantatas and many other works by Bach remain largely unknown to most of the classical music public as well as serious classical music students. To counter this trend, the **Bach Cantata Institute** seeks to engage a new generation of students. The **Bach Cantata Institute** is an educational concept, which seeks to fuse the concepts of musical performance and education into an ongoing exploration of music, composition, performance practice, and ideas.

2011 Program

John Harbison and the late Craig Smith founded the **Bach Cantata Institute** at SongFest in 2003. The 2011 program will be a weekly long study of the arias of J. S. Bach taken from the Cantatas, as well as Bach's Passions, *Magnificat*, *Mass in b-minor*, and the *Christmas Oratorio*. Under the guidance of a renown faculty of singers, instrumentalists and conductors, *SongFest* participants will study this remarkable repertoire in master classes, rehearsals, coachings, and performance, and explore its musical, emotional, and spiritual depth.

Bach Faculty

Carlton Monroe, *Artistic Administrator*

Judith Kellock, *soprano*

Lisa Saffer, *soprano*

William Sharp, *baritone*

Adelaide Sinclair, *mezzo-soprano*

Frances Young, *soprano*

with

Randolph Bowman, *flute*

Dwight Parry, *oboe*

Nadya Maye Hill, *violin*

J.S. Bach (1685-1750)



Bach: Cantata Master Class

Wednesday, June 8, 2011

9:30 a.m. – 12 p.m.

Raitt Recital Hall



Bach Concert: The Splendour of the Baroque

Saturday, June 11, 2011

7 p.m.

Raitt Recital Hall

J.S. Bach (1685-1750)**Program****BWV 9**

Es ist das Heil uns kommen her
 Herr, du siehst statt guter Werke
 Julia Bullock, *soprano*
 Kendra Dodd, *mezzo-soprano*
 Wei-En Hsu, *continuo*

BWV 10

Meine Seele erhebt de Herren
 Gewaltige stosst Gott vom Stuhl
 Jeremy Hirsch, *bass-baritone*
 Julia Carey, *continuo*

BWV 21

Ich hatte viel Bekümmernis
 Seufzer, Tränen, Kummer, Not
 Kristina Bachrach, *soprano*
 Karen Jeng, *continuo*

BWV 22

Jesus nahm zu sich die Zwölfe
 Mein Jesus, ziehe mich nach dir
 Iris Malkin, *mezzo-soprano*
 Michael Sherman, *continuo*

BWV 36

Schwingt freudig euch empor
 Auch mit gedampften
 Natalie Buickians, *soprano*
 Valerie Pool, *continuo*

BWV 51

Jauchzet Gott in allen Landen
 Jauchzet Gott in allen Landen
 Jasmine Davis, Sakinah Davis, *sopranos*
 Wei-En Hsu, *continuo*

BWV 63

Christen, atzet diesen Tag
 Gott, du hast es wohl gefuget
 Bethany Worrell, *soprano*
 Michael Maliakel, *baritone*
 Elizabeth Brown, *continuo*

BWV 68

Also hat Gott die Welt geliebt
 Mein gläubiges Herze
 Xiaobo Su, *soprano*
 Lucas Wong, *continuo*

BWV 74

Wer mich liebet, der wird mein
 Wort halten
 Komm, komm mein Herze
 Ju Hyeon Han, *soprano*
 Michael Sherman, *continuo*

BWV 78

Jesu, der du meine Seele
 Wir eilen mit schwachen, doch
 emsigen Schritten
 Gretchen Eng, *soprano*
 Alexandra Fetner, *mezzo-soprano*
 Wei-En Hsu, *continuo*

BWV 78

Jesu, der du meine Seele
 Wir eilen mit schwachen, doch
 emsigen Schritten
 Juliana Burdick, *soprano*
 Sara Lemesh, *mezzo-soprano*
 Wei-En Hsu, *continuo*

BWV 80

Ein feste Burg ist unser Gott
 Komm in mein Herzenshaus
 Hannah Roemhild, *soprano*
 Drothy Yu, *continuo*

BWV 82

Ich habe genug
 Ich freue mich auf meinen Tod
 Gabrielle Mirabella, *soprano*
 Renate Rohlfing, *continuo*

BWV 82

Ich habe genug
 Ich habe genug
 Nathan Wyatt, *baritone*
 Liza Stepanova, *continuo*

BWV 82

Ich habe genug
 Schlummert ein
 Marcus Miller, *baritone*
 Kirstin Ihde, *continuo*

BWV 82

Ich habe genug
 Ich habe genug
 Leroy Davis, *bass-baritone*
 Kirstin Ihde, *continuo*

BWV 89

Was soll ich aus dir machen, Ephraim
 Gerechter Gott, ach, rechnest du?
 Danielle Cheiken, *soprano*
 Wei-En Hsu, *continuo*

BWV 98

Was Gott tut, das ist wohlgetan [I]
 Hört, ihr augen, auf zu weinen
 Iris Malkin, *mezzo-soprano*
 Lucas Wong, *continuo*

BWV 98

Was Gott tut, das ist wohlgetan [I]
 Hört, ihr augen, auf zu weinen
 Lucy Fitz Gibbon, *soprano*
 Lucas Wong, *continuo*

BWV 140

Wachet auf, ruft uns die Stimme
 Mein Freund ist mein
 Ju Hyeon Han, *soprano*
 Jeongcheol Cha, *bass-baritone*
 Karen Jeng, *continuo*

BWV 147

Herz und Mund und Tat und Leben
 Bereite dir, Jesu, noch itzo die Bahn,
 Marie Marquis, *soprano*
 Brent Funderburk, *continuo*

BWV 151

Susser Trost, mein Jesus kömmt
 Süsster Trost, mein Jesus kömmt
 Laura Strickling, *soprano*
 Wei-En Hsu, *continuo*

BWV 167

Ihr Menschen, rühmet Gottes Liebe
 Gottes Wort, das trüget nicht
 Natalie Buickians, *soprano*
 Meagan Martin, *mezzo-soprano*
 Hannah Yi, *continuo*

BWV 169

Gott soll allein mein Herze haben
 Gott soll allein mein Herze
 Joshua Boggs, *countertenor*
 Julia Carey, *continuo*

J.S. Bach (1685-1750)**Program****BWV 187**

Es wartet alles auf dich
Gott versorgt alles Leben
Alysa Cox, *soprano*
Kirstin Ihde, *continuo*

BWV 197

Gott ist unsre Zuversicht
Vergnügen und Lust
Victoria Browsers, *soprano*
Noah Lindquist, *continuo*

BWV 199

Mein Herze schwimmt im Blut
Stumme Seufzer, stille Klagen
Hannah Goldshlack, *soprano* and Sara Lemesh, *mezzo-soprano*
Laeticia Ruccollo, *continuo*

BWV 202

Weichet nur, betrübte Schatten
Phoebus eilt mit schnellen Pferden
Christina Kay, *soprano*
Milena Gligic, *continuo*

BWV 202

Weichet nur, betrübte Schatten
Sich üben im Lieben
Kathryn Zajac, *soprano*
Noah Lindquist, *continuo*

BWV 202

Weichet nur, betrübte Schatten
Sich üben im Lieben
Ju Hyeon Han, *soprano*
Noah Lindquist, *continuo*

BWV 209

Non sa che sai dolore
Non sa che sia dolore
Sarah Folsom, *soprano*
Brent Funderburk, *continuo*

BWV 210

O Holder Tag, erwünschte Zeit
Schweigt, ihr Flöten
Julia Fox, *soprano*
Matthew Stephens, *continuo*

BWV 211

Schweigt stille, plaudert nicht
Ei! wie schmeckt der Coffee süsse
Kathryn Stewart, *soprano*
Brent Funderburk, *continuo*

BWV 232

Messe in h-Moll
Laudamus te
Stacey Sands, *soprano*
Wei-En Hsu, *continuo*

BWV 243

Magnificat
Quia respexit humilitatem
Juliana Burdick and Olivia Betzen, *sopranos*
Dorothy Yu, *continuo*

BWV 243

Magnificat
Et exultavit
Keshena Cisneros-Watson, *mezzo-soprano*
Lucas Wong, *continuo*

BWV 243

Magnificat
Quia respexit humilitatem
Maya Srinivasan and Megan McGill, *sopranos*
Lisa Gonnella, *continuo*

BWV 243

Magnificat
Quia fecit mihi magna
Michael Maliakel, *baritone*
Elizabeth Brown, *continuo*

BWV 243

Magnificat
Esurientes implevit bonis
Sara Lemesh, *mezzo-soprano*
Lucas Wong, *continuo*

BWV 244

Matthäus-Passion
Erbarme dich
Iris Malkin, *mezzo-soprano*
Wei En Hsu, *continuo*

BWV 244

Matthäus-Passion
Blute nur, du liebes Herz
Kristina Bachrach, *soprano*
Karen Jeng, *continuo*

BWV 244

Matthäus-Passion
Am Abend
Marcus Miller, *baritone*
Noah Lindquist, *continuo*

BWV 244

Matthäus-Passion
Können Tränen, meiner Wangen
Nadya Maye Hill, *mezzo-soprano*
Justin Snyder, *continuo*

BWV 245

Johannes-Passion
Von den Stricken meiner Sünden
Sonya Alexandra Knussen, *mezzo-soprano*
Justin Snyder, *continuo*

BWV 244

Matthäus-Passion
Aus liebe
Victoria Browsers and Julia Bullock, *sopranos*
Noah Lindquist, *continuo*

BWV 245

Johannes-Passion
Ich folge dir gleichfalls
Katherine Peck, *soprano*
Kirstin Ihde, *continuo*

BWV 245

Johannes-Passion
Ich folge dir gleichfalls
Sarah Folsom, *soprano*
Kirstin Ihde, *continuo*

BWV 245

Johannes-Passion
Zerfließe, mein Herze
Victoria Browsers, *soprano*
Noah Lindquist, *continuo*

BWV 245

Johannes-Passion
Ich folge dir gleichfalls
Whitney Mather, *soprano*
Katherine Peck, *continuo*

BWV 248

Weihnachts-Oratorium I
Grosser Herr und starker König
Jonathan Cooper, *baritone*
Wei-En Hsu, *continuo*

2011 SongFest Distinguished Alumni
Victoria Browsers, soprano
Anne Jennifer Nash, soprano
Liza Stepanova, piano
Justin Snyder, piano

Group I

Was Liebe sei? (1) (Charlotte von Hagn)	Franz Liszt (1811-1886)
Du bist wie eine Blume (Heinrich Heine)	Liszt
Was Liebe sei? (2) (Charlotte von Hagen)	Liszt
Vergiftet sind meine Lieder (Heinrich Heine)	Liszt
Was Liebe sei? (3) (Charlotte von Hagen)	Liszt
Ihr Glocken von Marling (Emil Kuh)	Liszt

Victoria Browsers, *soprano* • Liza Stepanova, *piano*

Group II

Sallie Chisum Remembers Billy the Kid (Michale Ondaatje)	Andre Previn (b. 1929)
My letters! <i>Sonnets from the Portuguese</i> (Elizabeth Barrett Browning)	Libby Larsen (b. 1950)
If I leave all for thee <i>Sonnets from the Portuguese</i> (Elizabeth Barrett Browning)	Larsen

Anne Jennifer Nash, *soprano* • Justin Snyder, *piano*

Group III

Maybe (Carl Sandburg) <i>Dove Sta Amore</i>	John Musto (b. 1954)
Heart, we will forget him! (Emily Dickinson) <i>Twelve Poems of Emily Dickinson</i>	Aaron Copland (1900-1990)

2011 SongFest Distinguished Alumna continued

Touch Me (Stanley Kunitz) Tom Cipullo
Late Summer (b. 1962)

Victoria Browsers, *soprano* • Liza Stepanova, *piano*

Group IV

I stop writing the poem (Tess Gallagher) John Musto
 (b. 1954)

You came as a thought (James Laughlin) Musto
Viva Sweet Love

Epilogue: Penelope's Song (Denise Lanctot) Musto
Penelope

Anne Jennifer Nash, *soprano* • Justin Snyder, *piano*

Group V

Die Spröde (Goethe) Hugo Wolf
 (1860-1903)

Die Bekehrte (Goethe) Wolf

Frühlings über Jahr (Goethe) Wolf

Hochbeglückt in deiner Liebe (Goethe) Wolf

Victoria Browsers, *soprano* • Liza Stepanova, *piano*

Group VI

Vocalism II (Walt Whitman) John Harbison
 (b. 1938)

In the beginning... Jake Heggie
Of Gods and Cats (Gavin Geoffrey Dillard) (b. 1961)

Once upon a universe Heggie
Of Gods and Cats (Gavin Geoffrey Dillard)

Anne Jennifer Nash, *soprano* • Justin Snyder, *piano*

*Marc and Eva Stern Fellows
with John Musto, piano*

Maybe (Sandburg)
Dove Sta Amore (1993)

John Musto
(b. 1954)

Sea Chest (Sandburg)
Dove Sta Amore (1993)

The Hangman at Home (Sandburg)
Dove Sta Amore (1993)

How Many Little Children Sleep (Agee)
Dove Sta Amore (1993)

Dove sta amore (Ferlinghetti)
Dove Sta Amore (1993)

Laura Strickling, *soprano*

As is the sea marvelous (cummings)
Viva Sweet Love (2004)

Rome in the Café (Laughlin)
Viva Sweet Love (2004)

You came as a thought (Laughlin)
Viva Sweet Love (2004)

Leroy Davis, *bass-baritone*

Crystal Palace Market (Laughlin)
Viva Sweet Love (2004)

Sweet Spring (cummings)
Viva Sweet Love (2004)

Michael Maliakel, *baritone*

maggie & milly & molly & may (cummings)
Quiet Songs (1990)

Katharine Dain, *soprano*

Marc and Eva Stern Fellows with John Musto continued

Intermezzo (Burton)

Quiet Songs (1990)

Hannah Goldshlack, *soprano*

Quiet Song (O'Neill)

Quiet Songs (1990)

Katharine Dain, *soprano*

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

Quiet Songs (1990)

Palm Sunday: Naples (Symons)

Quiet Songs (1990)

Alyssa Cox, *soprano*

Lullaby (Adams)

Quiet Songs (1990)

Hannah Goldshlack, *soprano*



Marc and Eva Stern Fellows with Martin Katz, piano

Group 1

Illalle <i>Opus 17, No 6</i>	Jean Sibelius (1865-1957)
Norden (Runeberg) <i>Opus 17, No 6</i>	Sibelius
Flickan kom från sin älsklings mote (Runeberg) <i>Opus 37, No. 5</i>	Sibelius
Säv, säv, susa <i>Opus 36, No. 4</i>	Sibelius
Var det en dröm? (Wecksell) <i>Opus 37, No. 4</i>	Sibelius

Alyssa Cox, *soprano*

Group 2

La ricordanza (Pepoli)	Vincenzo Bellini (1801-1835)
L'esule (Torre)	Gioacchino Rossini (1792-1868)
Sopra un'aria antica (D'Annunzio)	Ottorino Respighi (1879-1936)
Invito alla danza (Zangarini)	Respighi

Adam Bonanni, *tenor*

Group 3

El Paño Moruno (Martínez Sierra) <i>Siete Canciones Populares Españolas</i>	Manuel de Falla (1876-1946)
Seguidilla Murciana <i>Siete Canciones Populares Españolas</i>	de Falla

Marc and Eva Stern Fellows with Martin Katz continued

Asturiana de Falla
Siete Canciones Populares Españolas

Jota de Falla
Siete Canciones Populares Españolas

Nana de Falla
Siete Canciones Populares Españolas

Canción de Falla
Siete Canciones Populares Españolas

Polo de Falla
Siete Canciones Populares Españolas
 Iris Malkin, *mezzo-soprano*

Group 4

Wohl denk ich oft an mein vergangnes Leben Hugo Wolf
Drei Lieder nach Gedichten von Michelangelo (1860-1903)

Alles endet, was entstehet Wolf
Drei Lieder nach Gedichten von Michelangelo

Fühlt meine Seele das ersehnte Licht Wolf
Drei Lieder nach Gedichten von Michelangelo
 Jeongcheol Cha, *bass-baritone*

Group 5

Prelude John Carter
Cantata (1932-1981)

Rondo (Peter go ring dem bells) Carter
Cantata

Recitative (Sometimes I feel like a motherless child) Carter
Cantata

Air (Let us break bread together) Carter
Cantata

Toccata (Ride on King Jesus) Carter
Cantata

Jackline Madegwa, *soprano*

*Marc and Eva Stern Fellows
with Roger Vignoles, piano*

Die Vögel (Schlegel), D. 691 Franz Schubert
(1797-1828)

Abendröte (Schlegel), D. 690 Schubert

Der Knabe (Schlegel), D. 692 Schubert

Die Sterne (Schlegel), D. 684 Schubert

Die Gebüsche (Schlegel), D. 646 Schubert

Victoria Browsers, *soprano*

A cradle song (Blake) Benjamin Britten
A Charm of Lullabies, op. 41 (1913-1976)

The Highland Balou (Burns) Britten
A Charm of Lullabies, op. 41

Sephestia's Lullaby (Greene) Britten
A Charm of Lullabies, op. 41

A charm (Randolph) Britten
A Charm of Lullabies, op. 41

The Nurse's Song (Phillip) Britten
A Charm of Lullabies, op. 41

Sonya Alexandra Knussen, *mezzo-soprano*

Bedeckt mich mit Blumen Hugo Wolf
Spanisches Liederbuch (1860-1903)

In dem Schatten meiner Locken Wolf
Spanisches Liederbuch

Herr, was trägt der Boden hier Wolf
Spanisches Liederbuch

Geh, Geliebter, geh jetzt! Wolf
Spanisches Liederbuch

Kristina Bachrach, *soprano*

Marc and Eva Stern Fellows with Roger Vignoles continued

Loveliest of trees George Butterworth
Six Songs from a Shropshire Lad (Housman) (1885-1916)

When I was one-and-twenty Butterworth
Six Songs from a Shropshire Lad (Housman)

Look not in my eyes Butterworth
Six Songs from a Shropshire Lad (Housman)

Think no more, lad Butterworth
Six Songs from a Shropshire Lad (Housman)

The lads in their hundreds Butterworth
Six Songs from a Shropshire Lad (Housman)

Is my team ploughing Butterworth
Six Songs from a Shropshire Lad (Housman)

Nathan Wyatt, *baritone*

With Nanny Modest Petrovich Mussorgsky
The Nursery (Mussorgsky) (1839-1881)

The Beetle Mussorgsky
The Nursery (Mussorgsky)

With Dolly Mussorgsky
The Nursery (Mussorgsky)

Sailor Cat Mussorgsky
The Nursery (Mussorgsky)

Julia Bullock, *soprano*

Chanson romanesque Maurice Ravel
Don Quichotte à Dulcinée (Morand) (1875-1937)

Chanson épique Ravel
Don Quichotte à Dulcinée (Morand)

Chanson à boire Ravel
Don Quichotte à Dulcinée (Morand)

David McFerrin, *baritone*

Katharine Dain, soprano & Renate Rohlfing, piano

Group I

Frühlingsglaube (Ludwig Uhland), D. 686	Franz Schubert (1797-1828)
Wandrer's Nachtlid (Johann Wolfgang von Goethe), D. 768	Schubert
Versunken (Johann Wolfgang von Goethe), D. 715	Schubert

Group II

C (Louis Aragon) <i>Fêtes galantes</i>	Francis Poulenc (1899-1963)
Fêtes galantes (Louis Aragon) <i>Fêtes galantes</i>	Poulenc

Group III

Ständchen (Adolf Friedrich von Schack)	Richard Strauss (1864-1949)
After the Revels (Ibn Shuhayad)	Mohammed Fairouz (b. 1984)
A-oo!, Op. 38 No. 6 (Konstantin Bal'mont)	Sergei Rachmaninoff (1873-1943)

PAUSE

Group IV

Allah Akbar! (Jaroslaw Iwaszkiewicz) <i>Songs of an Infatuated Muezzin, Op. 42</i>	Karol Szymanowski (1882-1937)
O ukochana ma (Jaroslaw Iwaszkiewicz) <i>Songs of an Infatuated Muezzin, Op. 42</i>	Szymanowski
Ledwie blask (Jaroslaw Iwaszkiewicz) <i>Songs of an Infatuated Muezzin, Op. 42</i>	Szymanowski

Katharine Dain & Renate Rohlfing continued

W południe (Jarosław Iwaszkiewicz) Szymanowski
Songs of an Infatuated Muezzin, Op. 42

O tej godzinie (Jarosław Iwaszkiewicz) Szymanowski
Songs of an Infatuated Muezzin, Op. 42

O olio! (Jarosław Iwaszkiewicz) Szymanowski
Songs of an Infatuated Muezzin, Op. 42

Group V

Praeludium (Johann Wolfgang von Goethe), Op. 46 No. 1 Nikolai Medtner
(1880-1951)

Winternacht (Joseph Freiherr von Eichendorff), Op. 46 No. 5 Medtner



SongFest Panel Forum

MODERATOR:

Marnie Duke Mitze

Pepperdine University, Associate Vice President, Chief of Staff

Launching Your Vocal Career

Tuesday, June 21, 1 p.m.

What makes a vocal career successful?

In addition to having a solid technique, beautiful, unique sound and an engaging presence on stage, this forum will discuss other various aspects of what is needed to build and sustain a vocal career.

Panel: Marnie Duke Mitze, Rebecca Carson, Guest Artist
Rebecca Carson, Director, Center for the Arts Pepperdine University.

Business 101: Copyright

Wednesday, June 7, 1-2 p.m.

What you need to know about copyright laws as pertaining to your career.

Panel: Mark Goodman: General Counsel, Pepperdine University.

Business 101: Financial Planning

TBA

Planning for your financial future as self-employed.

Panel: Brian Thomanson: Chief Financial Officer, Pepperdine University.

All Sessions will be held in Raitt Hall.

SongFest Panel Forum Biographies

REBECCA CARSON: REBECCA CARSON is the Managing Director of Pepperdine University Center for the Arts. She manages the programming and operations of the Center for the Arts, presenting over 300 public performances each year with an annual operating budget of just over \$2 million. The Center for the Arts serves more than 40,000 people annually through performances, rehearsals, and exhibitions in Smothers Theatre, Raitt Recital Hall, Lindhurst Theatre and the Frederick R. Weisman Museum of Art.

Prior to her current position, Rebecca was the director of performing arts at COCA (Center of Creative Arts) in St. Louis, Missouri. From 1999 to 2007, she supervised artistic and logistical aspects of hundreds of performances at COCA, a multidisciplinary community arts center.

She earned a Bachelor of Arts degree in theatre from the University of Wisconsin-Eau Claire in 1996, and a Master of Fine Arts degree in theatre management from the University of Maryland in 1999. In 2002 she was selected as one of the top 20 young leaders in the country by the Association of Performing Arts Presenters.

Rebecca is an active member of California Presenters and the Association of Performing Arts Presenters.

MARC P. GOODMAN: Prior to assuming the role of Pepperdine University's General Counsel in August, 2006, MARC P. GOODMAN served for seven years as its Associate General Counsel with primary responsibility for the day-to-day legal function supporting the University's operations; was a partner with Manatt, Phelps & Phillips, LLP; and clerked for the Honorable J. Lawrence Irving and Earl B. Gilliam in the Southern District of California.

Mr. Goodman received his B.A. in Economics from the University of California at Los Angeles (1986), a Masters in Communications Management from the Annenberg School at the University of Southern California (1990), and his J.D. from the Gould School of Law at the University of Southern California (1990). He also serves as an adjunct professor of law at the Pepperdine University School of Law teaching courses in entertainment and communications law, and has taught at other institutions at the undergraduate and graduate level. Mr. Goodman has presented on topics at NACUA and WACO conferences and served on United Educators' Legal Advisory Board.

MARNIE DUKE MITZE: MARNIE DUKE MITZE joined Pepperdine University as managing director of the Center for the Arts in 1992 and in 2007 she moved to the President's Office as Associate Vice President and Chief of Staff. In her role as Chief of Staff, she serves as administrator to the Board of Regents and numerous other boards and committees. She works closely with the President and Vice-Presidents on numerous projects and special events, particularly those crossing operational areas.

Marnie has over 25 years of work experience in the field of arts administration with a focus on presenting. She has served in arts management roles at the University of California Riverside, University of Redlands and the Longy School of Music in Cambridge, Massachusetts. Marnie has served as President of California Presenters, and as a panelist for many arts organizations including the California Arts Council, the National Endowment for the Arts, Arts Presenters and the Western Arts Alliance. She has guest lectured as several graduate arts administration programs and created a special course "The Business of Music" offered through Pepperdine's Seaver College. Marnie has a Master of Music Degree in piano performance from Boston University and a Bachelor of Music Degree from University of North Texas.

Marnie resides in Malibu with her husband Tom and 17-year of son Michael.

BRIAN M. THOMASON: BRIAN M. THOMASON, University Controller, earned a B.B.A. in Finance, Summa Cum Laude, from Abilene Christian University in 1999 and his M.B.A in Finance from Auburn University in 2005. Mr. Thomason began his career at Pepperdine University in the Office of Financial Planning. In 2000, he returned to Abilene to serve his alma mater as Manager of Financial Planning and Reporting. In 2004, he returned to Pepperdine University and in 2007 was named University Controller. Mr. Thomason is a Certified Public Accountant and has over 10 years experience in higher education finance and accounting. In addition, he teaches as an Adjunct Professor of Accounting and Finance at Pepperdine's Seaver College, is a member of the finance committee at the Conejo Valley Church of Christ, and has served on the Board of several Ventura County non-profit corporations.

JOSHUA WINOGRADE: JOSHUA WINOGRADE is the Artistic Administrator of Los Angeles Opera and is also the Director of the Domingo-Thornton Young Artist Program. He came to LA Opera from The Juilliard School, where he was the Assistant Administrative Director of the Juilliard Opera Center and Department of Vocal Arts, and additionally he created and ran the Opera Studio at Wolf Trap Opera Company in Washington DC. Joshua has served on the juries of the Richard Tucker Music Foundation Awards, The Metropolitan Opera National Council Auditions, Innsbruck Alte Musik Festival Cesti Competition, and the Dallas Opera Guild Vocal Competition. Before working behind the scenes, Joshua sang professionally at companies such as Houston Grand Opera, New York City Opera, Opera Theatre of St. Louis, Los Angeles Philharmonic, Caracas Symphony Orchestra, and St. Louis Symphony, among many others.

The Garner Malibu Flute Symposium

at Pepperdine University in Malibu, CA

Dates: June 28-July 5, 2011

The Garner Malibu Flute Symposium, held on the incomparable Pepperdine Campus is an opportunity for flutists to rehearse, take lessons, participate in masterclasses, and perform in recital with some of the world's most celebrated flutists. The seven-day class focuses on all aspects of performing, including solo repertoire, technique, chamber music, orchestral literature, and piccolo technique. Performers are chosen by recorded audition. Every age and performance level is encouraged to apply.

About Bradley Garner

Dr. Bradley Garner holds degrees from West Texas State University and the Juilliard School. He is currently Professor of Flute at the University of Cincinnati, College-Conservatory of Music. In addition, Dr. Garner is active as a soloist, teacher, and recording artist in the New York area. He has performed with the New York Philharmonic and is currently principal flutist with the Atlantic Sinfonietta, New York Virtuosi and Virtuosi Quintet. He has given numerous master classes in Asia, Europe and North America. Dr. Garner has recordings on the Koch International Classics, EMI, Capstone Digital, and Golden Crest Digital labels. He is on the faculties of The University of Cincinnati College-Conservatory of Music, the Juilliard Pre-College Division and New York University.



2011 Master Artists:

Jill Felber
Bradley Garner
Shin Jung Oh
SooKyung Park
Jean-Michel Tanguy
Heather Verbeck

For further information and application details, please see our website www.cincyflute.com or visit us on Facebook. Detailed questions can be emailed through the website or directly to Heather Verbeck, the masterclass director at heather.d.verbeck@uc.edu.

An Opening Class

LISA SAFFER

The Complaint
The Fairy Queen Henry Purcell
(1659-1695)

Lucy Fitz Gibbon, *soprano* • Wei-En Hsu, *piano*

Da tempeste
Giulio Cesare George Frideric Handel
(1685-1759)

Laura Mitchell, *soprano* • Laetitia Ruccolo, *piano*

Licht und Liebe, D. 352 (Collin) Franz Schubert
(1797-1828)

Juliana Burdick, *soprano* • Mark Nimar, *tenor* • Milena Gligic, *piano*

Die Nachtigall (Storm)
Sieben frühe Lieder Alban Berg
(1885-1935)

Jackline Madegwa, *soprano* • Wei-En Hsu, *piano*

Cachez, beaux yeux
Sieben frühe Lieder Arne Dørumsgaard
(1921-2006)

Natalie Buickians, *soprano* • Wei-En Hsu, *piano*

Résurrection
Chants de terre et de ciel (Messiaen) Olivier Messiaen
(1908-1992)

Julia Fox, *soprano* • Matthew Stephens, *piano*

Chanson d'avril (Bouilhet)
Chants de terre et de ciel (Messiaen) Georges Bizet
(1838-1875)

Kathryn Papa, *soprano* • Lucas Wong, *piano*

I was there (Whitman)
I Was There Lee Hoiby
(1926-2011)

Leroy Davis, *bass-baritone* • Kirstin Ihde, *piano*

The class order will be announced at the beginning of the class

Young I

FRANCES YOUNG

Tarentelle (Pailleron) Georges Bizet
(1838-1875)

Natalie Buickians, *soprano* • Michael Sherman, *piano*

Sleep (Fletcher) Ivor Gurney
(1890-1937)
Five Elizabethan Songs

Lara Wasserman, *soprano* • Brent Funderburk, *piano*

O Sleep, why dost thou leave me? George Frideric Handel
(1685-1759)
Semele

Gretchen Eng, *soprano* • Lucas Wong, *piano*

Va godendo Handel
(1685-1759)
Serse

Rachel Parfenchuk, *soprano* • Eileen Downey, *piano*

Das Veilchen, K. 476 (Goethe) Wolfgang Amadeus Mozart
(1756-1791)

Kendra Dodd, *mezzo-soprano* • Valerie Pool, *piano*

Vieni, vieni o mio diletto Antonio Vivaldi
(1678-1741)

Rebecca Wright, *soprano* • Lucas Wong, *piano*

Young II Class: Date TBA

Handel Arias

LISA SAFFER

Tornami a vagheggiar

George Frideric Handel

Alcina

(1685-1759)

Lara Wasserman, *soprano* • Wei-En Hsu, *piano*

The Trumpet Shall Sound

Messiah

Marcus Miller, *baritone* • Wei-En Hsu, *piano*

Care speme

Giulio Cesare

Marie Marquis, *soprano* • Julia Carey, *piano*

Lusinghe più care

Alessandro

Nadya Maye Hill, *mezzo-soprano* • Wei-En Hsu, *piano*

Mio caro bene

Rodelinda

Sakinah Davis, *soprano* • Wei-En Hsu, *piano*

Dopo notte

Ariodante

Sevan Dekmezian, *mezzo-soprano* • Wei-En Hsu, *piano*

The class order will be announced at the beginning of the class.

Emelio I

MELANIE EMELIO

Amarilli, mia bella

Giulio Caccini

(1551-1618)

Joshua Boggs, *countertenor* • Lucas Wong, *piano*

Romance (Bourget)

Claude Debussy

(1862-1918)

Kelly Newberry, *soprano* • Eileen Downey, *piano*

Chanson triste (Cazalis)

Henri Duparc

(1848-1933)

Keshena Cisneros-Watson, *mezzo-soprano* • Kirstin Ihde, *piano*

Bel piacere

George Frideric Handel

Agrippina

(1685-1759)

Kateland Cunningham, *soprano* • Lucas Wong, *piano*

Les chemins de l'amour, FP. 106 (Anouilh)

Francis Poulenc

(1899-1963)

Patricia Westley, *soprano* • Michael Sherman, *piano*

Orpheus with his Lute

Ralph Vaughan Williams

Three Shakespeare Songs

(1872-1958)

Mark Nimar, *tenor* • Lucas Wong, *piano*

Baroque Ornamentation Class

George Frederic Handel (1685-1759)

LISA SAFFER
WEI EN HSU, *piano*

SOPRANO

Molto Voglio

Rinaldo (Armida)

Lascia ch'io pianga

Rinaldo (Almirena)

Ogni Vento

Agrippina

Apri le luce e mira

Ariodante (Dalinda)

My Racking Thoughts

Semele

ALTO

Vieni, O Figlio

Ottone (Gismonda)

Tu preparati a morire

Ariodante (Ariodante)

Iris, Hence Away

Semele (Juno)

TENOR

Lay your doubts and fears aside

Semele (Jupiter)

Every Valley shall be exalted

Messiah

BARITONE

Al Sen ti Stringo e Parto

Ariodante (Il Re)

Vieni O Cara

Agrippina (Claudio)

False imagine

Rinaldo

The Trumpet Shall Sound

Rinaldo

A Song Sampler

JAKE HEGGIE (b. 1961)

OF GODS AND CATS (2000)

Once upon a universe (Dillard)

Anne Jennifer Nash, *soprano*

Justin Snyder, *piano*

EVE-SONG (1996)

(Philip Littell)

Even

Ju Hyeon Han, *soprano*

Haein Kim, *piano*

Snake

Jackline Madegwa, *soprano*

SONGS TO THE MOON (1998)

(Vachel Lindsay)

Once More-To Gloriana

Kendra Dodd, *mezzo-soprano*

Brent Funderburk, *piano*

THE BREAKING WAVES (2011)

Sr. Helen Prejean

Music

Sarah Lemesh, *mezzo-soprano*

Liza Stepanova, *piano*

FOLKSONGS

Danny Boy

Jeongcheol Cha, *bass-baritone*

Haein Kim, *piano*

He's Gone Away

Alexandra Fetner, *soprano*

Julia Carey, *piano*

WINTER ROSES (2004)

Winter Roses

Katherine Peck, *soprano*

Eileen Downey, *piano*

Samuel Barber

JUDITH KELLOCK

Sure on this Shining Night (Agee)

Four Songs, op. 13

Alexandra Kurland, *soprano* • Julia Carey, *piano*

Samuel Barber

(1910-1981)

The Secrets of the Old (Yeats)

Four Songs, op. 13

Flora Kirou, *soprano* • Karen Jeng, *piano*

St. Ita's Vision

Hermit Songs, op. 29

Danielle Cheiken, *soprano* • Lisa Gonnella, *piano*

Now have I fed and eaten up the rose (Joyce)

Three Songs, op. 45

Rebecca Wright, *soprano* • Lucas Wong, *piano*

Despite and Still, no. 5 (Graves)

Despite and Still, op. 41

Katharine Dain, *soprano* • Renate Rohlfing, *piano*

The Heavenly Banquet

Hermit Songs, op. 29

Keshena Cisneros-Watson, *mezzo-soprano* • Kirstin Ihde, *piano*

Coaching: *Here and Gone*

JAKE HEGGIE (b. 1961)

HERE AND GONE (2005)

The Farms of Home (Housman)

Adam Bonanni, *tenor*

David McFerrin, *baritone*

Renate Rohlfing, *piano*

In Praise of Songs that Die (Lindsay)

David McFerrin, *baritone*

Renate Rohlfing, *piano*

Stars (Housman)

Adam Bonanni, *tenor*

Karen Jeng, *piano*

The Factory Window Song (Lindsay)

Adam Bonanni, *tenor*

David McFerrin, *baritone*

Karen Jeng, *piano*

In the Morning (Housman)

David McFerrin, *baritone*

Renate Rohlfing, *piano*

Because I Liked You Better (Housman)

Adam Bonanni, *tenor*

Karen Jeng, *piano*

The Half-Moon Westers Low (Housman)

Adam Bonanni, *tenor*

David McFerrin, *baritone*

Renate Rohlfing, *piano*

❧ PROGRAM NOTES ❧

Here & Gone

HERE & GONE was commissioned by the Ravinia Festival Steans Institute and premiered at Ravinia in July 2005. The singers were tenor Nicholas Phan and baritone Andrew Garland. The cycle uses the poetry of A.E. Housman (very British) and Vachel Lindsay (very American) to tell a story of unrequited love between two men, separated by time, circumstance and society.

— Jake Heggie

A Question of Light (Scheer)

JAKE HEGGIE (b. 1961)

The Light of Coincidences (Magritte)

John Seesholtz, *baritone*

Eileen Downey, *piano*

Eccentric Flint

John Seesholtz, *baritone*

Eileen Downey, *piano*

Yellow Roses in a Vase (Caillebotte)

Nathan Wyatt, *baritone*

Noah Lindquist, *piano*

Place de la Concorde (Mondrian)

John Seesholtz, *baritone*

Eileen Downey, *piano*

El Hombre (Tamayo)

John Seesholtz, *baritone*

Eileen Downey, *piano*

Watch (Murphy)

John Seesholtz, *baritone*

Eileen Downey, *piano*

PROGRAM NOTES

A QUESTION OF LIGHT

A QUESTION OF LIGHT is a cycle of six songs to original texts by Gene Scheer, inspired by major artworks in the permanent collection of the Dallas Museum of Art. Commissioned by the Dallas Opera for its 2011 Gala, the songs are a tribute to the legendary Dallas philanthropist Margaret McDermott, who turned 99 in February of this year. She has a personal connection to each of these artworks, and the cycle received its premiere on April 8 in the Margaret McDermott Auditorium of the Winspear Opera House in Dallas, sung by baritone Nathan Gunn with the composer at the piano.

In November of last year, Gene and I were given a private tour of the museum. Our guides – the director and curator for the museum – pointed out works that had particular resonance for Margaret. Gene and I picked about 10 favorites and he set to work creating scenarios and stories for the artworks. These are very personal responses, and the stories do not necessarily relate to events in the artists' lives, or to what one sees immediately in the painting. As he sent them to me, a structure took shape, and a common theme emerged as expressed in the Magritte painting: "Who are you?" It's all a question of the light in which one sees the painting, and how that reflects what we see in ourselves.

Of the ten or so artworks we had picked in the museum, we narrowed the set down to six in the end. Five of those six are paintings: René Magritte's mysterious "The Light of Coincidences," Gustave Caillebotte's haunting "Yellow Roses in a Vase," Piet Mondrian's lively and humorous "Place de la Concorde," Rufino Tamayo's epic "El Hombre," and Gerald Murphy's astounding "Watch." There is also one unusual carving: a large Mayan "eccentric" flint depicting a crocodile canoe in which three gods sail through the universe, depicting both death and creation.

Unlike most of my cycles, there is no common thematic motif that connects these songs. Rather, it is a free-flowing lyricism that pervades; each song an emotional and musical response to the image and the poetry, as if one were walking through a museum and suddenly taken by surprise.

—Jake Heggie

Emelio II - Italian

MELANIE EMELIO

Ridente la calma, KV 152 Wolfgang Amadeus Mozart
(1756-1791)

Allison Mion, *soprano* • Eileen Downey, *piano*

Noi donne poverine Mozart

La Finta Giardiniera, K. 196

Whitney Mather, *soprano* • Eileen Downey, *piano*

Cruda sorte Gioachino Rossini
(1792-1868)

L'italiana in Algeri

Meagan Martin, *mezzo-soprano* • Hannah Yi, *piano*

La pastorella dell' Alpi (Pepoli) Rossini

Soirées musicales

Suzanne Lis, *soprano* • Dorothy Yu, *piano*

Se geloso e il mio core Alessandro Scarlatti
(1660-1725)

Christina Kay, *soprano* • Lucas Wong, *piano*

Vedrai carino Mozart

Don Giovanni, K. 527

Vanessa Lam, *soprano* • Lucas Wong, *piano*

American Song

WILLIAM SHARP

Early Morning

Ben Moore

(1910-1981)

Adam Bonanni, *tenor* • Milena Gligic, *piano*

Pastorale

Aaron Copland

(1900-1990)

Maria Valdes, *soprano* • Matthew Stephens *piano*

Songs My Mother Taught Me

Charles Ives

(1874-1954)

Julia Bullock, *soprano* • Kirstin Ihde, *piano*

Emily's Aria

Ned Rorem

Our Town

(b. 1923)

Kelly Hedgpeth, *soprano* • Tina Chang, *piano*

Sonnet: To What You Said (Whitman)

Leonard Bernstein

SongFest

(1918-1990)

David McFerrin, *baritone* • Liza Stepanova, *piano*

Sleep (Six Elizabethan Songs)

Dominick Argento

(b. 1927)

Julia Fox, *soprano* • Wei En Hsu, *piano*

Additional Songs: TBA

Franz Schubert (1797-1828)

GRAHAM JOHNSON

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

Franz Schubert

(1797-1828)

Kathryn Zajac, *soprano* • Kirstin Ihde, *piano*

Der Wanderer, op. 4, no. 1 (Lübeck)

Jeongcheol Cha, *bass-baritone* • Kirstin Ihde, *piano*

Im Abendrot, D. 799 (Lappe)

Ju Hyeon Han, *soprano* • Haein Kim, *piano*

Auflösung, D. 807 (Mayrhofer)

Jackline Madegwa, *soprano* • Liza Stepanova, *piano*

An den Mond, op. 57, no. 3, D. 193 (Hölty)

Katharine Dain, *soprano* • Renate Rohlfing, *piano*

Die liebe Farbe, op. 25, no. 16, D. 795 (Müller)

Die schöne Müllerin

Michael Maliakel, *baritone* • Brent Funderburk, *piano*

An die Leier, op. 56, no. 1, D. 737 (Rochlitz)

Michael Maliakel, *baritone* • Dorothy Yu, *piano*

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

Alex Clark, *bass-baritone* • Liza Stepanova, *piano*

Alternate:

Versunken, D. 715 (Goethe)

Victoria Browsers, *soprano* • Liza Stepanova, *piano*

Facing Forward - Looking Back

JAKE HEGGIE (b. 1961)

Facing Forward - Looking Back

Motherwit (Baldrige)

Megan McGill, *soprano*

Keshena Cisneros-Watson, *mezzo-soprano*

Valerie Pool, *piano*

Grounded (Zukerman)

Sakinah Davis, *soprano*

Sevan Dekmezian, *mezzo-soprano*

Eileen Downey, *piano*

Hummingbird (Carver)

Alexandra Cole, *soprano*

Kelly Newberry, *soprano*

Eileen Downey, *piano*

Mother in the Mirror (Maupin)

Maya Srinivasan, *soprano*

Sakinah Davis, *soprano*

Eileen Downey, *piano*

Facing Forward (Heggie)

Maria Valdes, *soprano*

Kendra Dodd, *mezzo-soprano*

Valerie Pool, *piano*

PAPER WINGS (1997)

(Frederica von Stade)

Paper Wings

Sevan Dekmezian, *mezzo-soprano*

Dorothy Yu, *piano*

Songs and Sonnets To Ophelia **Masterclass**

JAKE HEGGIE (b. 1961)

SONGS AND SONNETS TO OPHELIA (1999)

Ophelia's Song

Jasmine Davis, *soprano* • Gabrielle Mirabella, *soprano*

Dorothy Yu, *piano* • Valerie Pool, *piano*

Women have loved before

Lucy Fitz Gibbon, *soprano*

Lisa Gonnella, *piano*

Not in a Silver Casket

Marie Marquis, *soprano*

Lisa Gonnella, *piano*

Spring

Victoria Browsers, *soprano*

Noah Lindquist, *piano*

MASTERCLASS

Final Monologue (McNally)

Alyssa Cox, *soprano* • Kathryn Papa, *soprano*

Wei-En Hsu, *piano* • Michael Sherman, *piano*

Ten Blake Songs
William Blake (1757 – 1827)

JUDITH KELLOCK
DWIGHT PARRY, *oboe*

Infant Joy

Ralph Vaughan Williams
(1872-1958)

Jasmine Davis, *soprano*

A Poison Tree

Hyunho Yoo, *tenor*

The Piper

Kathryn Zajac, *soprano*

London

Hyunho Yoo, *tenor*

The Lamb

Mark Nimar, *tenor*

The Shepherd

Lucy Fitz Gibbon, *soprano*

Ah! Sun-flower

Lucy Fitz Gibbon, *soprano*

Cruelty has a Human Heart

Laura Strickling, *soprano*

The Divine Image

Kendra Dodd, *mezzo-soprano*

Eternity

Katherine Peck, *soprano*

“We are put on earth a little space
That we may learn to bear the beams of love.”

– William Blake

Gabriel Fauré

GRAHAM JOHNSON

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

Poème d'un jour

Katharine Dain, *soprano* • Renate Rohlfing, *piano*

Gabriel Fauré

(1845-1924)

Rencontre, op. 21, no. 1 (Grandmougin)

Poème d'un jour

Adam Bonanni, *tenor* • Milena Gligic, *piano*

Toujours, op. 21, no. 2 (Grandmougin)

Poème d'un jour

Adam Bonanni, *tenor* • Milena Gligic, *piano*

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

Sara Lemesh, *mezzo-soprano* • Lisa Gonnella, *piano*

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

Michael Maliakel, *baritone* • Noah Lindquist, *piano*

Paradis, op. 95, no. 1 (Lerberghe)

La chanson d'Eve

Nadya Maye Hill, *mezzo-soprano* • Tina Chang, *piano*

Roses ardentes, op. 95, no. 3 (Lerberghe)

La chanson d'Eve

Lucy Fitz Gibbon, *soprano* • Tina Chang, *piano*

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

La chanson d'Eve

Lucy Fitz Gibbon, *soprano* • Tina Chang, *piano*

For Men Only

WILLIAM SHARP

- | | |
|---|---------------------------------------|
| Man That is Born of a Woman
<i>Pilgrimage, no. 1</i> | Carlisle Floyd
(b. 1926) |
| Marcus Miller, baritone • Noah Lindquist, piano | |
| O Lord, Thou Hast Searched Me and Known Me
<i>Pilgrimage, no. 3</i> | Floyd |
| Marcus Miller, baritone • Noah Lindquist, piano | |
| For I am persuaded
<i>Pilgrimage, no. 5</i> | Floyd |
| Jeongcheol Cha, bass-baritone • Liza Stepanova, piano | |
| Alpenbewohner (Folkloristisches Potpourri), op. 62, no. 11 (Křenek)
<i>Reisebusch aus den österreichischen Alpen</i> | Ernst Křenek
(1900-1991) |
| David McFerrin, baritone • Renate Rohlfing, piano | |
| Love Bade Me Welcome (Herbert)
<i>Five Mystical Songs</i> | Ralph Vaughan Williams
(1872-1958) |
| Nathan Wyatt, baritone • Elizabeth Brown, piano | |
| Night (Southey)
<i>Three Early Songs</i> | George Crumb
(b. 1929) |
| Michael Maliakel, baritone • Elizabeth Brown, piano | |

Les Illuminations de Rimbaud

GRAHAM JOHNSON

Fanfare, no.1

Benjamin Britten

(1913-1976)

Lucy Fitz Gibbon, soprano • Dorothy Yu, piano

Villes, no. 2

Laura Mitchell, soprano • Milena Gligic, piano

Being Beauteous, no. 3

Lucy Fitz Gibbon, soprano • Dorothy Yu, piano

Royauté, no.4

Laura Mitchell, soprano • Milena Gligic, piano

Marine, no. 5

Lucy Fitz Gibbon, soprano • Dorothy Yu, piano

Parade, no. 8

Laura Mitchell, soprano • Milena Gligic, piano

Départ, no. 9

Laura Mitchell, soprano • Milena Gligic, piano

Coaching: *The Deepest Desire*

JAKE HEGGIE (b. 1961)

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

Nadya Maye Hill, *mezzo-soprano*

Iris Malkin, *mezzo-soprano*

Justin Snyder, *piano*

Randolph Bowman, *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

The Faces of Love *Emily Dickinson (1830-1886)*

JAKE HEGGIE (b. 1961)

THE FACES OF LOVE

I Shall Not Live in Vain (Dickinson)

Bethany Worrell, *soprano*

Brent Funderburk, *piano*

If You Were Coming in the Fall (Dickinson)

Bethany Worrell, *soprano*

Wei-En Hsu, *piano*

AT THE STATUE OF VENUS

A Lucky Child (McNally)

Keely Borland, *soprano* • Kelly Hedgspeth, *soprano*

Michael Sherman, *piano* • Milena Gligic, *piano*

HOW WELL I KNEW THE LIGHT (2000)

The Sun Kept Setting (Dickinson)

Lara Wasserman, *soprano*

Brent Funderburk, *piano*

THE STARRY NIGHT (2001)

Go Thy Great Way (Dickinson)

Meagan Martin, *mezzo-soprano*

Michael Sherman, *piano*

To Say Before Going to Sleep (Rilke)

Sara Lemesh, *mezzo-soprano*

Michael Sherman, *piano*

❧ PROGRAM NOTES ❧

The Faces of Love

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

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

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

— Jake Heggie

Johann Wolfgang von Goethe (1749-1832)

GRAHAM JOHNSON

An die Entfernte, D. 765

Franz Schubert

(1797 -1828)

Laura Strickling, *soprano* • Liza Stepanova, *piano*

Gretchens Bitte, D. 716

Anne Jennifer Nash, *soprano* • Hannah Yi, *piano*

Prometheus, D. 674

Leroy Davis, *bass-baritone* • Kirstin Ihde, *piano*

Wandrer's Nachtlid, D. 768

Jonathan Cooper, *baritone* • Matthew Stephens, *piano*

Rastlose Liebe, op. 5, no. 1, D. 138

Soyoung Park, *soprano* • Lisa Gonnella, *piano*

Erlkönig, D 328

Marcus Miller, *baritone* • Wei-En Hsu, *piano*

Blumengruss

Hugo Wolf

(1860- 1903)

Kathryn Stewart, *soprano* • Brent Funderburk, *piano*

Anakreons Grab

Ju Hyeon Han, *soprano* • Renate Rohlfing, *piano*

Hochbeglückt in deiner Liebe

Victoria Browsers, *soprano* • Liza Stepanova, *piano*

Ariettes oubliées
Paul Verlaine (1844 -1899)

GRAHAM JOHNSON

C'est l'extase

Claude Debussy
(1862-1918)

Laura Mitchell, *soprano*
Milena Gligic, *piano*

Il pleure dans mon coeur

Sarah Folsom, *soprano*
Eileen Downey, *piano*

L'ombre des arbres

Xiaobu Su, *soprano*
Laetitia Ruccolo, *piano*

Chevaux de bois

Katherine Peck, *soprano*
Kirstin Ihde, *piano*

Green

Kathryn Stewart, *soprano*
Brent Funderburk, *piano*

Spleen

Xiaobu Su, *soprano*
Justin Snyder, *piano*

Master Class

JAKE HEGGIE (b. 1961)

NATURAL SELECTION

(Gina Savage)

Animal Passion

Louisa Waycott, *soprano*

Tina Chang, *piano*

Alas! Alack!

Kathryn Zajac, *soprano*

Tina Chang, *piano*

Joy Alone

Maya Srinivasan, *soprano*

Renate Rohlfing, *piano*

RISE AND FALL (2006)

Poetry by Gene Scheer

Water Stone (Noguchi)

Katharine Dain, *soprano*

Liza Stepanova, *piano*

Angels' Wings

Laura Strickling, *soprano*

Liza Stepanova, *ppiano*

THOUGHTS UNSPOKEN (John Hall)

To speak of love

Jonathan Cooper, *baritone*

Lucas Wong, *piano*

Unspoken thoughts at bedtime

Austin Bradley, *baritone*

Matthew Stephens, *piano*

Benjamin Britten

GRAHAM JOHNSON

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

Benjamin Britten

On This Island

(1913-1976)

Stacey Sands, *soprano* • Justin Snyder, *piano*

Nocturne, op. 11, no. 4 (Auden)

On This Island

Stacey Sands, *soprano* • Justin Snyder, *piano*

The Highland Balou, op. 41, no. 2 (Burns)

A Charm of Lullabies

Kendra Dodd, *mezzo-soprano* • Valerie Pool, *piano*

Dear Harp of My Country! (folk song)

Maria Valdes, *soprano* • Valerie Pool, *piano*

The last rose of summer (Moore)

Ju Hyeon Han, *soprano* • Michael Sherman, *piano*

I wonder as I wander

Julia Bullock, *soprano* • Randy Bowman, *flute*

Dirge (John Donne)

Red Cockatoo Songbook

Sonya Alexandra Knussen, *mezzo-soprano* • Liza Stepanova, *piano*

Mad Bess

Henry Purcell realized by Britten

Hannah Goldshlack, *soprano* • Lucas Wong, *piano*

Fish in the unruffled lakes (Auden)

Anne Jennifer Nash, *soprano* • Liza Stepanova, *piano*

Song Sampler

GRAHAM JOHNSON

La flûte enchantée

Shéhérazade

Maurice Ravel

(1875-1937)

Nadya Maye Hill, *mezzo-soprano* • Justin Snyder, *piano*

Randy Bowman, *flute*

In Questa Tomba Oscura

Ludwig van Beethoven

(1770-1827)

Alyssa Cox, *soprano* • Tina Chang, *piano*

Hebe

Ernest Chausson

(1855-1899)

Louisa Waycott, *soprano* • TBA, *piano*

Norden

Jean Sibelius

(1865 -1957)

Kristina Bachrach, *soprano* • Karen Jeng, *piano*

Les berceaux. Op.23, No. 1

Gabriel Fauré

(1845-1924)

Meagan Martin, *mezzo-soprano* • Hannah Yi, *piano*

Master Class

JOHN MUSTO (b. 1954)

WILLIAM SHARP

SHADOW OF THE BLUES (1986)

Silhouette (Hughes)

Marcus Miller, *baritone*

Valerie Pool, *piano*

Litany (Hughes)

Marcus Miller, *baritone*

Valerie Pool, *piano*

Could Be (Hughes)

John Seesholtz, *baritone*

Milena Gligic, *piano*

RECUERDO (1988)

Recuerdo (St. Vincent Millay)

Hyunho Yoo, *tenor*

Brent Funderburk, *piano*

Last Song (Bogan)

Michael Maliakel, *baritone*

Hannah Yi, *piano*

CANZONETTAS (1984)

Western Wind

Alexandra Kurland, *soprano*

Julia Carey, *piano*

The Silver Swan (Gibbons)

Jackline Madegwa, *soprano*

Hannah Yi, *piano*

Cabaret

WILLIAM SHARP

Fur (Murray The Furrier) (Weinstein) William Bolcom
Brettl-Lieder (b. 1938)

Nadya Maye Hill, *mezzo-oprano* • Justin Snyder, *piano*

Galathea (Wedekind) Arnold Schoenberg
Brettl-Lieder (1874-1951)

Gabrielle Mirabella, *soprano* • Brent Funderburk, *piano*

Song of Black Max (Weinstein) Bolcom
Cabaret Songs

Jeongcheol Cha, *bass-baritone* • Brent Funderburk, *piano*

Arie aus dem Spiegel von Arkadien (Schikaneder) Schoenberg
Brettl-Lieder

Laura Strickling, *soprano* • Elizabeth Brown, *piano*

At the Last Lousy Moments of Love (Weinstein) Bolcom
Cabaret Songs

Katharine Dain, *soprano* • Matthew Stephens, *piano*

Robert Schumann

GRAHAM JOHNSON

Seit ich ihn gesehen, op. 42, no. 1 (Chamisso)

Robert Schumann

Frauenliebe und -leben

(1810-1856)

Bethany Worrell, *soprano* • Valerie Pool, *piano*

Ich kann's nicht fassen, op. 42, no. 3 (Chamisso)

Frauenliebe und -leben

Iris Malkin, *mezzo-soprano* • Michael Sherman, *piano*

Du Ring an meinem Finger, op. 42, no. 4 (Chamisso)

Frauenliebe und -leben

Bethany Worrell, *soprano* • Valerie Pool, *piano*

Süßer Freund, op. 42, no. 6 (Chamisso)

Frauenliebe und -leben

Iris Malkin, *mezzo-soprano* • Michael Sherman, *piano*

Mit Myrten und Rosen, op. 24, no. 9 (Heine)

Liederkreis I

Hyunho Yoo, *tenor* • Milena Gligic, *piano*

Herzeleid, op. 107, no. 1 (Ulrich)

Katherine Peck, *soprano* • Kirstin Ihde, *piano*

Stille Tränen, op. 35, no. 10 (Kerner)

Zwölf Lieder

Jeongcheol Cha, *bass-baritone* • Tina Chang, *piano*

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

Nathan Wyatt, *baritone* • Liza Stepanova, *piano*

Charles Ives

JUDITH KELLOCK

Ann Street (Morris)

Charles Ives

(1874-1954)

Flora Kirou, *soprano* • Eileen Downey, *piano*

Two Little Flowers (Ives)

Jasmine Davis, *soprano* • Dorothy Yu, *piano*

At Parting

Asha Carroll, *soprano* • Lucas Wong, *piano*

Dreams (Strelezki after Porteous)

Sentimental Ballads

Keely Borland, *soprano* • Hannah Yi, *piano*

The Last Reader (Holmes)

Sarah Folsom, *soprano* • Eileen Downey, *piano*

At Sea (Johnson)

Juliana Burdick, *soprano* • Matthew Stephens, *piano*

Francis Poulenc

GRAHAM JOHNSON

Avant le Cinéma, FP. 58, no. 3 (Apollinaire)

Quatre Poèmes de Guillaume Apollinaire

Iris Malkin, mezzo-soprano • Hannah Yi, piano

Francis Poulenc

(1899-1963)

1904, FP. 58, no. 4 (Apollinaire)

Quatre Poèmes de Guillaume Apollinaire

Iris Malkin, mezzo-soprano • Hannah Yi, piano

Reine des mouettes, FP. 121, No. 1 (Vilmorin)

Métamorphoses

Jasmine Davis, soprano • Liza Stepanova, piano

C'est ainsi que tu es, FP. 121, no. 2 (Vilmorin)

Métamorphoses

Kathryn Stewart soprano • Milena Gligic, piano

C, FP. 122, no. 1 (Aragon)

Deux Poèmes de Louis Aragon

Katharine Dain, soprano • Liza Stepanova, piano

Invocation aux Parques, FP. 42, no. 4

DChansons gaillardes

Leroy Davis, bass-baritone • Karen Jeng, piano

Air Vif

Sarah Folsom, soprano • Valerie Pool, piano

French Romantic

MARTIN KATZ

Chère nuit (Adénis-Colombeau) Alfred Bachelet
(1864-1944)

Laura Strickling, *soprano* • Kristin Ihde, *piano*

Le spectre de la rose (Gautier) Hector Berlioz
Les Nuits d'Été (1803-1869)

Kristina Bachrach, *soprano* • Laetitia Ruccolo, *piano*

Testament (Silvestre) Henri Duparc
(1848-1933)

Sonya Alexandra Knussen, *mezzo-soprano* • Haein Kim, *piano*

Le manoir de Rosamonde (de Bonnières) Duparc

John Seesholtz, *bass-baritone* • Tina Chang, *piano*

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

Julia Fox, *soprano* • Matthew Stephens, *piano*

Oh! Quand je dors, S. 282 (Hugo) Franz Liszt
(1811-1886)

Bethany Worrell, *soprano* • Valerie Pool, *piano*

La vague et la cloche (Coppée) Duparc

Jeongcheol Cha, *bass-baritone* • Brent Funderburk, *piano*

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

GRAHAM JOHNSON

En sourdine
Fêtes Galantes I Claude Debussy
 (1862-1918)

Kathryn Stewart, soprano • Lisa Gonnella, piano

Les ingénus
Fêtes Galantes II Debussy
 (1862-1918)

La faune
Fêtes Galantes II Debussy
 (1862-1918)

Colloque sentimental
Fêtes Galantes II Debussy
 (1862-1918)

Nathan Wyatt, baritone • Justin Snyder, piano

Green, op. 58, no. 3
Cinq mélodies "De Venise" Gabriel Fauré
 (1845-1924)

Flora Kirou, soprano • Karen Jeng, piano

Pantomime
 Debussy
 (1862-1918)

Soyoung Park, soprano • Haein Kim, piano

Charles Ives

WILLIAM SHARP

Like a Sick Eagle (Keats)

Charles Ives

(1874-1954)

Alex Clark, *bass-baritone* • Liza Stepanova, *piano*

At the River (Lowry)

Austin Bradley, *baritone* • Valerie Pool, *piano*

The Greatest Man (Collins)

Danielle Cheiken, *soprano* • Lucas Wong, *piano*

Charlie Rutlage (folk song)

John Seesholtz, *baritone* • Lucas Wong, *piano*

General William Booth Enters Heaven (Lindsay)

Nathan Wyatt, *baritone* • Elizabeth Brown, *piano*

The Housatonic at Stockbridge (Johnson)

Stacey Sands, *soprano* • Justin Snyder, *piano*

Down East (Ives)

Five Street Songs

Iris Malkin, *mezzo-soprano* • Brent Funderburk, *piano*

The Circus Band (Ives)

Five Street Songs

Jeongcheol Cha, *bass-baritone* • Tina Chang, *piano*

Songs my mother taught me (Heyduk)

Julia Bullock, *soprano* • Kirstin Ihde, *piano*

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

LIBBY LARSEN (b. 1950)

Katherine of AragonJulia Bullock, *soprano*
Renate Rohlfing, *piano***Anne of Cleves**Asha Carroll, *soprano*
Renate Rohlfing, *piano***Anne Boleyn**Julia Fox, *soprano*
Renate Rohlfing, *piano***Katherine Howard**Olivia Betzen, *soprano*
Renate Rohlfing, *piano***Jane Seymour**Ju Hyeon Han, *soprano*
Haein Kim, *piano*

❧ PROGRAM NOTES ❧

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

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

Arias from the operas of John Musto

JOHN MUSTO & JOSHUA WINOGRADE

“Looking in through that Window”

Elaine’s aria from *Later the Same Evening* (2007)

Libretto by Mark Campbell

Victoria Browsers, *soprano* • Liza Stepanova, *piano*

John Musto

(b. 1954)

“Out my one window”

Ruth’s aria from *Later the Same Evening* (2007)

Libretto by Mark Campbell

Olivia Betzen, *soprano* • Laeticia Ruccolo *piano*

“To you I offer praise, Great God gold!”

Volpone’s aria from *Volpone* (2004)

Libretto by Mark Campbell

Leroy Davis, *bass-baritone* • We-En Hsu, *piano*

“I have a suspicion”

Beatrice’s aria from *The Inspector* (2011)

Libretto by Mark Campbell

Kathryn Papa, *soprano* • We-En Hsu, *piano*

“Somewhere in This World”

Beatrice’s aria from *The Inspector* (2011)

Libretto by Mark Campbell

Kristina Bachrach, *soprano* • Milena Gligic, *piano*

“I’m Dead”

The Mayor’s aria from *The Inspector* (2011)

Libretto by Mark Campbell

Jeongcheol Cha, *bass-baritone* • Lucas Wong, *piano*

“Every month I find her there!”

Luciano’s aria from *Bastianello* (2007)

Libretto by Mark Campbell

Nathan Wyatt and Michael Maliakel, *baritones* • Elizabeth Brown, *piano*

España I

MARTIN KATZ

- | | |
|--|-------------------------------------|
| Mira soy que Nina
<i>Canciones amatorias</i> | Enrique Granados
(1867-1916) |
| <i>Anne Jennifer Nash, soprano • Liza Stepanova, piano</i> | |
| Al Amor
<i>Canciones clásicas españolas</i> | Fernando J. Obradors
(1897-1945) |
| <i>Louisa Waycott, soprano • Eileen Downey, piano</i> | |
| Vos me matasteis
<i>Cuatro madrigales amatorios</i> | Joaquín Rodrigo
(1901-1999) |
| <i>Katherine Peck, soprano • Laetitia Ruccolo, piano</i> | |
| Nunca olvida
<i>Poema en forma de canciones</i> | Joaquín Turina
(1882-1949) |
| <i>Xiaobu Su, soprano • Justin Snyder, piano</i> | |
| Jésus de Nazareth
<i>Diez villancicos españoles</i> | Joaquín Nin
(1879-1949) |
| <i>Jackline Madegwa, soprano • Hannah Yi, piano</i> | |
| El maja discreto
<i>Tonadillas</i> | Granados |
| <i>Olivia Betzen, soprano • Tina Chang, piano</i> | |
| El mirar de la maja
<i>Tonadillas</i> | Granados |
| <i>Hannah Goldshlack, soprano • Kirstin Ihde, piano</i> | |
| Encantamiento | Carlos Guastavino
(1912-2000) |
| <i>Kendra Dodd, mezzo-soprano • Karen Jeng, piano</i> | |
| Tres nanas | Antón García Abril
(b. 1933) |
| <i>Iris Malkin, mezzo-soprano • Michael Sherman, piano</i> | |

Recitative

MARTIN KATZ

- Allons! Il le faut! Pour lui-même! Jules Massenet
Manon (1842-1912)
 Gabrielle Mirabella, *soprano* • Brent Funderburk, *piano*
- Am Abend Johann Sebastian Bach
St. Matthew Passion, BWV 244 (1685-1750)
 Marcus Miller, *baritone* • Noah Lindquist, *piano*
- Amici, in ogni evento Gioachino Rossini
L'italiana in Algeri (1792-1868)
 Kendra Dodd, *mezzo-soprano* • Valerie Pool, *piano*
- And God said... (With Verdure Clad) Franz Joseph Haydn
The Creation (1732-1809)
 Kelly Hedgspeth, *soprano* • Milena Gligic, *piano*
- Behold, a virgin shall conceive George Frideric Handel
Messiah (1685-1759)
 Meagan Martin, *mezzo-soprano* • Hannah Yi, *piano*
- Depuis hier je cherche en vain mon maître! Charles-François Gounod
Roméo et Juliette (1818-1893)
 Iris Malkin, *mezzo-soprano* • Hannah Yi, *piano*
- E pur così in un giorno Handel
Giulio Cesare
 Maria Valdes, *soprano* • Matthew Stephens, *piano*
- Ella mi fu rapita! Giuseppe Verdi
Rigoletto (1813-1901)
 Hyunho Yoo, *tenor* • Haein Kim, *piano*
- Giunse alfin il momento Wolfgang Amadeus Mozart
Le Nozze di Figaro (1756-1791)
 Kathryn Zajac, *soprano* • Tina Chang, *piano*
- L'orage s'est calmé Georges Bizet
Les Pêcheurs de Perles (1838-1875)
 Nathan Wyatt, *baritone* • Elizabeth Brown, *piano*
- No word from Tom Igor Stravinsky
The Rake's Progress (1882-1971)
 Soyoung Park, *soprano* • Lisa Gonnella, *piano*
- Tutto è disposto Mozart
Le Nozze di Figaro
 Jeongcheol Cha, *bass-baritone* • Kirstin Ihde, *piano*
- Lungi da Lei Verdi
La Traviata
 Adam Bonanni, *tenor* • TBA, *piano*

“A Lieder Capriccio”

MARTIN KATZ

Leises Lied, op. 39, no. 1 (Dehmel)

Fünf Lieder

Victoria Browsers, *soprano* • Noah Lindquist, *piano*

Richard Strauss

(1864-1949)

Barcarolle

Laura Mitchell, *soprano* • Renate Rohlfing, *piano*

Befreit, op. 39, no. 4 (Dehmel)

Funf Lieder

Alyssa Cox, *soprano* • Brent Funderburk, *piano*

Das Rosenband, op. 36, no. 1 (Klopstock)

Vier Lieder

Jasmine Davis, *soprano* • Dorothy Yu, *piano*

Des Dichters Abendgang, op. 47, no. 2 (Uhland)

Vier Lieder (1894)

Laura Strickling, *soprano* • Liza Stepanova, *piano*

Cäcilie, op. 27, No. 2 (Hart)

Soyoung Park, *soprano* • Haein Kim, *piano*

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

Sechs Lieder (1918)

Hannah Goldshlack, *soprano* • Tina Chang, *piano*

Amor, op. 68, no. 5 (Brentano)

Sechs Lieder (1918)

Marie Marquis, *soprano* • Tina Chang, *piano*

Cowboy Songs Chanting to Paradise

LIBBY LARSEN (b. 1950)

COWBOY SONGS

Belle Starr (1848-1889)

Bucking Bronco

Kathryn Zajac, *soprano*

Tina Chang, *soprano*

Lift Me Into Heaven Slowly

Kathryn Papa, *soprano*

Tina Chang, *soprano*

Billy the Kid

Danielle Cheiken, *soprano*

Lisa Gonnella, *soprano*

CHANTING TO PARADISE

Emily Dickinson (1830-1886)

Bind Me - I still can sing

Meagan McGill, *soprano*

Lucas Wong, *piano*

In this short Life

Lucy Fitz Gibbon, *soprano*

Lucas Wong, *piano*

PROGRAM NOTES

Cowboy Songs

The Cowboy Songs are three character songs. Two of the texts are drawn from cowboy/girl poetry, “Bucking Bronco” with a text by Belle Starr and “Billy the Kid” with an anonymous text. The third, “Lift me into Heaven Slowly” is the retitled “Sufi Sam Christian” of American poet Robert Creeley..

Master Class

MOHAMMED FAIROUZ

D'ANNA FORTUNATO

The Eternal Source (Alma Mahler)

Jeder Mensch (2011)

Mohammed Fairouz

(b. 1985)

Today I Realized Something Very Strange

Jeder Mensch (2011)

Sonya Alexandra Knussen, mezzo-soprano • Justin Snyder, piano

Four Haiku Poems (Evans)

Victoria Browsers, soprano • Noah Lindquist, piano

Additional Selections TBA

Songs from Letters

Calamity Jane to her daughter Janey: 1880-1902

LIBBY LARSEN (b. 1950)

So Like Your Father's (1880)

Sarah Folsom, *soprano*

Liza Stepanova, *piano*

He Never Misses (1880)

Katherine Peck, *soprano*

Kirstin Ihde, *piano*

A Man Can Love two Women (1880)

Laura Strickling, *soprano*

Liza Stepanova, *piano*

All I Have (1902)

Laura Strickling, *soprano*

Liza Stepanova, *piano*

A Working Woman (1882-1893)

Sarah Folsom, *soprano*

Liza Stepanova, *piano*

❧ PROGRAM NOTES ❧

Songs from Letters, Calamity Jane to her daughter Janey: 1880-1902

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

— Libby Larsen

For Men Only

WILLIAM SHARP

Chanson du Duc (Arnoux)

Chansons de Don Quichotte

Jeremy Hirsch, *bass-baritone* • Dorothy Yu, *piano*

Jacques Ibert

(1890-1962)

Chanson Romanesque (Morand)

Don Quichotte à Dulcinée

Marcus Miller, *baritone* • Noah Lindquist, *piano*

Maurice Ravel

(1875-1937)

Im wunderschönen Monat Mai, op. 48, no. 1 (Heine)

Dichterliebe

Robert Schumann

(1810-1856)

Aus meinen Tränen spriessen, op. 48, no. 2 (Heine)

Dichterliebe

Schumann

Ich will meine Seele tauchen, op. 48, no. 5 (Heine)

Dichterliebe

Schumann

Mark Nimar, *tenor* • Karen Jeng, *piano*

Walt Whitman (1819-1892)

WILLIAM SHARP

- | | |
|---|----------------------------------|
| O Captain! My Captain! | Kurt Weill
(1900-1950) |
| Leroy Davis, <i>bass-baritone</i> • Haein Kim, <i>piano</i> | |
| Walt Whitman in 1989 | Chris De Blasio
(1959-1993) |
| David McFerrin, <i>baritone</i> • Renate Rohlfing, <i>piano</i> | |
| Vocalism II | John Harbison
(b. 1938) |
| Anne Jennifer Nash, <i>soprano</i> • Justin Snyder, <i>piano</i> | |
| To What You Said
<i>Songfest</i> | Leonard Bernstein
(1918-1990) |
| David McFerrin, <i>baritone</i> • Liza Stepanova, <i>piano</i> | |
| A Clear Midnight
<i>I Was There</i> | Lee Hoiby
(1926-2011) |
| Alex Clark, <i>bass-baritone</i> • Lisa Gonnella, <i>piano</i> | |
| Specimen Case
<i>War Songs</i> | Ned Rorem
(b. 1923) |
| Jeremy Hirsch, <i>bass-baritone</i> • Eileen Downey, <i>piano</i> | |
| A Clear Midnight | Tom Cipullo
(b. 1950) |
| Hyunho Yoo, <i>tenor</i> • Haein Kim, <i>piano</i> | |

France in the 20th Century

MARTIN KATZ

- | | |
|--|---------------------------------|
| Résurrection (Messiaen)
<i>Chants de terre et de ciel</i>
Julia Fox, <i>soprano</i> • Matthew Stephens, <i>piano</i> | Olivier Messiaen
(1908-1992) |
| À une fontaine (Ronsard)
<i>Quatre Chansons de Ronsard</i>
Keely Borland, <i>soprano</i> • Michael Sherman, <i>piano</i> | Darius Milhaud
(1892-1974) |
| À Cupidon (Ronsard)
<i>Quatre Chansons de Ronsard</i>
Julia Fox, <i>soprano</i> • Renate Rohlfing, <i>piano</i> | Milhaud |
| Tais-toi babillard (Ronsard)
<i>Quatre Chansons de Ronsard</i>
Marie Marquis, <i>soprano</i> • Julia Carey, <i>piano</i> | Milhaud |
| Action de grâces (Messiaen)
<i>Poèmes pour Mi</i>
Lucy Fitz Gibbon, <i>soprano</i> • Eileen Downey, <i>piano</i> | Olivier Messiaen
(1908-1992) |
| La fiancée perdue
<i>Trois Mélodies</i>
Sevan Dekmezian, <i>mezzo-soprano</i> • Eileen Downey, <i>piano</i> | Messiaen |
| Kaddish
<i>Deux mélodies hébraïques</i>
Stacey Sands, <i>soprano</i> • Justin Snyder, <i>piano</i> | Maurice Ravel
(1875-1937) |

Russian

MARTIN KATZ

Ne ver' mne, drug!, op. 14, no. 7 [Don't believe, my friend] (Tolstoy) Sergei Rachmaninov
(1873-1943)

Katharine Dain, *soprano* • Renate Rohlfing, *piano*

Oni otvechali, op. 21, no. 4 [The Answer] (Mey after Hugo)

Laura Strickling, *soprano* • Liza Stepanova, *piano*

Zdes' khorosho, op. 21, no. 7 [How fair this spot!] (Galina)

Kathryn Papa, *soprano* • Renate Rohlfing, *piano*

Kak mne bol'no, op. 21, no. 12 [Sorrow in Springtime] (Galina)

Stacey Sands, *soprano* • Kirstin Ihde, *piano*

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

Soyoung Park, *soprano* • Lisa Gonnella, *piano*

Vesennije vody, op. 14, no. 11 [Spring Waters] (Tyutchev)

Jackline Madegwa, *soprano* • Julia Carey, *piano*

Ja li v pole da ne travushka byla, op. 47, no. 7 Piotr Il'yich Tchaikovsky
[Was I Not a Little Blade of Grass in the Meadow?] (1840-1893)
(Surikov after Shevchenko)

Sem' romansov

Alyssa Cox, *soprano* • Haein Kim, *piano*

Pastushka, op. 2, no. 1 [The Shepherdess] (Pushkin) Igor Stravinsky
(1882-1971)

Favn i Pastushka

Sonya Alexandra Knussen, *mezzo-soprano* • Liza Stepanova, *piano*

Mixed

SHARP

The Song with the Violins

John Bucchino

Kristina Bachrach, *soprano* • Laetitia Ruccolo, *piano*

Plum Pudding (Dumont)

Leonard Bernstein

La Bonne Cuisine

(1918-1990)

Asha Carroll, *soprano* • Michael Sherman, *piano*

What Lips my Lips Have Kissed (St. Vincent Millay)

Bernstein

Songfest

Iris Malkin, *mezzo-soprano* • Brent Funderburk, *piano*

Take My Mother Home (Morrison)

André Previn

Honey and Rue

(b. 1929)

Sakinah Davis, *soprano* • Liza Stepanova, *piano*

Additional selections TBA

Sonnets From the Portuguese *Margaret Songs*

LIBBY LARSEN (b. 1950)

Sonnets From the Portuguese

Robert Browning (1812-1889)

If I leave all for Thee, No. 4

Anne Jennifer Nash, *soprano*

Justin Snyder, *piano*

My Letters, No. 2

Gretchen Eng, *soprano*

Justin Snyder, *piano*

Margaret Songs

Willa Cather (1873-1947)

Bright Rails

Bethany Worrell, *soprano*

Renate Rohlfing, *piano*

So Little There

Alexandra Kurland, *soprano*

Julia Carey, *piano*

Beneath the Hawthorne Tree

Marie Marquis, *soprano*

Julia Carey, *piano*

Sonnets From the Portuguese

Margaret Songs

LIBBY LARSEN (b. 1950)

❧ PROGRAM NOTES ❧

Margaret Songs

Margaret Songs are three songs of Margaret Elliot, a character in Libby Larsen's chamber opera, "Eric Hermannson's Soul," based on a short story of Willa Cather. In the opera, Eric Hermannson, a young Norwegian with a deep love for music and dance, converts to Gospellism. He is forced to give away his violin and cease to dance, devoting his life to fundamentalism. The beautiful and refined Margaret Elliot visits from the East Coast. Quietly, Margaret and Eric fall in love. Margaret learns that love brings joy to life, even if only for a moment. Eric learns that love is a greater truth than fear. Margaret leaves. Eric plays and dances again.

A mesmerizing accompaniment evoking the wheels of a train frames the song "Bright Rails," based on a poem of Willa Cather. In this song Margaret sings of "going home." While the train takes its passengers to their homes, it is also a metaphor for Margaret's personal journey of the heart.

In "So Little There," Margaret sings of the social gestures, which make up the fabric of her life as an upper-crust Victorian New Yorker: teas and dances, invitations, gloves and gossip. The great plains of Nebraska have given her a profound and disturbing new perspective on herself. She ponders "When everything else is so small, why should I expect love to be great?" Margaret tells her brother Willis of the night she spent with Eric Hermannson. With Eric she has found her "one great moment." "Beneath the Hawthorne Tree" expresses the joy and rapture of that encounter.

Sonnets from the Portuguese

This dialogue is transformed into a musical metaphor of resolved and unresolved harmonies which informs the harmonic language of the six songs. The opening bars introduce a musical motif constructed to include suspension and unexpected resolution. The juxtaposition of resolved and unresolved also appears in a repeated chordal pattern of alternating fifths (resolved) and thirds (less resolved). These two basic musical ideas permeate the songs, defining the structure and providing context for Browning's sonnets. In the second song, "My Letters!," the questions are voiced more emphatically by inversion of the fifths and thirds to fourths and sixths. Harmonically this inversion creates a "white" sound evoking Browning's "dead paper." The song wants to head toward resolution by allowing the fifths and thirds to return in their "normal" relationship toward the conclusion of the song. But this resolution remains unfulfilled. The opening questions return, now in A minor (augmented), in the third song. A simple calling theme is passed around suggesting Browning's "I'll answer thee." In the fourth song Browning poses a difficult situation, "If I leave all for thee, wilt thou exchange and be all to me?" Here the ground is not easy and the suspensions demanding. But the daring of total self-acceptance and the need to expect the same from love and world leads Browning to moments of doubt. The apparent retreat from non-resolution in this sonnet finds ironic expression in the choice of a resolved and traditional ending in C major, suggesting, perhaps, that while the harmony may at first feel comforting and familiar, the lack of non-resolution represents a momentary lapse of faith and courage. She seems to weaken in her willingness to face the unknown and unresolved. The final song returns to the initial musical theme and reaffirms the strength of her search. If there are answers, surely they can be uncovered only as we float - suspended - in the open spaces of unresolved harmonies. Such a conclusion would certainly be in keeping with Browning's own leaps and call, in the end, for faith. A call for faith and the need to leave questions unresolved are messages that may seem anachronistic to the modern reader/listener. But the strength to be found in this lack of resolution - both in Browning sonnets and the music - represent the fundamental strength women bring to the world. For while death brings a definite end to this questioning, love requires a never ending process, joy and pain for as long as we are willing and able to live in it.

— Libby Larsen

SongFest presents Martin Katz and the SongFest Marc and Eva Stern Fellowship singers in a Master Class

MARTIN KATZ

Open to the public and free

La rose, op. 51, no. 4 (de Lisle) Gabriel Fauré
(1845-1924)

Katharine Dain, *soprano* • Renate Rohlfing, *piano*

L'amour de Moy Arne Dørumsgaard
(1921-2006)

Kendra Dodd, *mezzo-soprano* • Karen Jeng, *piano*

Le Bestiaire (Apollinaire) Francis Poulenc
(1899 -1963)

Le dromadaire, La chèvre du Thibet, La sauterelle, Le dauphin, L'écrevisse

Jeongcheol Cha, *bass-baritone* • Haein Kim, *piano*

Le réveil de la mariée (Calvocoressi) Maurice Ravel
(1875-1937)

Cinq mélodies populaires grecques

Kathryn Zajac, *soprano* • Lisa Gonnella, *piano*

Wiegenlied, op. 41, no. 1 (Dehmel) Richard Strauss
(1864-1949)

Funf Lieder

Julia Fox, *soprano* • Wei-En Hsu, *piano*

Ich hab' ein glühend Messer (Mahler) Gustav Mahler
(1860-1911)

Lieder eines fahrenden Gesellen

Leroy Davis, *bass-baritone* • Karen Jeng, *piano*

Gigerlette Arnold Schoenberg
(1871-1954)

Brettli-Lieder

Julia Bullock, *soprano* • Renate Rohlfing, *piano*

Alternate:

Kaddish (Bible) Ravel

Deux mélodies hébraïques

Stacey Sands, *soprano* • Justin Snyder, *piano*

Distinguished pianist MARTIN KATZ is in residence at *SongFest* from June 13-25.

MARTIN KATZ is an Arthur Schnabel Professor of Collaborative Piano at the University of Michigan. He has been dubbed "dean of accompanists" by The *Los Angeles Times*, was the 1998 recipient of Musical America's "Accompanist of the Year" award. He has been SongFest faculty since its beginning in 1996 and continues to inspire singers and pianists to higher levels of communication.

THE MARC AND EVA STERN FOUNDATION underwrites full fellowships for ten outstanding singers and pianists.

SONGFEST is supported by grants from the Aaron Copland Fund for Music, The Marc and Eva Stern Foundation, The Sorel Organization, The Ann and Gordon Getty Foundation and Pepperdine University.

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Germany in the 20th Century

MARTIN KATZ

- | | |
|--|----------------------------------|
| Der Engel (no. 1) (Wesendonck)
<i>Wesendonck-Lieder</i> | Richard Wagner
(1813-1883) |
| <i>Alyssa Cox, soprano • Wei-En Hsu, piano</i> | |
| Ging heut morgen übers Feld (Mahler)
<i>Lieder eines fahrenden Gesellen</i> | Gustav Mahler
(1860-1911) |
| <i>Leroy Davis, bass-baritone • Karen Jeng, piano</i> | |
| Nacht (no. 1) (Hauptmann)
<i>Sieben frühe Lieder</i> | Alban Berg
(1860-1911) |
| <i>Jackline Madegwa, soprano • Eileen Downey, piano</i> | |
| Glückwunsch, op. 38, no. 1 (Dehmel) | Erich Korngold
(1897-1957) |
| <i>John Seesholtz, baritone • Laetitia Ruccolo, piano</i> | |
| Ich atmet' einen linden Duft! (Rückert)
<i>Fünf Rückertlieder</i> | Mahler |
| <i>Megan McGill, soprano • Laetitia Ruccolo, piano</i> | |
| Ganymed (Goethe) | Hugo Wolf
(1860-1903) |
| <i>Hannah Goldshlack, soprano • Julia Carey, piano</i> | |
| Liebesbriefchen, op. 9, no. 4 (Honold)
<i>6 einfache Lieder</i> | Korngold |
| <i>Nathan Wyatt, baritone • Liza Stepanova, piano</i> | |
| Erwartung, op. 2, no. 1 (Dehmel)
<i>Vier Lieder</i> | Arnold Schoenberg
(1874-1951) |
| <i>Katharine Dain, soprano • Renate Rohlfing, piano</i> | |
| Schenk mir deinen goldenen Kamm, op. 2, no. 2 (Dehmel)
<i>Vier Lieder</i> | Schoenberg |
| <i>Sara Lemesh, mezzo-soprano • Lisa Gonnella, piano</i> | |

Master Class

JOHN MUSTO (b. 1954)

AMY BURTON

DOVE STA AMORE (1996)

Carl Sandburg (1878- 1967)

Maybe

Bethany Worrell, *soprano*

Wei-En Hsu, *piano*

The Hangman at Home

Marie Marquis, *soprano*

Brent Funderburk, *piano*

Dove Sta Amore (Ferlinghetti)

Stacey Sands, *soprano*

Brent Funderburk, *piano*

THE BOOK OF UNCOMMON PRAYER

III. I Stop Writing the Poem (Gallagher)

Sonya Alexandra Knussen, *mezzo-soprano*

Elizabeth Brown, *piano*

V. Old Photograph (MacLeish)

Adam Bonanni, *tenor*

Noah Lindquist, *piano*

VI. The Two Priests/Music and Drum (MacLeish)

Katharine Dain, *soprano*

Iris Malkin, *mezzo-soprano*

Adam Bonanni, *tenor*

John Seesholtz, *baritone*

Lucas Wong, *piano*

XII. Words to Be Spoken (MacLeish)

Nadya Maye Hill, *mezzo-soprano*

Liza Stepanova, *piano*

ME (Brenda Ueland)
My Antonia

LIBBY LARSEN (b. 1950)

ME (Brenda Ueland)

Brenda Ueland (1891-1985)

Why I Write this Book, No. 1

Kristina Bachrach *soprano*

Karen Jeng, *piano*

Childhood, No. 2

Kristina Bachrach *soprano*

Karen Jeng, *piano*

Art (Life is Love...), No. 7

Katharine Dain, *soprano*

Noah Lindquist, *piano*

The Present, No. 8

Katharine Dain, *soprano*

Noah Lindquist, *piano*

MY ANTONIA

Willa Cather (1873-1947)

Landscape I... from the train, No. 1

Stacey Sands, *soprano*

Kirstin Ihde, *piano*

Antonia, No.1

Stacey Sands, *soprano*

Kirstin Ihde, *piano*

❧ PROGRAM NOTES ❧

ME

When a song cycle drawn from Brenda Ueland's 1938 autobiography ME was suggested to me by Bruce Carlson, director of the Schubert Club of St. Paul, I was challenged to draw conclusions about this perplexing woman and make musical sense of her life. Ueland lived most of her life near Lake Calhoun in Minneapolis, Minnesota. She was a woman of fiery, if not disciplined, personality. Like her heroes – Ibsen, Van Gogh, and Blake – she had a passion for daily life and found a vitality and essence in the hours of a day. She was rhapsodic about walking, passionate about the sky, moon, and stars, and instilled a reverent sense of dignified passion and art in what some toss-pots and cynics might call “ordinary life.” Her biography is not particularly different from anyone else's biography, consisting of those events which seem insignificant (a first memory, a first dance, a period of youthful rebellion, a walk with a beloved parent) but are really the most important things that happen to us in life. These are the experiences which form our substance. Ueland's gist is to conform in us the true art into which we are all born, the art of living. In the eight songs comprising ME (Brenda Ueland), I have chosen episodes which capture Brenda's passion, lyricism, optimism, and buccaneer spirit. “Memento vivere” was her motto – “Remember to live.” I have tried to share her motto with you.

— Libby Larsen

Master Class

JOHN MUSTO (b. 1954)

AMY BURTON

ENOUGH ROPE (1987)

Dorothy Parker (1893 -1967)

Social Note (Parker)

Gretchen Eng, *soprano*

Dorothy Yu, *piano*

Résumé (Parker)

Julia Bullock, *soprano*

Michael Sherman, *piano*

The Sea (Parker)

Julia Fox, *soprano*

Eileen Downey, *piano*

PENELOPE (2000)

Denise Lanctot

Prologue (Lanctot)

Soyoung Park, *soprano*

Haein Kim, *piano*

Epilogue: Penelope's Song (Lanctot)

Sonya Knussen, *mezzo-soprano*

Elizabeth Brown, *piano*

QUIET SONGS (1990)

maggie & milly & molly & may (Cummings)

Danielle Cheiken, *soprano*

Lisa Gonnella, *piano*

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

Jackline Madegwa, *soprano*

Hannah Yi, *piano*

Palm Sunday: Naples (Symons)

Ju Hyeon Han, *soprano*

Haein Kim, *piano*

The Sea I

ROGER VIGNOLES

De grève, L. 84, no. 2 (Debussy) Claude Debussy
(1862-1918)

Proses Lyriques

Alyssa Cox, soprano • Tina Chang, piano

De fleurs, L. 84, no. 3 (Debussy) Debussy

Proses Lyriques

Maria Valdes, soprano • Tina Chang, piano

Lied eines Schiffers an die Dioskuren, op. 65,
no. 1, D. 360 (Mayrhofer) Franz Schubert
(1797-1828)

John Seesholtz, baritone • Lucas Wong, piano

Seemanns Abschied (Eichendorff) Hugo Wolf
(1860-1903)

Jonathan Cooper, baritone • Eileen Downey, piano

The mermaid's song (Hunter) Franz Joseph Haydn
(1732-1809)

Kathryn Papa, soprano • Lucas Wong, piano

The Queen of the Sea (Borodin) Aleksandr Borodin
(1833-1887)

Sara Lemesh, mezzo-soprano • Liza Stepanova, piano

Au cimetière, op. 51, no. 2 (Richepin) Gabriel Fauré
(1845-1924)

Sevan Dekmejian, mezzo-soprano • Elizabeth Brown, piano

The Mermaid Roger Vignoles (arr.)
(1845-1924)

Marcus Miller, baritone • TBA, soprano • Valerie Pool, piano

English Song

ROGER VIGNOLES

- | | |
|---|------------------------|
| The Unquiet Grave | Ralph Vaughan Williams |
| <i>Three songs</i> | (1872-1958) |
| <i>Marcus Miller, baritone • Justin Snyder, piano • Nadya Maye Hill, violin</i> | |
| Now Sleeps the Crimson Petal, op. 3, no. 2 (Tennyson) | Roger Quilter |
| <i>Three songs</i> | (1877-1953) |
| <i>Alex Clark, bass-baritone • Lucas Wong, piano</i> | |
| My Own Country (Belloc) | Peter Warlock |
| <i>Three Belloc Songs</i> | (1894-1930) |
| <i>Alexandra Fetner, mezzo-soprano • Elizabeth Brown, piano</i> | |
| Where corals lie, op. 37, no. 4 (Garnett) | Edward Elgar |
| <i>Sea Pictures</i> | (1857-1934) |
| <i>Alexandra Fetner, mezzo-soprano • Elizabeth Brown, piano</i> | |
| Daphne (Sitwell) | William Walton |
| <i>Three Songs</i> | (1902-1983) |
| <i>Maya Srinivasan, soprano • Lisa Gonnella, piano</i> | |
| Dream Valley, op. 20, no. 1 (Blake) | Roger Quilter |
| <i>Three Blake Songs</i> | (1877-1953) |
| <i>Meagan Martin, mezzo-soprano • Hannah Yi, piano</i> | |
| Let the florid music praise!, op. 11, no. 1 (Auden) | Benjamin Britten |
| <i>On This Island</i> | (1913-1976) |
| <i>Gabrielle Mirabella, soprano • Renate Rohlfing, piano</i> | |

Strauss Lieder

ROGER VIGNOLES

- Freundliche Vision, op. 48, no. 1 (Bierbaum) Richard Strauss
(1864-1949)
Fünf Lieder nach Gedichten von Otto Julius Bierbaum
 Ju Hyeon Han, *soprano* • Matthew Stephens, *piano*
- Kornblumen, op. 22, no. 2
Mädchenblumen (Dahn)
 Maria Valdes, *soprano* • Valerie Pool, *piano*
- Mohnblumen, op. 22, no. 2
Mädchenblumen (Dahn)
 Kathryn Stewart, *soprano* • Milena Gligic, *piano*
- Epheu, op. 22, no. 3
Mädchenblumen (Dahn)
 Sakinah Davis, *soprano* • Laetitia Ruccolo, *piano*
- Morgen!, op. 27, no. 4 (Mackay)
Vier Lieder (1885-7)
 Kendra Dodd, *soprano* • Karen Jeng, *piano*
- Ich schwebe, op. 48, no. 2 (Henckell)
 Gretchen Eng, *soprano* • Dorothy Yu, *piano*
- Als mir dein Lied erklang, op. 68, no. 4 (Brentano)
Sechs Lieder nach Gedichten von Clemens Brentano
 Sarah Folsom, *soprano* • Eileen Downey, *piano*
- Liebeshymnus, op. 32, no. 3 (Henckell)
 Lara Wasserman, *soprano* • Lisa Gonnella, *piano*
- Ständchen, Six Lieder op. 17 (Schack)
 Kelly Hedgspeth, *soprano* • Julia Carey, *piano*
- Ach weh mir unglückhaftem, op. 21, no. 4 (Dahn)
 Alex Clark, *bass-baritone* • Liza Stepanova, *piano*
- Ich trage meine Minne, op. 32, No. 1 (Henckell)
 Leroy Davis, *bass-baritone* • Laeticia Ruccolo, *piano*
- Einerlei, op. 69, No. 3
 Sarah Lemesh, *mezzo-soprano* • Michael Sherman, *piano*

Fiançailles pour rire, FP. 101

Louise de Vilmorin (1902-1969)

AMY BURTON

La dame D'Andre

Francis Poulenc

(1899-1963)

Juliana Burdick, *soprano* • Matthew Stephens, *piano*

Dans l'herbe

Bethany Worrell, *soprano* • Haein Kim, *piano*

Mon cadavre est doux comme un gant

Anne Jennifer Nash, *soprano* • Hannah Yi, *piano*

Violon

Kathryn Zajac, *soprano* • Valerie Pool, *piano*

Il vole

Bethany Worrell, *soprano* • Haein Kim, *piano*

Fleurs

Anne Jennifer Nash, *soprano* • Justin Snyder, *piano*

Italy in the 20th Century: Ottorino Respighi

MARTIN KATZ

Egle, P.107, no. 3 (Rubino)

Dietà Silvine

Ottorino Respighi

(1879-1936)

Anne Jennifer Nash, *soprano* • Karen Jeng, *piano*

Nevicata, P. 65 (Negri)

Hyunho Yoo, *tenor* • Brent Funderburk, *piano*

Stornellatrice, P. 69

Julia Fox, *soprano* • Matthew Stephens, *piano*

Crepuscolo, P. 107, no. 5 (Rubino)

Dietà Silvine

Kristina Bachrach, *soprano* • Laetitia Ruccolo, *piano*

Nebbie, P. 64 (Negri)

Michael Maliakel, *baritone* • Laetitia Ruccolo, *piano*

Pioggia, P. 90, no. 6 (Pompilj)

Sei liriche, prima serie

Olivia Betzen, *soprano* • Lucas Wong, *piano*

Contrasto, P. 66 (Zangarini)

Olivia Betzen, *soprano* • Wei-En Hsu, *piano*

Notte, P. 97, no. 1 (Negri)

Sei liriche, seconda serie

Nathan Wyatt, *baritone* • Elizabeth Brown, *piano*

German Lieder

MARTIN KATZ

- | | |
|---|--------------------------------|
| Immer leiser wird mein Schlummer, op. 105, no. 2 (von Lingg)
<i>Fünf Lieder</i> | Johannes Brahms
(1833-1897) |
| Jackline Madegwa, soprano • Hannah Yi, piano | |
| Nicht mehr zu dir zu gehen, op. 32, no. 2 (Daumer)
<i>Neun Lieder und Gesänge</i> | Brahms |
| Jeongcheol Cha, bass-baritone • Tina Chang, piano | |
| Es träumte mir, op. 57, no. 3 (Daumer)
<i>Acht Lieder und Gesänge</i> | Brahms |
| Ju Hyeon Han, soprano • Haein Kim, piano | |
| Es hing der Reif, op. 106, no. 3 (Groth)
<i>Fünf Lieder</i> | Brahms |
| Keely Borland, soprano • Michael Sherman, piano | |
| Wenn ich mit Menschen und mit Engelszungen redete, op. 121, no. 4
<i>Vier ernste Gesänge</i> | Brahms |
| Marcus Miller, baritone • Kirstin Ihde, piano | |
| Vergiftet sind meine Lieder, S. 289, no. 3 (Heine) | Franz Liszt
(1811-1886) |
| Victoria Browsers, soprano • Liza Stepanova, piano | |
| Die Spröde (Goethe) | Hugo Wolf
(1860-1903) |
| Kathryn Papa, soprano • Renate Rohlfing, piano | |
| Die Bekehrte (Goethe) | Hugo Wolf
(1860-1903) |
| Julia Bullock, soprano • Michael Sherman, piano | |

The Sea II

ROGER VIGNOLES

- | | |
|---|----------------------------------|
| Sail on, sail on (Moore) | Benjamin Britten
(1913-1976) |
| David McFerrin, <i>baritone</i> • Liza Stepanova, <i>piano</i> | |
| L'Île Inconnue, op. 7, no. 6 (Gautier) | Hector Berlioz
(1803-1869) |
| <i>Les Nuits d'Été</i>
Jackline Madegwa, <i>soprano</i> • Julia Carey, <i>piano</i> | |
| The Sea (Borodin) | Aleksandr Borodin
(1833-1887) |
| Leroy Davis, <i>bass-baritone</i> • Brent Funderburk, <i>piano</i> | |
| The estuary (Pitter) | Michael Head
(1900-1976) |
| <i>Six Poems of Ruth Pitter</i>
Michael Maliakel, <i>baritone</i> • Brent Funderburk, <i>piano</i> | |
| Abends am Strand, op. 45, no. 3 (Heine) | Robert Schumann
(1810-1856) |
| <i>Romanzen und Balladen</i>
Nathan Wyatt, <i>baritone</i> • Elizabeth Brown, <i>piano</i> | |
| Seascape, op. 11, no. 3 (Auden) | Britten |
| <i>On This Island</i>
Stacey Sands, <i>soprano</i> • Hannah Yi, <i>piano</i> | |

Recitative Class

George Frederic Handel (1685-1759)

LISA SAFFER
AMY BURTON

SOPRANO

There were Shepherds Abiding in the field
Messiah

Che Sento e Dio (before Se pieta)
Giulio Cesare (Cleopatra)

To Heaven's Almighty King we kneel
Judas Maccabeus

Ah me, ah me
Semele (Semele)

ALTO

Ah Matilda...Vieni o Figlio
Ottone

No more, I'll hear no more
Semele (Juno)

TENOR

This have I done...My griefs for this
Samson (Samson)

See, she appears but sees not me
Semele (Jupiter)

Ah whither is she gone
Semele (Jupiter)

BARITONE/BASS

Ah sul labbro Amore
Rinaldo (Argante)

Oh Miserable Change
Samson (Manoa)

Ecco la mia rivale...di Neron lauri alla chioma
From Agrippina

Cast 1

Agrippina: Marie Marquis
Poppea: Gabrielle Mirabella
Nerone: Jasmine Davis
Ottone: Kendra Dodd
Claudio: Michael Maliakel
Continuo and Coach: Wei-En Hsu

Cast 2

Agrippina: Gretchen Eng
Poppea: Danielle Cheiken
Nerone: Bethany Worrell
Ottone: Alexandra Fetner
Claudio: Jonathan Cooper
Continuo and Coach: Wei-En Hsu

Living Legacies

LISA SAFFER

Now, Remember (Weinstein/Altman) William Bolcom
(b. 1938)

A Wedding

Danielle Cheiken, *soprano* • Lucas Wong, *piano*

Post-Epilogue: Rays of Dazzling Light John Harbison
(b. 1938)

Milosz Songs

Ju Hyeon Han, *soprano* • Lucas Wong, *piano*

Don't go, don't go (Bly after Mirabai) Harbison

Mirabai Songs

Julia Fox, *soprano* • Renate Rohlfing, *piano*

Odor (Michael Fried) Harbison

Simple Daylight

Lucy Fitz Gibbon, *soprano* • Justin Snyder, *piano*

Prayer Harbison

Four Psalms

Iris Malkin, *mezzo-soprano* • Justin Snyder, *piano*

Black Anemones (Pizarro) Joseph Schwantner
(b. 1943)

Milosz Songs

Keely Borland, *soprano* • Justin Snyder, *piano*

O ihr Zärtlichen Peter Lieberson
(1946-2011)

Sonya Alexandra Knussen, *mezzo-soprano* • Justin Snyder, *piano*

The order of the class will be announced at the beginning of the class

Russian

ROGER VIGNOLES

U mojego okna, op. 26, no. 10 [Before My Window] (Galina) Sergei Rachmaninov
(1873-1943)

Louisa Waycott, *soprano* • Matthew Stephens, *piano*

Otryvok iz A. Mjusse, op. 21, no. 6 [Loneliness] (Apukhtin after Musset)

Stacey Sands, *soprano* • Brent Funderburk, *piano*

Sumerki, Op. 21, no. 3 [Twilight] (Tkhorzhevsky)

Alexandra Kurland, *soprano* • Julia Carey, *piano*

Trepak [Russian Dance] (Golenishchev-Kutuzov) Modest Petronich Mussorgsky
(1839-1881)

Leroy Davis, *bass-baritone* • Brent Funderburk, *piano*

Pesn' Margarity [Margaret at the Spinning Wheel] (Guber after Goethe) Mikhail Glinka
(1804-1857)

Sakinah Davis, *soprano* • Liza Stepanova, *piano*

Gde zhe ty, moj zhelannji? Piotr Il'yich Tchaikovsky
Charodeika [The Enchantress] (1840-1893)

Alyssa Cox, *soprano* • Wei-En Hsu, *piano*

Net, tolko tot, kto znal, op. 6, no. 6 [None but the lonely heart] (Goethe)

Shest' romansov

John Seesholtz, *baritone* • Tina Chang, *piano*

Serenada Don-Zhuana, op. 38, no. 1 [Don Juan's Serenade] (Tolstoy)

Hyunho Yoo, *tenor* • Milena Gligic, *piano*

Zabyt' tak skoro [To forget so soon] (Apukhtin)

Megan McGill, *soprano* • Liza Stepanova, *piano*

España II

MARTIN KATZ

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|--|---------------------|
| El paño moruno | Manuel de Falla |
| <i>Siete canciones populares españolas</i> | (1876-1946) |
| Jasmine Davis, <i>soprano</i> • Dorothy Yu, <i>piano</i> | |
| Jota | de Falla |
| <i>Siete canciones populares españolas</i> | |
| Gabrielle Mirabella, <i>soprano</i> • Brent Funderburk, <i>piano</i> | |
| Nana | de Falla |
| <i>Siete canciones populares españolas</i> | |
| Julia Fox, <i>soprano</i> • Matthew Stephens, <i>piano</i> | |
| Polo | de Falla |
| <i>Siete canciones populares españolas</i> | |
| Kelly Newberry, <i>soprano</i> • TBA, <i>piano</i> | |
| Mañanita de San Juan | Jesús Guridi |
| <i>Seis canciones castellanas</i> | (1886-1961) |
| Kathryn Zajac, <i>soprano</i> • Noah Lindquist, <i>piano</i> | |
| Mañanita de San Juan | Eduard Toldrà |
| <i>Seis canciones (III)</i> | (1895-1962) |
| Iris Malkin, <i>mezzo-soprano</i> • Justin Snyder, <i>piano</i> | |
| Chevere | Xavier Montsalvatge |
| <i>Cinco canciones negras</i> | (1912-2002) |
| Marcus Miller, <i>baritone</i> • Valerie Pool, <i>piano</i> | |
| Triste | Alberto Ginastera |
| <i>Cinco canciones populares argentinas</i> | (1916-1983) |
| Sakinah Davis, <i>soprano</i> • Laetitia Ruccolo, <i>piano</i> | |
| Chacarera | Ginastera |
| <i>Cinco canciones populares argentinas</i> | |
| Lucy Fitz Gibbon, <i>soprano</i> • Lucas Wong, <i>piano</i> | |

Comparative Settings

MARTIN KATZ

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|--|---|
| Pesn' Min'ony: Net, tolko tot, kto znal, op. 6, no. 6 (Goethe)
<i>Shest' romansov</i> | Pyotr Ilyich Tchaikovsky
(1840-1893) |
| Jeongcheol Cha, bass-baritone • Haein Kim, piano | |
| Nur wer die Sehnsucht kennt (Goethe) | Hugo Wolf
(1860-1903) |
| Gretchen Eng, soprano • Noah Lindquist, piano | |
| Nur wer die Sehnsucht kennt, op. 98a, no. 3 (Goethe) | Robert Schumann
(1810-1856) |
| Hannah Goldshlack, soprano • Lucas Wong, piano | |
| Er ist's (Mörrike) | Wolf |
| Danielle Cheiken, soprano • Lisa Gonnella, piano | |
| Er ist's! op. 79, no. 23 (Mörrike) | Robert Schumann |
| Jasmine Davis, soprano • Dorothy Yu, piano | |
| Green (Verlaine)
<i>Ariettes oubliées</i> | Claude Debussy
(1862-1918) |
| Sarah Folsom, soprano • Hannah Yi, piano | |
| Green, op. 58, no. 3 (Verlaine)
<i>Cinq mélodies "De Venise"</i> | Gabriel Fauré
(1845-1924) |
| Xiaobo Su, soprano • Karen Jeng, piano | |
| Heart, we will forget him (Dickinson)
<i>Twelve Poems of Emily Dickinson</i> | Aaron Copland
(1900-1990) |
| Julia Bullock, soprano • Kirstin Ihde, piano | |
| Heart, we will forget him (Dickinson)
<i>Twelve Poems of Emily Dickinson</i> | John Duke
(1899-1984) |
| Anne Jennifer Nash, soprano • Justin Snyder, piano | |
| Heart, we will forget him (Dickinson) | Arthur Farwell
(1872-1952) |
| Hannah Goldshlack, soprano • Brent Funderburk, piano | |
| Il pleure dans mon coeur (Verlaine)
<i>Ariettes oubliées</i> | Debussy |
| Natalie Buickians, soprano • Elizabeth Brown, piano | |
| Spleen (Verlaine) | Fauré |
| Kelly Hedgspeth, soprano • Laetitia Ruccolo, piano | |

Broadway Composers in Song

AMY BURTON

- | | |
|---|-------------------|
| A Julia de Burgos (de Burgos) | Leonard Bernstein |
| <i>Songfest</i> | (1918-1990) |
| Gabrielle Mirabella, soprano • Renate Rohlfing, piano | |
| When My Soul Touches Yours (Lemont after Rilke) | Bernstein |
| <i>Two Love Songs</i> | |
| Stacey Sands, soprano • Kirstin Ihde, piano | |
| What will it be? (Blitzstein) | Marc Blitzstein |
| <i>Regina</i> | (1905-1964) |
| Kathryn Zajac, soprano • Kirstin Ihde, piano | |
| I wish it so (Blitzstein) | Blitzstein |
| <i>Juno</i> | |
| Olivia Betzen, soprano • Tina Chang, piano | |
| A Horse With Wings | Ricky Ian Gordon |
| <i>Regina</i> | (b. 1956) |
| Kelly Hedgspeth, soprano • Milena Gligic, piano | |
| What good would the moon be? (Hughes/Rice) | Kurt Weill |
| <i>Street Scene</i> | (1900-1950) |
| Kathryn Stewart, soprano • Milena Gligic, piano | |
| Never more will the wind (Doolittle) | William Bolcom |
| <i>I Will Breath a Mountain: A Song Cycle from American Women Poets</i> | (b. 1938) |
| Alyssa Cox, soprano • Tina Chang, piano | |

Opera Composers in Song

MARTIN KATZ

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|--|----------------------|
| Anzoleta dopo la regatta (Piave) | Gioachino Rossini |
| <i>La regata veneziana: Tre canzoni in dialetto veneziano</i> | (1792-1868) |
| Alexandra Kurland, <i>soprano</i> • Julia Carey, <i>piano</i> | |
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| Terra e mare (Panzacchi) | Giacomo Puccini |
| | (1858-1924) |
| Asha Carroll, <i>soprano</i> • Tina Chang, <i>piano</i> | |
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| Per pietà, bell'idol mio (Metastasio) | Vincenzo Bellini |
| <i>Sei Ariette</i> | (1801-1835) |
| Jackline Madegwa, <i>soprano</i> • Hannah Yi, <i>piano</i> | |
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| E l'ucellino (Fucini) | Puccini |
| Kelly Hedgspeth, <i>soprano</i> • Milena Gligic, <i>piano</i> | |
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| Aragonese (Metastasio) | Rossini |
| <i>Péchés de vieillesse, Vol XI: Miscellanée de musique vocale</i> | |
| Laura Strickling, <i>soprano</i> • Elizabeth Brown, <i>piano</i> | |
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| Sole e amore | Puccini |
| Maria Valdes, <i>soprano</i> • Valerie Pool, <i>piano</i> | |
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| Adelaide | Ludwig Van Beethoven |
| | (1770 -1827) |
| Adam Bonnani, <i>tenor</i> • Milena Gligic, <i>piano</i> | |

Hugo Wolf

ROGER VIGNOLES

Auch kleine Dinge

Italienisches Liederbuch

Juliana Burdick, *soprano* • Matthew Stephens, *piano*

Hugo Wolf Lieder

(1860-1903)

Du denkst mit einem Fädchen

Italienisches Liederbuch

Lara Wasserman, *soprano* • Dorothy Yu, *piano*

Nachtzauber (Eichendorff)

Katharine Dain, *soprano* • Renate Rohlfing, *piano*

Verschwiegene Liebe (Eichendorff)

Kathryn Stewart, *soprano* • Brent Funderburk, *piano*

Nimmersatte Liebe (Mörike)

Natalie Buickians, *soprano* • Michael Sherman, *piano*

Auf ein altes Bild (Mörike)

Sarah Folsom, *soprano* • Valerie Pool, *piano*

Das verlassene Mädglein (Mörike)

Kendra Dodd, *mezzo-soprano* • Valerie Pool, *piano*

Women Composers

D'ANNA FORTUNATO

Empress of Night, op. 2, no. 3 (Henry Beach) Amy Beach
(1867-1944)

Iris Malkin, *mezzo-soprano* • Hannah Yi, *piano*

The Year's at the Spring, op. 44, no. 1 (Browning) Beach

Three Browning Songs

Kateland Cunningham, *soprano* • Lucas Wong, *piano*

I, Too (Hughes) Margaret Bonds
(1913-1972)

Three dream portraits

Keshena Cisneros-Watson, *mezzo-soprano* • Lucas Wong, *piano*

Heart Betty Jackson King
(1928-1994)

Three dream portraits

Sakinah Davis, *soprano* • Wei-En Hsu, *piano*

The Metropolitan Tower (Teasdale) Lori Laitman
(b. 1955)

The Metropolitan Tower and Other Songs

Megan McGill, *soprano* • Lucas Wong, *piano*

Liebst du um Schönheit, op. 12, no. 4 (Rückert) Clara Schumann
(1819-1896)

Patricia Westley, *soprano* • Michael Sherman, *piano*

Joy (Sandberg) Ruth Crawford Seeger
(1901-1953)

Five Songs

Sonya Alexandra Knussen, *mezzo-soprano* • Justin Snyder, *piano*

Song Sampler

ROGER VIGNOLES

Apparition (Mallarme) Claude Debussy
(1862-1918)

Marie Marquis, soprano • Brent Funderbuck, piano

Jabberwocky (Lewis Carroll) Lee Hoiby
(1926-2011)

Kristina Bachrach, soprano • Karen Jeng, piano

Aufenthalt (Rellstabb) Franz Schubert
(1797- 1828)

Marcus Miller, baritone • Noah Lindquist, piano

Schöne Wiege (Heine) Robert Schumann
(1810-1856)

Sevan Dekmezian, mezzo-soprano • Elizabeth Brown, piano

Die Blumensprache Schubert

Whitney Mather, soprano • Dorothy Yu, piano

La Chanson du Pecheur Gabriel Faure
(1845-1924)

Jeremy Hirsch, bass-baritone • Valerie Pool, piano

Der Tod, das ist die kuhle Nacht Johannes Brahms
(1833-1897)

Lucy Fitz Gibbon, soprano • Tina Chang, piano

Playing Arias

MARTIN KATZ

Voilà donc la terrible cite (*Thaïs*) Massenet

Lisa Gonnella and Renate Rohlfing

Largo al factotum (*Il Barbiere di Siviglia*) Rossini

Milena Gligic, Karen Jeng, and Justin Adam Snyder

Composer's Aria (*Ariadne auf Naxos*) Strauss

Tina Chang, Laetitia Ruccolo, and Michael Sherman

Philip's Aria (*Don Carlo*) Verdi

Brent Funderburk and Haein Kim

Marietta's Lied (*Die Tote Stadt*) Korngold

Elizabeth Brown and Kirstin Ihde

Here I stand (*The Rake's Progress*) Stravinsky

Julia Carey and Noah Lindquist

Norina's Aria (*Don Pasquale*) Donizetti

Valerie Pool and Hannah Yi

Que fais-tu, blanche tourterelle? (*Roméo et Juliette*) Gounod

Dorothy Yu

Schoenberg & Strauss

LISA SAFFER

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

Richard Strauss
(1864-1949)

Wie erkenn' ich mein Treulieb vor andern nun?

Kathryn Zajac, *soprano* • Kirstin Ihde, *piano*

Guten Morgen, 's ist Valentinstag

Singer TBA

Sie trugen ihnauf der Bahre bloss

Singer TBA

Da meine lippen reglos sind und brennen, op. 15, no. 4 (George) Arnold Schoenberg
Das Buch der hängenden Gärten (1874-1951)

Saget mir, auf welchem pfade, op. 15, no. 5 (George)
Das Buch der hängenden Gärten

Jedem werke bin ich fürder tot, op. 15, no. 6
Das Buch der hängenden Gärten

Sonya Alexandra Knussen, *mezzo-soprano* • Liza Stepanova, *piano*

Erhebung

Lara Wasserman, *soprano* • Dorothy Yu, *piano*

Song Sampler

MARTIN KATZ

If Music Be the Food of Love (3rd version) (Heveningham) Henry Purcell
(1659-1695)

Ju Hyeon Han, *soprano* • Haein Kim, *piano*

A Green Lowland of Pianos, op. 45, no. 2 (Miłosz) Samuel Barber
Three Songs (1910-1981)

Bethany Worrell, *soprano* • Haein Kim, *piano*

Ved Gjøttele-Bekken, op. 67, no. 8 (Garborg) Edvard Grieg
Haugtussa (1843-1907)

Alyssa Cox, *soprano* • Wei-En Hsu, *piano*

La rosa y el sauce (Valdés) Carlos Guastavino
(1912-2000)

Kelly Newberry, *soprano* • Valerie Pool, *piano*

A csitári hegyek alatt (folk song) Zoltán Kodály
(1882-1967)

Alyssa Cox, *soprano* • Haein Kim, *piano*

Die junge Nonne, op. 43, no. 1, D. 828 (Nikolaus) Franz Schubert
(1797-1828)

Sonya Alexandra Knussen, *mezzo-soprano* • Elizabeth Brown, *piano*

Grand oiseaux blanc (Pomey) Pauline Viardot-García
(1821-1910)

Laura Mitchell, *soprano* • Renate Rohlfing, *piano*

Pierrot Claude Debussy
Quatre chanson de jeunesse (1821-1910)

Maya Srinivasan, *soprano* • Lisa Gonnella, *piano*

Emily Dickinson Poems

FRANCES YOUNG

The world feels dusty <i>Twelve Poems of Emily Dickinson</i> Ju Hyeon Han, <i>soprano</i> • Julia Carey, <i>piano</i>	Aaron Copland (1900-1990)
Sleep is supposed to be <i>Twelve Poems of Emily Dickinson</i> Julia Fox, <i>soprano</i> • Renate Rohlfing, <i>piano</i>	Copland
Why do they shut me out of Heaven <i>Twelve Poems of Emily Dickinson</i> Kelly Newberry, <i>soprano</i> • Valerie Pool, <i>piano</i>	Copland
Going to Heaven <i>Twelve Poems of Emily Dickinson</i> Louisa Waycott, <i>soprano</i> • Tina Chang, <i>piano</i>	Copland
There Came a Wind Like a Bugle Olivia Betzen, <i>soprano</i> • Julia Carey, <i>piano</i>	Lee Hoiby (1926-2011)

SongFest 2011 Faculty

RANDOLPH BOWMAN

RANDOLPH BOWMAN, Principal Flutist of the Cincinnati Symphony Orchestra since 1990, is a California native. He received his musical education at the New England Conservatory of Boston where his teachers were Julius Baker and James Pappoutsakis. Prior to his appointment in Cincinnati, Randy was a member of the famed Orpheus Chamber Orchestra, appearing with them regularly at Carnegie Hall and on frequent tours of the major European capitals. In recent seasons, he has performed as guest Principal Flutist with the Boston Symphony, the Pittsburgh Symphony, the St. Louis Symphony, and the Bavarian Radio Orchestra under Loren Maazel. Since its inaugural season in 1990, Randy has also been Principal flute of the American Symphony Orchestra during its residency at the Bard Music Festival in New York. Randy has premiered and recorded many new chamber works, including the world premiere recording of the Concerto for Flute and Orchestra by Pulitzer Prize winning composer John Harbison. Along with appointment to the faculty of Miami University in 2008, Randy also serves on the faculty of the University of Cincinnati College Conservatory of Music. This is his first summer as SongFest Faculty.

CURT BRANOM

Singing actor CURT BRANOM is acclaimed for his comic and dramatic work in plays, musicals and cabarets in San Francisco and New York. He is currently a principal cast member in San Francisco's long running hit show, *Beach Blanket Babylon*, where his characters include Kurt (from *Glee!*), Susan Boyle, Senator John McCain, Buster Posey, and his personal favorite: the dazzling and flamboyant King Louis XVI. In addition to performing at the show's traditional North Beach venue, Branom has been a soloist as King Louis with the San Francisco Symphony at Davies Symphony Hall and in a featured segment on ABC's "Good Morning America", among numerous televised appearances. Concert work has included gala performances with mezzo-soprano Frederica von Stade, as well as sopranos Kristin Clayton and Nicolle Foland. In recent years, Branom has been invited to teach acting to opera singers in master classes at the San Francisco Conservatory, Bucknell University and now at SongFest. He also takes great pride in coaching students at his son's high school for their annual musical productions. Curt Branom's New York theater credits include *Hurlyburly*, *A Lie Of The Mind*, *Our Life And Times* (MAC and Bistro Award), and *How Now Voyager*. Other regional credits include *Sweet Charity* (Bay Theatre Critics Circle Nomination for Best Actor), *Little Shop of Horrors*, *Li'l Abner*, *Sugar*, *Oklahoma*, *Some Enchanted Evening*, *And What Give Up Showbiz?* and *You're A Good Man Charlie Brown*. He studied acting in New York with the legendary Fred Kareman and now works with actress Linda Lowry in San Francisco. His commercial and voiceover credits include Microsoft, Intel, Blue Cross Blue Shield, Santa Cruz Beach Boardwalk, 3DO, MTV, Evite.com, and "Fly Away Home." Curt Branom lives in San Francisco.

AMY BURTON

Praised by the *New York Times* for her "lustrous" and "vocally gleaming" performances, soprano AMY BURTON enjoys a diverse musical life which encompasses opera, concerts and cabaret throughout the US and Europe. On the Met roster from 1993 to the 2010, and as one of NYCO's leading sopranos in over a dozen productions, she has collaborated with many of the world's leading orchestras and conductors, including Seiji Ozawa, Christoph Eschenbach, Christopher Hogwood, Harry Bicket, Nicholas McGeegan, Raymond Leppard, Jane Glover, Yves Abel and Robert Spano. Honored in 2006 with the first-ever Artists Advocate Award from Opera America, three awards from New York City Opera, including the 2005 Diva Award, Ms. Burton was a the silver medalist in the 1995 Marian Anderson International Vocal Competition as well as a winner of the George London Foundation awards and the Sullivan Foundation grants. In addition to opera and concerts in France, Switzerland, Ireland, Britain, Japan and Israel, Amy Burton frequently appears with composer-pianist John Musto in such diverse venues as the Kennedy Center, New York's 92nd Street Y, Lincoln Center's Great Performer Series, Barcelona's Liceu, Joe's Pub and the Café Sabarsky. A champion of new music, Ms. Burton has had the pleasure of performing and in many cases, premiering, new works by Mr. Musto, John Harbison, Lee Hoiby, Paul Moravec, Richard Danielpour, Glen Cortese, William Bolcom, John Corigliano, and Michael Dellaira. She has recorded for Angel/EMI, Albany, CRI, Bridge Records, Harbinger Records and Naxos. Amy Burton has been on the Voice faculty at Mannes College of Music since 2002 and at Songfest since 2007. She has been active through the years with New York Festival of Song, and is a proud member of the NYFOS Arts Council.

MELANIE EMELIO

MELANIE EMELIO is Professor of Voice at Pepperdine University. Emelio earned a Bachelor of Music Education degree from Abilene Christian University, a Master of Music degree from Rice University, and the Doctor of Musical Arts degree from the University of Maryland. The *Washington Post* hailed her performance of Handel's Susannah as "agile in her musical ornamentation and touching in her dramatic portrayal of the title role." Dr. Emelio has also performed numerous recitals throughout the United States and Germany. She recently studied with Dominic Cossa and Jeanette Lombard, and has performed in master classes with Gerard Sousey, Mignon Dunn, Richard Miller, Craig Bohmler, and Helen Yorke. Operatic roles performed include Fiordiligi in *Così fan tutte*, Abigail in *The Crucible*, Queen of the Night in *Die Zauberflöte*, Susanna in *Le Nozze di Figaro*, 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*. In 2007, Albany Records released her new recording entitled, *The Songs of Jean Berger*.

MOHAMMED FAIROUZ

Straddling Eastern and Western idioms, MOHAMMED FAIROUZ, one of the most frequently performed composers of his generation, has emerged as a force on the musical scene. Praised by the New York Times as “warmly sympathetic” and “brilliantly handled”, his music has been received at venues such as Carnegie Hall, Boston’s Symphony Hall, the Kennedy Center and internationally throughout the United States, Europe, the Middle East and Australia. He has received commissions from Musicians for Harmony, Northeastern University, the Imani Winds (Legacy Commission), the Cygnus Ensemble, Counter)induction, Alea III (Boston University), Alwan for the Arts and the Second Instrumental Unit among others. His music has been championed by some of the foremost performers such as the Borromeo and Lydian String Quartets, the Imani Winds, members of the Boston Symphony Orchestra, the violinists Rachel Barton Pine and James Buswell, the clarinetist David Krakauer as well as the conductors Gunther Schuller, David Hoose, John Page and Yoon Jae Lee. Among the eminent singers that have promoted his wealth of vocal music are Kate Lindsey, D’Anna Fortunato, David Kravitz and Randall Scarlata. Fairouz’s teachers in composition included Malcolm Peyton, John Heiss, Gunther Schuller, Yehudi Wyner and Halim El-Dabh. Recordings of his music are available on the Albany and GM labels. He has served on the faculty at Northeastern University in Boston. The music of Mohammed Fairouz is published by Peermusic Classical, from www.mohammedfairouz.com.

D’ANNA FORTUNATO

Mezzo-soprano, D’ANNA FORTUNATO has brought versatility to both her singing and teaching careers. During her singing career, she has won many awards, including those from the Metropolitan Opera Regional Auditions, the Naumburg Prize in Chamber Music, the C.D. Jackson prize at Tanglewood, and, most recently, Alumni Achievement Awards from the New England Conservatory of Music, Bucknell University, as well as the Jacobo Peri Award for Achievement in the Vocal Field. Professionally, she has created leading roles for such companies as the New York City Opera, Boston Lyric Opera, Glimmerglass Opera, Kentucky Opera, (Artist in Residence) as well as many other regional companies. As a Concert 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 return appearances with the top 10 American Orchestras. 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, Elliot Carter, Milton Babbitt, and Daniel Pinkham, amongst others. Fortunato has conducted master classes 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 most recently at SongFest, the Bach Aria Seminars at Stony Brook, N.Y., and Seminars at the Carmel Bach Festival, and the Mannes School of Music. 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.

MARGO GARRETT

The large roster of artists with whom pianist MARGO GARRETT has long performing relationships include sopranos Kathleen Battle, Barbara Bonney, Elizabeth Futral, Beverly Hoch, the late Judith Raskin, Lucy Shelton, Dawn Upshaw, Benita Valente, mezzo Shirley Close, tenors Anthony Dean Griffey and Paul Sperry, violinists Jaime Laredo and Daniel Phillips, violist Paul Neubauer, and cellists Sharon Robinson, Matt Haimowitz, and the late Stephen Kates. Her recordings can be found on Albany, CRI, Deutsche Grammophon (1992 Grammy for Best Vocal Recital), Dorian, Musical Heritage Society, Nonesuch, and Sony Classical. A devoted teacher, Ms. Garrett headed the newly created Collaborative Piano Department at The Juilliard School from 1985 – 1991 at which time she became the first holder of the Ethel Alice Hitchcock Chair in Accompanying and Vocal Coaching at the University of Minnesota’s School of Music, the first privately endowed collaborative chair in the US. She returned to the Juilliard faculty in 2000. Ms. Garrett directed the Tanglewood Music Center vocal fellowship program for the last 6 of her 19 years of teaching there, was awarded the 1989 American Society of Composers and Publishers (ASCAP) Most Creative Programming Award and, from 1999 through 2006, was Faculty Chair of The Steans Institute for Young Artist’s vocal and chamber music programs at Chicago Symphony’s Ravinia Festival. Recent seasons have found Ms. Garrett in residence at the Hochschule für Musik in Munich, a judge at the 15th International Schumann Vocal Competition (2008) in Zwickau, Germany and at the Gina Bachauer International Piano Competition in New York, in residence at Vancouver International Song Institute, Taiwan Normal Teacher’s University, University of Michigan, and at The Music Academy of the West. This is her third visit to *SongFest*.

WEI-EN HSU

A recent winner of the 2010 Los Angeles International Liszt Piano Competition, Mr. WEI-EN HSU, pianist, organist, conductor, répétiteur and composer, is now having a busy performing career throughout the States, Europe, and Asia. A native of Taiwan, he received his BFA in Piano at Taipei National University of the Arts, MM in Collaborative Piano at the Juilliard School, and was pleased to be the only candidate selected to Royal Academy of Music, London as an exchange student, studying with Malcolm Martineau and Aaron Shorr. While at Juilliard, he was a student of Jonathan Feldman and Margo Garrett. Mr. Hsu has worked as a répétiteur for One World Symphony, British Youth Opera, Opera Company of Brooklyn, Music Academy of the

West, Aspen Opera Theatre Center, College-Conservatory of Music, and Amore Opera for their opera productions. Mr. Hsu is the winner of many awards, recently including Scott Huxley Piano Accompaniment Prize, Major Van Someren-Godfrey Prize Accompaniment Award(2004), Ludmilla Andrew Russian Song Prize Accompaniment Award, Sir Arthur Bliss Prize(2005), as well as a Distinction Performance Award from RAM. Mr. Hsu made his debut recital at Weill Hall at Carnegie Hall in March 2008. He was named a Stern Fellow in SongFest 2009, and has just been awarded the Sing for Hope Grant for Arts Activism and Community Outreach. He is now the general director for Pocket Opera of New York. *SongFest* faculty since 2010.

www.weienhsu.com

THEODORE HUFFMAN

American stage director TED HUFFMAN has garnered considerable acclaim for his work in opera, including a nomination for Best Opera Direction in Opernwelt for his 2010 production of Henze's *El Cimarrón*. His shows have been described as "the most visually striking and emotionally resonant opera productions in recent years...brilliant" (*Time Out NY*), "splendid," "visually memorable" and "destination-worthy" (*Opera News*), "excellent" "a compelling musical and theatrical experience" (*The New York Times*), "a sumptuous display of emotional intensity" (*San Francisco Chronicle*) and "an experience that very well may be once in a lifetime" (*Parterre Box*). Directing projects in 2011-12 include *Hänsel und Gretel* for Pittsburgh Opera, *The Telephone/A Hand of Bridge* for Canadian Opera Company, *Carmen* for Opera Birmingham, *Theodora* for Opera Bergen (Norway), *La Bohème* for Amarillo Opera, *La Voix Humaine* for the Greenwich Music Festival and the Ohana Arts Festival (Hawaii), and Cocteau's *Le Bel Indifférent*, starring cabaret sensation Meow Meow; Ted also joins the directing staff of the Metropolitan Opera during the 2011-12 season for the revival of *Billy Budd*. This summer, Ted will serve on the faculty of Songfest at Pepperdine University. Ted co-founded the Greenwich Music Festival with conductor Robert Ainsley; he continues to serve as the company's Artistic Director. For the festival, Ted has directed acclaimed productions of Henze's *El Cimarrón*, Ullmann's *Der Kaiser von Atlantis* and Monteverdi's *Il ritorno d'Ulisse in patria*. In 2008, Ted was honored with the ASCAP Award for Adventurous Programming from Chamber Music America. Ted attended the boarding school Choate Rosemary Hall and Yale University, where he graduated in Humanities. He is also a graduate of San Francisco's Merola Opera Program and the recipient of a Jerwood Opera Writing Residency from the Aldeburgh Festival (UK). Ted apprenticed with director Robert Wilson at the Watermill Center. (More information at www.tedhuffman.com)

GRAHAM JOHNSON

GRAHAM JOHNSON 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. He is Professor of Accompaniment at the Guildhall School of Music, and is a Fellow of that school as well as the Royal Academy of Music. Graham Johnson has accompanied such distinguished singers as Elly Ameling, Victoria de los Angeles, Arlene Auger, Brigitte Fassbaender, Matthias Goerne, Tom Krause, Ann Murray, Felicity Palmer, Anthony Rolfe Johnson, Marjana Lipovsek, Jessye Norman, Lucia Popp, Dame Margaret Price, Christine Schäfer, and Peter Schreier. He has accompanied Dame Felicity Lott since their student days at the Royal Academy of Music where they worked together with the late Flora Nielsen. Graham Johnson records for Sony, BMG, Forlane, Harmonia Mundi, Hyperion, and EMI labels. His ten-year project to record the entire Schubert Lieder for Hyperion continues to attract critical acclaim, including the Gramophone Solo Vocal Award in both 1989 (for his disc with Dame Janet Baker) and in 1996 (for *Die schöne Müllerin* with Ian Bostridge). He has now embarked on a new project for Hyperion, to record the entire Lieder of Schumann – the first disc in this series, with Christine Schäfer, won the 1997 Gramophone Solo Vocal Award. He has just completed, with Richard Stokes, *A French Song Companion*, published by Oxford University Press. He was made an OBE in the 1994 Queen's Birthday Honours list.

MARTIN KATZ

One of the world's busiest collaborators, MARTIN KATZ has been in constant demand by the world's most celebrated vocal soloists for four decades. In addition to Miss Mattila, he has appeared and recorded regularly with Marilyn Horne, Frederica von Stade, Samuel Ramey, David Daniels, Jose Carreras, Cecilia Bartoli, Dame Kiri Te Kanawa, Kathleen Battle, just to name a few. Season after season, the world's musical capitals figure prominently in his schedule. A native of Los Angeles, his piano studies began at the age of five. He attended the University of Southern California and studied accompanying with Gwendolyn Koldofsky. And recently, conducting has played a more significant role in his career. He has partnered several of his soloists on the podium, and has been pleased to conduct several staged productions for U-M's Opera Theatre, the Music Academy of the West, and San Francisco Opera's prestigious *Merola* program. The profile of Martin Katz is completed with his commitment to teaching. Since 1984, he has led the University of Michigan's program in collaborative piano, and played an active part in opera productions. He has been a pivotal figure in the training of countless young artists, both singers and pianists. In addition to his work there, he is a regular guest at Santa Fe Opera, *Songfest*, San Francisco Opera, and Tokyo's New National Theatre. Mr. Katz is the author of a comprehensive guide to accompanying, *The Complete Collaborator*, published by Oxford University Press.

JUDITH KELLOCK

Soprano JUDITH KELLOCK has been described in the press as "a singer of rare intelligence and vocal splendor, with a voice of indescribable beauty". A primary influence in her musical life was the late Jan DeGaetani, with whom she studied for many years. Ms. Kellock has been featured with the St. Louis Symphony, the Minnesota Orchestra, the Brooklyn Philharmonic, the

New World Symphony, the Honolulu Symphony, the Pro Arte Chamber Orchestra, the Greek Radio Orchestra, the Cayuga Chamber Orchestra, the West Virginia Symphony, the Los Angeles Philharmonic Green Umbrella Series, the Limburg Symphony Orchestra, 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 appearances include Monadnock, Arcady, Stockbridge Chamber Concerts, the Music Festival of the Hamptons and SongFest. Highly acclaimed for her song recitals and chamber music performances, she is also sought after by composers for her interpretation of contemporary music. She was a founding member of the new music group "Ensemble X", with music director Steven Stucky. 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. She has recorded for the Koch International, Albany, Turnabout, Sine Qua Non, Fleur de Son, and Gasparo labels. Ms. Kellock serves on the performing faculty of Cornell University and is much in demand as a master class teacher, in the US and abroad.

LINDA MCALISTER

LINDA MCALISTER is the first-ever Executive Director of *SongFest*. She manages all operational and administrative aspects of *SongFest*, an intensive summer training program and festival for talented singers and pianists. Linda also currently serves as the Artistic Coordinator of the Steans Music Institute Vocal Program at the Ravinia Festival in Highland Park, IL and as a vocal instructor for the Musical Arts Center in Cincinnati, OH. A native of Minnesota, Linda studied International Business and Vocal Performance at Saint Mary's University of Minnesota and continued her education at Miami University (Master of Music) and the University of Cincinnati, College-Conservatory of Music (Doctoral Studies). In 2006, Linda was awarded the Frank Huntington Beebe Fund Grant to study abroad in Augsburg, Germany. In 2007, she made her German debut as Rosalinde in *Die Fledermaus* at the Park Theater in Göggingen and continued to work as a freelance opera/concert singer until 2010. In 2009, Linda earned the title of Meisterin from the Hochschule für Musik, Nürnberg-Augsburg.

CARLTON MONROE

CARLTON MONROE is Director of Music at St. Thomas Episcopal Church in Terrace Park, Ohio and Co-Artistic Director and founder of The Windrush Ensemble, a professional choir in Cincinnati. He established and leads the St. Thomas Bach Festival, an annual event dedicated to the music of J. S. Bach. Prior to these appointments he was Director of Performing Arts at Ursuline Academy, visiting instructor of music at Miami University (OH) and served as Director of Choral Activities at Georgia College & State University. He received his Doctor of Musical Arts from the University of Cincinnati College-Conservatory of Music. Previously he served as conductor of the University of Cincinnati Men's Chorus. From 1995-96, he worked as a conductor and teacher at the Megamusik Musikschule in Freilassing, Germany. He studied with Helmuth Rilling as a Conducting Participant in the 2000 Oregon Bach Festival and studied conducting with Kenneth Fulton, Sara Lynn Baird, Earl Rivers, John Leman, and Stephen Coker. As a professional singer he has worked with Cincinnati's Vocal Arts Ensemble and the May Festival Chorus. He currently lives in Cincinnati with his wife Jennifer, contrabassoonist with the Cincinnati Symphony Orchestra, and his children Jack and Catherine.

DWIGHT PARRY

DWIGHT PARRY is in his fourth season as the principal oboist of the Cincinnati Symphony Orchestra. In 2006-2007, he held the same position with the San Diego Symphony and before that was a fellow in the New World Symphony under the direction of Michael Tilson Thomas. He has performed as guest principal oboist with the New York Philharmonic, the Atlanta Symphony, the Los Angeles Opera, and the Deutsche Symphonie of Berlin. Originally from Southern California, he found a passion for music studying piano, voice, and jazz saxophone, but it was not until his sophomore year of high school that he started playing the oboe. Dwight earned his Bachelor's degree at the University of Southern California with Allan Vogel and his Masters degree from the Cleveland Institute of Music with John Mack. Though passionate about his work with the symphony, Dwight particularly enjoys performing as a soloist, both with orchestra and in recital. Concerto appearances have included the works of Mozart, Strauss, Haydn, Bach, Albinoni, Barber, Marcello and Vaughn-Williams. As an advocate of contemporary music, he has participated in numerous premieres including those of six new works featuring the oboe, all of which were written expressly for him by different composers. He is currently a member of the ground-breaking, Cincinnati-based chamber group Concert:Nova and is a founding member of the Entheon Quartet, which is dedicated to exploring and expanding the repertoire for oboe and string trio. Dwight serves as adjunct faculty at the Cincinnati College-Conservatory of Music and Northern Kentucky University and also maintains a private teaching studio.

LISA SAFFER

Soprano LISA SAFFER is known for her versatility, intelligence and musicality in a wide range of repertoire. She is particularly recognized for her work in contemporary and baroque music, especially the music of Handel. Ms. Saffer has appeared with opera companies all over the world, where her performances have included Marie in Zimmermann's *Die Soldaten* at New York City Opera, Opera de Paris at the Bastille, and English National Opera; The Vixen in *The Cunning Little Vixen* at Houston Grand Opera; Harrison Birtwistle's *Punch and Judy* at The Netherlands Opera; Morton Feldman's *Neither* at the Netherlands Opera; Handel's *Rinaldo* at Bayerische Staatsoper in Munich; and Handel's *Ariodante* at The Liceu in Barcelona. Ms. Saffer has worked with the major symphony orchestras of New York, Boston, Chicago, Cleveland, Atlanta, Philadelphia, and San Francisco among

others, and the Berlin Philharmonic, and has also collaborated with many chamber groups, including the Chamber Music Society of Lincoln Center, the Santa Fe Chamber Music festival, the New York Festival of Song, and at Tanglewood. She has recordings on DGG, Harmonia Mundi, Telarc, New World, Virgin and Chandos, and won the Royal Philharmonic Music Society's award for best vocal performance for her performance of Lulu at the English National Opera. Ms. Saffer holds a Master's Degree (1984) and Artist Diploma (1986) from New England Conservatory and currently lives in Maine.

WILLIAM SHARP

Baritone WILLIAM SHARP is a consummate artist possessing the rare combination of vocal beauty, sensitivity and charisma. Mr. Sharp has earned a reputation as a singer of great versatility and continues to garner critical acclaim for his work in concerts, recitals, operas and recordings. Mr. Sharp has appeared throughout the United States with major orchestras and in music festivals. In recent seasons he has performed with the New York Philharmonic, St. Louis Symphony, San Francisco Symphony, National Symphony, New Jersey Symphony, and the St. Paul Chamber Orchestra. He is a frequent participant in Lincoln Center's Mostly Mozart Festival, Aspen Music Festival, Colorado Music Festival and the Marlboro Music Festival. Mr. Sharp also enjoys his work in the performance of baroque and pre-baroque music. He has made numerous appearances with the Bach Aria Group, the Handel and Haydn Society, and the Maryland Handel Festival. Mr. Sharp has performed as extensively as soloist in many prestigious performances throughout the course of his career. Mr. Sharp is the winner of the 1987 Carnegie Hall International American Music Competition. He was nominated for a 1989 Grammy award for Best Classical Vocal Performance for his recording featuring the works of American composers such as Virgil Thomson, John Musto and Lee Hoiby on the New World Records label. He can also be heard on the 1990 Grammy award-winning, world premiere recording of Leonard Bernstein's *Arias and Barcarolles* on the Koch International label. Other recent recordings of Mr. Sharp's include the songs of Marc Blitzstein with The New York Festival of Song (Koch), J.S. Bach solo cantatas with the American Bach Soloists (Koch), and a collaboration with soprano Judith Kaye and pianist Steven Blier on *Gershwin's Songs and Duets*. Mr. Sharp has also recorded for Vox-Turnabout, Newport Classics, Columbia Records, Nonesuch and CRI.

ADELAIDE SINCLAIR

Mezzo-soprano ADELAIDE SINCLAIR maintains a busy schedule in both operatic and concert venues, having appeared with New York City Opera, Santa Fe Opera, Opera Theatre of St. Louis, Seattle Opera, Arizona Opera, San Antonio Opera, Central City (Colorado) Opera Festival, and the Metropolitan Opera's Outreach program. She has been a featured soloist with the Los Angeles Philharmonic (at both the Music Center and Hollywood Bowl), New York Choral Ensemble, L.A. Master Chorale, Pacific Chorale, St. Louis Chamber Orchestra, California Philharmonic, and the Long Beach, Pacific, Utah, Seattle, Portland, St. Louis, and Chicago symphonies, singing under the batons of such luminaries as Shaw, Hillis, Abravanel, Leinsdorf, and Leonard Slatkin. The past two seasons she toured with Opera a la Carte, a Gilbert & Sullivan repertory company. Garnering critical acclaim across the country, the mezzo has essayed more than 30 roles and 50 concert works. Recent seasons included Berthe for Opera San Jose's *Barber of Seville*, Queen Jezebel in a staged *Elijah* at Carnegie Hall, the annual Baroque Concert in San Luis Obispo, Third Lady in SLO Mozart Festival's *Die Zauberflöte*, Sacramento's *Candide's* Old Lady, Denver's *La Fille du Regiment's* Marquise, and covering roles at the Metropolitan Opera in Wagner's *Götterdämmerung* and *Die Walküre*. Abroad, she was soloist for the mainland China premiere performances of *Elijah*, and invited to the prestigious Haydn Festival in Eisenstadt, Austria. Miss Sinclair can be heard on a variety of recordings, including as the *Witch of Skye on Highlander: A Celtic Opera*, as guest soloist on the best-seller holiday recording *'Tis the Season* with the Gay Men's Chorus of Los Angeles, as Jochabed, a role she created, for Stoddard's *Stone Tables*, and in sacred works of Franck, Schubert, and Mozart under the Con Brio label. Twice winner in the Metropolitan Opera Auditions and a 5-time award winner in the Opera Guild Auditions, the California native recently replaced tenor Matthew Polenzani on the popular El Camino Recital series. Heard frequently at Bach Festivals, she was on the voice faculty for two seasons at Idyllwild Arts Academy, serves as judge for the Met Auditions, was a panelist for CA Symphonies Conference, has conducted master classes at Sonoma State and the University of Nebraska, and been featured in Columbia Artists' community concerts series. She lives in Burbank with her husband and daughter, and maintains a private voice studio.

LIZA STEPANOVA

Pianist LIZA STEPANOVA has performed extensively in Europe, recently embarking on a 15-concert tour through Germany and Austria. In the US, she has appeared in Weill and Zankel Recital Halls at Carnegie; Alice Tully Hall, Merkin and Steinway Halls in NYC; Kennedy Center and The Smithsonian in Washington; and live on WQXR New York and WFMT Chicago. Ms. Stepanova has twice been a soloist with the Juilliard Orchestra led by James DePreist and Nicholas McGegan, and was invited to the Davos Festival in Switzerland, Salzburg Schlosskonzerte, Music@Menlo, and La Jolla SummerFest. Highlights of the 2010-11 season include a recital and master class at the University of Georgia, Tchaikovsky Concerto with the Sudwestdeutsche Philharmonie, and multimedia performances of Fanny Mendelssohn's hour-long piano cycle "Das Jahr". Winner of the Despy Karlas and Best Performance of American Work Prizes at the 2009 Liszt-Garrison competition, she received top prizes at the Juilliard Concerto, Five Towns, Susan Tajra, Steinway, and Ettlingen competitions, and, with Lysander Piano Trio, a Bronze Medal at the 2010 Fischhoff and 1st Prize at the 2011 Arriaga chamber music competitions. Deeply committed to new music, Ms. Stepanova has performed with AXIOM, New Juilliard, and Mimesis ensembles, and worked with composers John Adams, Robert Beaser, John Harbison, John Musto, Tobias Picker, and Steve Reich. As a Lied accompanist, she studied with Wolfram Rieger, Margo Garrett

and Brian Zeger, and was invited by Dietrich Fischer-Dieskau to perform in two of his month-long workshops and at the Hugo-Wolf-Tage Festival in Austria. She performed at the 2010 Cleveland Art Song Festival and was awarded a Stern Fellowship at SongFest in 2009 and 2010. Ms. Stepanova studied at the Hanns Eisler Academy in Berlin, and with Seymour Lipkin and Joseph Kalichstein at The Juilliard School, where she is now finishing her DMA and holds several teaching fellowships.

ROGER VIGNOLES

ROGER VIGNOLES is internationally recognized as one of the most distinguished piano accompanists and musicians of today. In a career spanning more than four decades he has partnered an impressive list of artists including Elisabeth Söderström, Dame Kiri Te Kanawa, Sir Thomas Allen, Barbara Bonney, Kathleen Battle, Christine Brewer, Brigitte Fassbaender, Bernarda Fink, Susan Graham, Thomas Hampson, Robert Holl, Lorraine Hunt Lieberson, Angelika Kirchschrager, Dame Felicity Lott, Mark Padmore, John Mark Ainsley and Sarah Walker. He performs regularly at major venues across the world such as the Wigmore Hall, Philharmonie Cologne, Vienna Konzerthaus, Vienna Musikverein, the Royal Concertgebouw, Carnegie Hall and the Frick Collection in New York. His extensive discography includes Reynaldo Hahn with Susan Graham; Schumann, Brahms, Dvorak and *Canciones Amatorias* with Bernarda Fink; the complete *Duparc Mélodies* with Sarah Walker and Thomas Allen; the complete Wolf *Moerike-Lieder* with Joan Rodgers and Stephan Genz; and recordings on the Wigmore Live label with Robert Holl, Lorraine Hunt Lieberson and, most recently, Angelika Kirchschrager. His Britten CD *Before Life and After* with Mark Padmore won a *Diapason d'Or*, and he is also currently engaged in recording the complete Strauss Lieder for Hyperion. Other recent issues include Loewe *Ballads and Songs* with Florian Boesch, and *Echoes of Nightingales* (a collection of encores as performed by Flagstad, Steber, Farrell and Traubel) with Christine Brewer. Roger Vignoles is much in demand as a teacher: he is Prince Consort Professor of Accompaniment at the Royal College of Music in London, and has given master classes at the Britten-Pears School, Snape, the Juilliard School, IU Bloomington and Peabody Institute, Baltimore.

LUCAS WONG

Canadian pianist LUCAS WONG, 29, is an active recitalist, chamber partner, and coach. He made his orchestra debut playing Tchaikovsky's *Piano Concerto* with Canada's UBC Symphony Orchestra, and solo debut at the Canadian Broadcasting Company Studio One in Vancouver. Since then, he appeared in various prestigious venues, such as the Banff Centre, New York City's Carnegie Hall, Centre Pierre-Peladeau, the Chan Center for the Performing Arts, the Shanghai Conservatory He Luting Concert Hall, and Music Academy of the West. Lucas Wong was born in Hong Kong and began his early piano training at the Hong Kong Academy of Performing Arts. He earned the Bachelor of Music from the University of British Columbia, and both Master of Music and Master of Musical Arts from Yale School of Music. He is currently finishing his Doctoral Degree in Piano Performance at Yale under the tutelage of Boris Berman. Among his recent top achievements were the Piano Encouragement Award at the Marilyn Horne Foundation Vocal Competition, the Yale School of Music Alumni Association Prize, the Vancouver Foundation Award, the winner of the Début Young Artists Competition in Canada, and the winner of the UBC Concerto Competition. He received a Gold Medal from the Royal Conservatory of Music of Toronto, the conservatory's highest honor for his ARCT Teachers' Diploma. Major mentors throughout his career include Claude Frank, Peter Frankl, Michael Friedmann, Margo Garrett, Martin Katz, Warren Jones, Julian Martin, Edward Parker, Poon Tak, Rena Sharon, and Robert Silverman.

FRANCES YOUNG BENNETT

The *LA Times*' described FRANCES YOUNG BENNETT as "A soprano of gossamer sheer purity." Her recitals include: *Music from the Heart* at Royce Hall; "Sundays at 4" on KUSC radio; "Young Songmakers' Almanac" with Graham Johnson; and a Christmas recital at the American Embassy, Paris. She has been a featured soloist with the LA Baroque Orchestra; San Diego Chamber Orchestra; and Musica Angelica. In 2009 she sang with cellist, Lynn Harrell at the Laguna Beach Music Festival. The concert included songs by Leonard Bernstein and the *Bachianas Brasileiras* by Villa-Lobos. Frances' operatic roles include: Anne Truelove, *The Rake's Progress*; Countess, *Le Nozze di Figaro*; Rosalinda, *Die Fledermaus*; Rosina, *Il barbiere di Siviglia*; Pamina, *Die Zauberflöte*; Madame Silberklang, *Der Schauspieldirektor*; Belinda, *Dido and Aeneas*; Monica, *The Medium*; and Rosina Lickspittle, *Hansel und Gretel*. Frances is a soloist in the IMAX film *Top Speed*. After graduating from UC Irvine, she was awarded a Fulbright Scholarship to study at the Guildhall School of Music in London with Vera Rozsa. While in the UK she trained at the Britten/Pears School in Aldeburgh, and at the Mayer Lissman Opera Centre, London. Awards include: *International Young Singer of the Year*, Llangollen Musical Eisteddfod, Wales; and *Singer of the Year*, Los Angeles NATS. She has received scholarships from Southern California Opera Buffs, Southern California Opera Guild and The Music Academy of the West. Frances taught at Pomona College, Idyllwild School of the Arts *Song and Dance* program, Fullerton College, and the Colburn School of the Arts. For the past six years, she has been on the voice faculty at UC Irvine. This is her seventh summer teaching for *SongFest*.

Victoria Browers

soprano



Victoria Browers, soprano begins this season as a Young Artist with the Britten Pears Programme in Aldeburgh, UK and then joins Chelsea Opera in NYC where she sings the role of Younger Alyce in *Glory Denied* by Tom Cipullo. In the spring she sings the soprano solos in *Elijah* with the Garden State Philharmonic and the role of Parasha, in Stravinsky's *Mavra*, with the Princeton Symphony Orchestra in NJ. Victoria will also be heard in music ranging from Schütz to Cipullo with the newly formed art song ensemble, *Songfusion*, as they perform concerts throughout New York City in 2011.

Last season, Ms. Browers returned for her second summer as a Young Artist with the Natchez Festival of Music where she appeared as Jill Dunn in *SHOT* as part of their education tour. She also appeared in various opera scenes and covered the role of Musetta in *La Bohème*. She was one of four singers chosen to participate in the Lotte Lehmann Vocal Master Class series with the Wintergreen Mountain Music Festival in Wintergreen, VA. In Wintergreen, she was heard in a Viennese Pops Concert singing excerpts from *Die Fledermaus* and *Don Giovanni*, a chamber music concert featuring the works of Schoenberg and Zeisl and a Schubertiade.

In 2010, Victoria was a National Finalist in the NATS Artist Award Competition where she was awarded the Berton Coffin Award for her performance in the finals. She was awarded an encouragement award from the Gerda Lissner International Vocal Competition. Victoria was also a semi-finalist in the Joy in Singing Competition where she was featured in a Master Class with Paul Sperry at the Bruno Walter Auditorium in Lincoln Center. In past years, Victoria has been awarded an honorable mention prize in the Kennett Square Symphony Orchestra Competition, and was a finalist in the Orpheus National Competition, the Long Island Masterworks Competition, the Joyce Dutka Arts Foundation Competition and the Lotte Lehmann Cybersing Competition.

An avid scholar and performer of art song as well as new music, Ms. Browers has participated in the *SongFest* Program in Malibu, CA numerous times where she has worked with such artists as Martin Katz, Graham Johnson, Rudolf Jansen, Rosemary Hyler, Paul Sperry, Amy Burton, Lisa Saffer, Randolph Bowman, and William Sharp. She has also collaborated with composers Tom Cipullo, Lori Laitman, and John Musto.

Other recent performances include, soloist in the 50th Anniversary Gala for the Joy In Singing Organization at Merkin Hall and soprano soloist in BWV 106 with Christ United Methodist Church both in NYC. Soprano soloist in both Haydn's *Creation* and Handel's *Messiah* with the Tower Hill Oratorio Choir in New Jersey, soloist in Mozart's *Vesperae Solennes de Confessore* with Christ United Methodist Church in NYC, and featured soloist in various concerts with the *SongFest* concert series in Malibu, California. Operatic appearances include Marzelline in *Fidelio*, Susanna in *Le nozze di Figaro*, Gretel in *Hänsel and Gretel*, Norina in *Don Pasquale*, Cosette in *Bohemios*, Dew Fairy in *Hänsel and Gretel*, and Bastienne in *Bastienne and Bastien*. She has performed at notable festivals including the New Jersey Bach Festival, Sunoco Welcome America Festival, and in both the *SongFest: Dialogues* and *Fin de siècle Lieder* festivals at Westminster Choir College.

Ms. Browers received a Bachelor of Music in Vocal Performance from Ohio Wesleyan University and a Master of Music Degree in Vocal Performance and Pedagogy from Westminster Choir College.

What Victoris says about *SongFest*:

I first attended *SongFest* as a Young Artist in 2000 and have returned numerous times to participate in the Professional Program. The first summer I had the opportunity to study at *SongFest* I found my love for art song. This love has been renewed and encouraged each subsequent time I have returned. *SongFest* allows young singers and pianists to explore new repertoire creatively and collaborate with many pianists, instrumentalists and composers. I feel extremely lucky to be studying and performing at this world-class festival! It is such a special place.

Anne Jennifer Nash

soprano



Anne Jennifer Nash is attracting attention among regional American opera companies as an exceptional young lyric soprano with an uncommon beauty of expression and musicianship. As Laurie in the Bard Festival's

production of *The Tender Land* by Aaron Copland, Anthony Tommasini, writing for the New York Times, reported that "The ardent young soprano Anne Jennifer Nash vividly captures Laurie's sensual yearnings."

Ms. Nash is thrilled to be the 'Distinguished Alumni' at *SongFest* at Pepperdine University in June 2011, presenting a recital of living American composers as well as debuting a piece commissioned by *SongFest* by composer-in-residence, Libby Larsen.

Recent operatic engagements include appearances with the University of Michigan Opera Theatre's productions of *L'Elisir d'amore* as Adina and *Armide* as Armide, Opera Company of Philadelphia as Barbarina in their production of *Le Nozze di Figaro* and the Florentine Opera as Zerlina in *Don Giovanni*, the Lancaster Opera Company and Opera New Jersey as

Pamina in *Die Zauberflöte* and the National Opera Company in *The Rake's Progress* as Anne Trulove and in *Così fan tutte* as Despina.

On the concert stage, she has performed with the Harrisburg Choral Society as soprano soloist in Beethoven's Mass in C-Major and Haydn's *Creation*, the Chamber Orchestra of the Triangle for Grieg's *Peer Gynt*, and the University of Michigan for Poulenc's *Gloria*. She has also appeared in recital at the Alden Theatre, McLean, Virginia, Harris Hall in Aspen, Colorado, The Kennedy Center, Boston University, The University of Michigan and Peabody Conservatory.

She is the recipient of fellowships for advanced studies from *SongFest* at Pepperdine, Middlebury College, Centro Studi Italiani (where she sang Yvette in *La Rondine*), Lake George Opera and the Aspen Music Festival (for whom she performed Mirium in their production of *The Golem*).

Ms. Nash holds a Master of Music with a major in Voice and a Graduate Performance Diploma in Opera from the Peabody Conservatory of Music. She also holds a Bachelor of Arts in Music and French literature from Dickinson College where she was Phi Beta Kappa and graduated Magna Cum Laude. She is currently perusing doctoral studies at the University of Michigan working closely with Freda Herseth and Martin Katz.

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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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