

THE COLBURN SCHOOL

PRESENTS

Songfest

ROSEMARY HYLER RITTER
Founder/Artistic Director

LINDA McALISTER
Executive Director

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

– Robert Lewis Stevenson

THE COMPLETE RECITALIST
JUNE 3-28, 2012

*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!*

Welcome to SongFest 2012

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

– Goethe



SongFest is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission, The Marc and Eva Stern Foundation, The Colburn School, The Sorel Organization, The Bertha and John Garabedian Charitable Foundation, The Ann and Gordon Getty Foundation, the Aaron Copland Fund for Music, ArtsWave, and the generosity of many individual contributors.



Tomasz Lis

Piano



One of the most talented collaborative pianists of the young generation Tomasz Lis is very much in demand as an accompanist, soloist and chamber musician.

Tomasz has performed in some major concert halls in the UK and abroad including Wigmore Hall, Barbican Centre, St. John's

Smith Square, LSO St. Luke's, The Warehouse and The Chopin Society. He has appeared with great success at the Cheltenham Music Festival, Chelsea Schubert Festival and London Festival of American Music. He has also received rave reviews for his performances in Poland most notably with the Polish Radio Chamber Orchestra "Amadeus" conducted by Agnieszka Duczmal and Poznan Philharmonic Orchestra with Grzegorz Nowak.

His 2010-2011 season has been marked by highly acclaimed Wigmore Hall debut with an outstanding baritone Jonathan Sells as a result of winning Guildhall Wigmore Recital Prize. He has embarked on two different but equally fascinating recording projects. The American Album presents three generations of American composers: Aaron Copland, John Harbison and André Previn. In 2008 Tomasz gave a European premiere of the Milosz Songs by John Harbison with a rising star soprano Nadine Mortimer-Smith at the Second London Festival of American Music. The composer has kindly approved of the recording and the project got under way. The sessions took place at the Henry Wood Hall and the album has been recorded and produced by Tony Faulkner.

The second recording project began in January 2012 and will include music by Debussy, Chausson, Messiaen and Poulenc with soprano Jessica Leschnikoff and the Sacconi Quartet. Both albums are due to be released soon.

Mr. Lis future engagements include recitals at the Arts Club, Pushkin House, St. John's Smith Square, South Bank Centre, the Polish Embassy as well as Cheltenham and Brighton. His engagements abroad will take him to the United States and Canada.

In 2006 Mr. Lis has devised a recital series for St. Giles Cripplegate Church (Cripplegate Song Festival 2006) situated in the heart of the City of London to showcase the most talented young singers from the Guildhall School of Music and Drama. He has studied French song with Malcolm Martineau on the Britten-Pears Young Artist Programme and is the first pianist to be associated with the launch of Felicja Blumental Artist Legacy. Since 1998 Mr. Lis has written for the major Polish music magazine *Ruch Muzyczny*.

Following an invitation from Martin Katz, he has participated in the Songfest Festival in Malibu, California. He also played a recital to inaugurate the Stotsenberg Recital Series in Malibu with a star soprano Katie van Kooten and the following year with an American soprano Emily Albrink.

In January 2008 he attended with a great success a winter residency at the Banff Centre for Arts, Canada. The same year he performed at the summer festival at the 75th Anniversary Gala with clarinetist Chen Halevi and soprano Ms. Tracy Dahl that was subsequently broadcasted by the Canadian Broadcasting Corporation.

Tomasz Lis has been a great advocate for championing contemporary music by composers such as John Harbison, André Previn, Peter Lieberson, Sven Ingo Koch, Libby Larsen, Peter Childs, Maciej Zielinski and John Musto.

Mr. Lis studied with Krystyna Filipowska in Poland, Martin Roscoe at the Royal Academy of Music, London, Ronan O'Hara and Graham Johnson at the Guildhall School of Music and Drama where he received his Master of Arts degree. He undertook master classes with numerous distinguished musicians including Martin Katz, Malcolm Martineau, Rudolf Jansen, Robert Levin, Alexei Lubimov and Stephen Hough.

What Tomasz says about SongFest:

"When Mr Katz has invited me to SongFest I knew my time there will be very special. During my two visits I forged some wonderful musical partnerships, become seriously involved in promoting and performing contemporary music and met some incredibly inspiring people. SongFest opened up for me a whole new range of opportunities and ideas which I am ever so grateful for."

Matthew Morris

Baritone



Baritone Matthew Morris has an international career in opera, concert, recital, musical theater and cabaret music. His repertory ranges from musical theater to art song to such operatic roles as Papageno in Mozart's *The Magic Flute*, which he performed in the award-winning adaptation by the legendary theater

and film director Peter Brook, *Une Flûte Enchantée*. Of his performance a critic from *Le Monde* wrote, "Above everything is the great presence, warm baritone voice, and immense humanity of the Papageno of Matthew Morris. One would jump at the chance to see him in an opera or a musical." Morris' success with *Une Flûte Enchantée* has led to invitations from several European theaters: including an invitation in 2012 to return to France in a double-bill of Bernstein's *Trouble in Tahiti* and Ravel's *L'Enfant et les Sortilèges* with the Théâtre de Caen.

Recently Morris sang the role of Apollo in Gluck's *Alceste* at the Santa Fe Opera with soprano Christine Brewer in the title role. *Opera News* hailed Morris' performance as "impressive." In 2011 Morris was a fellow at the Tanglewood Music Center where he sang the role of Dionysos in Milhaud's *L'Abandon d'Ariane* and Thérèse in Milhaud's *La Délivrance de Thésée* under the direction of Mark Morris. 2011 also marked his debut as a soloist with the American Symphony Orchestra in which he sang Mahler's *Rückert Lieder* at the Fisher Center, the Boston Symphony Orchestra in which he sang Vaughan William's *Serenade to Music* at Tanglewood, and the London Symphony Orchestra in which he sang the role of King Charles in a concert production of Bernstein's *Candide* at the Barbican.

Morris enjoys a close relationship with many contemporary composers and has premiered works by Mason Bates, Lance Horne, Missy Mazzoli, Ben Moore, Ned Rorem, and Mark Zuckerman. Favorite premieres include singing the role of George Gibbs in the first Western US performance of Ned Rorem's *Our Town* at the Aspen Opera Theater Center and creating the role of John in *Back in the Day*, a new musical by Lance Horne at the Cape Rep Theater in Cape Cod, Massachusetts. The *Cape Times* wrote, "Morris' voice is

so beautiful you are left wanting to hear more from him."

In cabaret and recital, Morris has sung with Meow at Carnegie Hall's Berlin in Lights Festival and with such classical artists as mezzo Stephanie Blythe, and collaborative pianists Margo Garrett, Graham Johnson, and Martin Katz. Morris has been invited to give recitals across the United States, internationally in Germany and France, and most recently as the distinguished alumnus of *SongFest* in Los Angeles, CA. In musical theater, Morris has toured the United States as Young Scrooge in the national tour of *A Christmas Carol*.

Between singing gigs, Morris appeared as a featured dancer in the film version of *The Producers!*, in a national ad campaign for Mountain Dew, and on the television show *Law & Order*. Morris is also active in arts-based outreach and believes strongly in the power of music to bring together a community and lend comfort in times of need. In November of 2010, responding to the suicides of many LGBTQ youth, Morris produced the benefit concert *You Are Not Alone* at St. Paul's Cathedral in New York City and raised over \$15,000 for the Trevor Project, the national suicide prevention hotline for LGBTQ youth. Matthew also performed in the concert, alongside Tony Award-winner Betty Buckley, Lea DeLaria, Aaron Lazar, John Tartaglia, Ricky Ian Gordon, Jeanine Tesori, and many other stars from opera and Broadway.

Morris earned a Bachelor of Music degree from the Juilliard School and a Master of Music degree from the Bard College Conservatory, in a new program created and directed by world-renowned soprano Dawn Upshaw. He resides in New York City with his fiancé, director and actor Michael Rader.

What Matt says about SongFest:

"There is no place like SongFest. What a gift to the passionate student of song! The amount of information covered in a few short weeks is nothing short of staggering. Where else can you hear three master classes a day from the greatest artists in the field? I am still digesting everything that I learned in the summer of 2010. I'll be preparing "En Sourdine" for my recital and refer to my notes from Graham Johnson's master class, or I'll be singing a Wolf song and suddenly have an "ah-ha!" moment, shouting "that's what Martin Katz meant!" Thank you SongFest for everything I learned in the summer of 2010 and thank you for the knowledge I continue to gain with each new piece as I slowly unpack the lessons of those life-changing master classes."

Margo Garrett

Vocal Pianist



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, cellists Sharon Robinson, Matt Haimowitz, the late Stephen Kates, and clarinetist David Shifrin. With these and other artists, Ms. Garrett has premiered over 30 works. Her recordings can be found on Albany, CRI, Deutsche Grammophon (1992 Grammy for Best Vocal Recital), Dorian, Musical Heritage Society, Nonesuch, Orion 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 and remains a member of The Juilliard School's Collaborative Piano 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. Ms. Garrett's latest recording, the songs and vocal chamber music of Philip Lasser, for Delos and with sopranos Elizabeth Futral and Susanna Phillips, will be released later this year. She travels in August to teach at Internationale Meistersinger Akademie (IMA) in Neumarkt, Germany. This is Margo's fourth season as *SongFest* faculty



SongFest dedicates the 2012 Program to
Marcia Brown & Janet Loranger

JANET LORANGER & 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!

Song Fest 2012



SongFest 2012

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

The Marc and Eva Stern Fellowship Program



The Marc and Eva Stern Fellowship Program SongFest at The Colburn School

SongFest awards a selected number of outstanding singers and pianists merit-based fellowships each summer. This program has been generously underwritten by The Marc and Eva Stern Foundation. The recipients of this award are 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 SongFest 2012 Stern Fellows

Javier Arrebola, *piano*
Dimitri Dover, *piano*
Jihee Kim, *soparano*
Grant Knox, *tenor*

Ian McEuen, *tenor*
Travis Sherwood, *baritone*
Laura Strickling, *soprano*

Kate Tombaugh, *mezzo-soprano*
Sophie Wingland, *soprano*
Nathan Wyatt, *baritone*



SongFest Fellowship Program

Colburn Fellowships

Awarded to outstanding singers in the Professional, Young Artist, and Intern Programs

2012 Professional Program: Zachary Benton Burgess, *bass*
2012 Young Artist Program: Alexandra Razskazoff, *soprano*
2012 Intern Program: Justin Lewis, *baritone*

Elizabeth and Michel Sorel Fellowship

Awarded to an outstanding female singer
2012: Rachel Schutz, *soprano*

The Martin Katz Fellowship

Awarded to a pianist chosen by Martin Katz
2012: Dylan Perez, *piano*

The Margo Garrett Fellowship

Awarded to a pianist chosen by Margo Garrett
2012: Dimitri Dover, *piano*

National Association of Teachers of Singing Mentor Fellowships

Awarded to outstanding NATS voice teachers and coaches to attend the Mentor Program at *SongFest*

2012: Dr. Robert Brandt, *baritone*

2012: Dr. Nathan Krueger, *baritone*

2012: Dr. Ivy Walz, *mezzo-soprano*

National Association of Teachers of Singing – Los Angeles

Awarded to a prize-winner in the Young Artist competition
2012: Aumna Iqbal (2nd Place)

New Voices in American Song Fellowship

Awarded to a singer who demonstrates a commitment to performing new music
2012: Danya Katok, *soprano*

Classical Singer Competition

Awarded to a finalist in the Young Artist competition
2012: Bor Liang Lin

Cincinnati Overture Award

Awarded to a semi-finalist in the Overture Awards competition
2012: James Sheline, *baritone*

The Marc and Eva Stern Fellowship Biographies

JAVIER ARREBOLA, *piano*

Hometown: Lucena, Spain

Education: Doctor of Music (expected 2012), Sibelius Academy (Helsinki, Finland); Master of Music, Sibelius Academy; Lecturer in Piano and Chamber Music, Madrid Royal Conservatory (Spain).

Awards/Competitions/Festivals: First Prize, Nordic Lied Competition (Finland); Schwetzingen Festival (Germany); Franz-Schubert-Institut (Austria, twice); Aurora Chamber Music Festival (Sweden); Spanish Ministry of Culture Scholarship (three times). Viljo and Riitta Parikka-Laitinen Scholarship.

JIHEE KIM, *soprano*

Hometown: Ganggyung, South Korea

Education: Artist Diploma in Opera, Yale School of Music; Master of Music/GPD, Peabody Institute

Awards/Competitions/Festivals: 2012 Marc and Eva Stern Fellowship/SongFest; 2011 Semi-finalist/Young Patronesses of the Opera; 2009-2011 Full Scholarship/Yale School of Music; 2006-2009 Peabody Scholarship/Peabody Conservatory of Music; 2012 Marlboro Chamber Music Festival; 2012 Britten-Pears Programme/St. Matthew Passion; 2012 Florence Voice Seminar; 2009 Mozarteum Summer Program

GRANT KNOX, *tenor*

Hometown: Newport, KY

Education: Bachelor of Music and Master of Music, The Eastman School of Music; Doctor of Music, Northwestern University's Bienen School of Music

Awards/Competitions/Festivals: Atlanta Opera, Chicago Opera Theater, Chautauqua Opera, Syracuse Opera, Ohio Light Opera, Tri-Cities Opera, Lorin Maazel's Castleton Opera Festival, Atlanta Symphony, Illinois Philharmonic, Grant Park (Chicago), Fall Island Vocal Arts Festival with Stephanie Blythe, Kennedy Center for the Performing Arts (recital)

IAN MCEUEN, *tenor*

Hometown: Bethesda, MD

Education: Bachelor of Fine Arts in Voice, Carnegie Mellon University; Master of Music in Voice, University of Cincinnati-CCM

Awards/Competitions/Festivals: Third Place, 2010 Charles A. Lynam Vocal Competition; 2010 National Finalist in Classical Singer Magazine's University Competition; Second Place, 2010 Friday Morning Music Club Sue Goetz Ross Memorial Competition; Winner of 2010 Shirley Rabb Winston Scholarship, National Society of Arts and Letters; Fort Worth Opera Studio Artist, 2012-2013; Seagle Music Colony Artist 2011; Aspen Opera Theatre 2009-2010

TRAVIS SHERWOOD, *baritone*

Hometown: Wallkill, NY

Education: Doctor of Musical Arts, Candidate, and Master of Music in Vocal Arts and Opera, University of Southern California, Thornton

School of Music (USC); Bachelor of Music in Voice Performance & Music Education, magna cum laude, Westminster Choir College

Awards/Competitions/Festivals: 2010 & 2011 Aspen Music Festival/Aspen Opera Theater Center; 2010 Vocal Arts Department Award, USC; 2010 Pi Kappa Lambda Music Honor Society, Member; Finalist, 2010 Burbank Philharmonic Hennings-Fischer Young Artists' Competition; Full Scholarship USC 2008-2013; The Martina Arroyo Foundation, Prelude to Performance®, Summer Program 2009; 2007 Opera New Jersey Associate Artist Program; 2006 Académie Internationale d'Été de Nice: Interprétation chant & piano

LAURA STRICKLING, *soprano*

Hometown: Chicago, IL

Education: Master of Music in Voice, The Peabody Institute of Johns Hopkins University Bachelor of Music in Sacred Music, Moody Bible Institute

Awards/Competitions/Festivals: Thomas Greene Music Prize, Orpheus Competition (Mozart Prize), American Prize for Opera (1st Place), Liederkranz Competition (2nd Place), Vocal Arts Society (1st Place), Washington International Competition (Finalist), and Joy in Singing (Finalist), Berkshire Opera Company Resident Artist, Songfest 2011. Performances at Carnegie Hall, the Kennedy Center, the Galapagos Art Space, Trinity Church on Wall Street, and the Afghanistan National Institute of Music. *The Song Continues...with Marilyn Horne* at Carnegie Hall's Weill Music Institute.

KATE TOMBAUGH, *mezzo-soprano*

Hometown: Streator, IL

Education: Master of Music in Opera Performance, Cincinnati College-Conservatory of Music (CCM); Bachelor of Music in Vocal Performance and Bachelor of Arts in English Literature, Illinois Wesleyan University

Awards/Competitions/Festivals: Santa Fe Opera Apprentice Artist, Utah Opera Resident Artist, Opera Theatre of St. Louis Gerdine Young Artist, A.I.M.S. Festival Opera Studio (Graz, Austria), Two-time Third Place at the MONC Central Regional Finals

SOPHIE WINGLAND, *soprano*

Hometown: Ventura, CA

Education: Oberlin Conservatory; USC Thornton School of Music

Awards/Competitions/Festivals: Chautauqua Institute, Gerdine Young Artist at Opera Theater of St. Louis, Oberlin in Italy, Aspen Music Festival

NATHAN WYATT, *baritone*

Hometown: Carrboro, NC

Education: Master of Music and Bachelor of Music, Peabody Conservatory

Awards/Competitions/Festivals: George Castelle Memorial Award in Voice, Peabody Conservatory; 2010 Sylvia Green Voice Competition

Finalist; 1st place, 2010 and 2008 National Association of Teachers of Singing (MD/DC Chapter); Fairbanks Summer Arts Festival 2008-2009; 2011 and 2012 Marc and Eva Stern Fellow at *SongFest*

Colburn Fellowships

Professional Program

ZACHARY BENTON BURGESS, *bass*

Hometown: McLean, VA

Education: Graduate Studies (in progress), Eastman School of Music; Bachelor of Music, Boston Conservatory

Awards/Competitions/Festivals: 2011 National Finalist-Classical Singer Competition; 2012-Kennedy Center Debut; Roles include Crébillon (*La Rondine*), Keçal (*The Bartered Bride*), Sarastro (*Die Zauberflöte*), and the title role in *The Mikado*.

Young Artist Program

ALEXANDRA RAZSKAZOFF, *soprano*

Hometown: New Brighton, MN

Education: Bachelor of Music (in progress), The Peabody Institute of Johns Hopkins University

Awards/Competitions/Festivals: 1st Place, 2011 Friday Morning Music Club – Bethesda, MD; 1st Place, 2011 Washington D.C. Mu Phi Epsilon Undergrad Voice Competition; 1st Place, 2011 Baltimore Music Club Voice Competition; 1st Place, 2009 Thursday Musical Competition – St. Paul, MN; 2nd Place, The 2009 Schubert Club Young Artist Competition; 1st Place, NATS-MN Chapter 2007-2009; Apprentice Program, 2008-2010 Minnesota Opera Center

Intern Program

JUSTIN LEWIS, *baritone*

Hometown: Los Angeles, CA

Education: Los Angeles County High School for the Arts (2012 graduate)

Awards/Competitions/Festivals: Colburn School of Music; Boston University Tanglewood Institute's Young Artist Vocal Program; Hawaii Performing Arts Festival Vocal Program; 2012 Classical Voice Grand Finalist, Music Center Spotlight Program; 2012 Young Arts Merit Award Winner; 2011 National Semi-finalist, Classical Singer High School Vocal Competition; 2011 National silver medalist, NAACP ACT-SO Competition

Elizabeth and Michel Sorel Fellowship

RACHEL SCHUTZ, *soprano*

Hometown: Cardiff, Wales, UK/Honolulu, HI

Education: Master of Music, Bard College; Bachelor of Arts, Stony Brook University

Awards/Competitions/Festivals: Tanglewood Music Center Fellow 2005, 2006; Santa Fe Opera Apprentice 2007, 2009; Lillian Caroff Meyer Award, Santa Fe Opera 2009; Roland Jones Scholarship 2003.

Martin Katz Fellowship

DYLAN PEREZ, *piano*

Hometown: Holland, MI

Education: Bachelor of Music in Piano Performance, University of Michigan

Awards/Competitions/Festivals: Recipient of the Michigan Experience Scholarship covering tuition for undergraduate degree. Spent two summers at Aspen Music Festival, studying with Ann Schein. Recipient of Earl V. Moore Award at UofM, recognizing an outstanding graduating senior. Recipient of the Martin Katz Fellowship at *SongFest* 2012.

Margo Garrett Fellowship

DIMITRI DOVER, *piano*

Hometown: Port Jefferson, NY/New York, NY

Education: Doctor of Musical Arts, The Juilliard School (current); Master of Music, Graduate Performance Diploma, Peabody Conservatory; Bachelor of Arts, Harvard University

Awards/Competitions/Festivals: Margo Garrett/Marc and Eva Stern Fellowship (*SongFest* 2012); C.V. Starr Doctoral Fellowship (Juilliard); Fellowships to Tanglewood Music Center and Aspen Summer Music Festival; Ascherfeld Prize and Zierler Prize in Accompanying (Peabody); Full-tuition Accompanying Assistantship (Peabody). Franz-Schubert-Institut (2012). Other festivals: Bowdoin, National Orchestral Institute, Brandeis.

SongFest – NATS Mentor Fellowships

ROBERT BRANDT, *baritone*

Hometown: Elkton, MD/Colorado Spring, CO

Education: Doctor of Music in Vocal Performance and Literature, Indiana University; Master of Music in Vocal Performance, Brigham Young University; Bachelor of Music in Vocal Performance, Brigham Young University

Awards/Competition/Festival: 2003 Apprentice Artist with Des Moines Metro Opera; 2008 participant in the International Robert Schumann competition in Zwickau, Germany; Awarded Brigham Young University Singer of the Year; Assistant Professor at the University of Delaware; Elected President of Delaware NATS Chapter.

NATHAN KRUEGER, *baritone*

Hometown: Shawano, WI

Education: Doctor of Musical Arts, University of Arizona; Master of Music, University of New Mexico; Bachelor of Music, University of Wisconsin-Oshkosh

Awards/Competitions/Festivals: Finalist Arizona and New Mexico NATS Auditions, Milwaukee Florentine Opera
Faculty Position: Voice Faculty and Director of Opera Theatre at University of Wisconsin-Oshkosh

IVY WALZ, *mezzo-soprano*

Hometown: Chadds Ford, PA

Education: Doctor of Musical Arts, College Conservatory of Music; Master of Music and Bachelor of Music, Ithaca College

Awards/Competitions/Festivals: Semi-Finalist Joy in Singing, Regional Finalist NATSAA, Artist of the Year, Syracuse Opera Festivals: Des Moines Metro Opera, Spoleto USA, Cincinnati Opera, Tri-Cities Opera, Cayuga Chamber Orchestra, Akron Symphony, Faculty Position: Professor of Voice at Ithaca College

National Association for Teachers of Singing – Los Angeles (NATS-LA) Fellowship

Aumna Iqbal, *mezzo-soprano*

Hometown: Newport Coast, CA

Education: Master of Studies (Musicology), University of Oxford; Bachelor of Arts in Music (Vocal Performance) with Distinction and Honors, Stanford University

Awards/Competitions/Festivals: 1st Prize POSA Follman-Young Young Artist Awards; 2nd prize NATS- LA Chapter Young Artist Auditions

New Voices in Song Fellowship

DANYA KATOK, *soprano*

Hometown: State College, PA

Education: Doctor of Musical Arts, CUNY Graduate Center (in progress); Master of Music, Peabody Conservatory; Bachelor of Arts, Penn State University.

Awards/Competitions/Festivals: Ash Lawn Opera Festival; Tanglewood Music Center; Crested Butte Music Festival; Phyllis Bryn-Julson Prize for 20th/21st Century Music; Ernst Bacon Prize for Best Performance of American Art Song; Grace B. Jackson Prize; Semi-Finalist, Joy in Singing; Regional Finalist, Metropolitan National Council Auditions.

Classical Singer Fellowship

BOR LIANG LIN, *tenor*

Hometown: Hong Kong, China

Education: Master of Music (2013), Indiana University; Bachelor of Music, University of Massachusetts, Amherst

Awards/Competitions/Festivals: Barbara & David Jacobs Fellowship, Indiana University; Artistic Excellence Fellowship, Indiana University; 2nd, Undergraduate Category, Classical Singer - High School & University Vocal Competition (2011)

Overture Awards Fellowship (Intern Program)

JAMES SHELINE, *baritone*

Hometown: Cincinnati, Ohio

Education: High School Graduate, Colerain High School; Fall 2012: Peabody Institute of Music

Awards/Competitions/Festivals: May Festival Youth Chorus member and soloist 2010-2012; Young Artist Preparatory Program Showcase, Musical Arts Center, 2009-2012; Semi-Finalist Overture competition 2012; Colerain HS Show Choir 2010 - 4 Grand Championships



Song Fest 2012

JUNE 3-28, 2012

The Complete Recitalist

All classes held in Thayer Hall unless noted.
* Required – nothing else scheduled at this time.
Programs subject to change

Saturday, June 2

12-9 p.m. EARLY Check-in McAlister/Guigui

Sunday, June 3

12-9 p.m. Check in Housing - (Olive Building-3rd Floor) McAlister/Ritter
1-6 p.m. Rehearsals scheduled by participant pianists ALL/McAlister
(check call board for pianist room assignment) All pianists
7-8 p.m. Meeting - All Participants including commuters (Thayer Hall) McAlister/Ritter

Monday, June 4

McAlister/Morris/Rader/Ritter/Wong

8 a.m.-10 p.m. Rehearsals – Professional/YA Singers & Pianists
(Check callboard for pianist assigned room)
9-10 a.m. Music and Words: Matthew Morris – *Song Sampler I* (Olive Rehearsal Hall) Morris/Rader
Young Artist Singers

Tuesday, June 5

**SESSION I BEGINS: Mentor Arrivals
Fortunato/Garrett/Luna/McAlister/Morris/Rader/Ritter/Wong/Young**

8 a.m.-5:30 p.m. Rehearsals – Professional/YA Singers & Pianists
(Check callboard for pianist assigned rooms)
*6:30-9:30 p.m. Master Class: Margo Garrett – *Song Sampler* OPENING CLASS (Thayer Hall)

Wednesday, June 6

Branom/Fortunato/Garrett/Heggie/Luna/McAlister/Morris/Rader/Ritter/Wong/Young

8-9:15 a.m. Movement/Acting: Michael Rader – Debussy Group (Place TBA)
8-9:15 a.m. Music and Text: Matthew Morris – Schubert Group (Place TBA)
8-9:15 a.m. Spontaneity in Singing: Frances Young – Barber Group (Place TBA)
8-9:15 a.m. Mentor Class: Audrey Luna – (O-270)
Singing in Motion: Incorporating Kinesthetic Exercises and Alexander Technique into the Voice Studio
*9:30-11:45 a.m. Master Class: Margo Garrett – *Francis Poulenc* (Thayer Hall)
1-3 p.m. Master Class: Audrey Luna – *Goethe's Women* (Thayer Hall)
1-3:15 p.m. Master Class: Matthew Morris – *Song Sampler II* (Mayman Hall)
3-4:30 p.m. Mentor Class – D'Anna Fortunato (O-270)
Extended Vocal Technique for Contemporary Music
3:30-6 p.m. Master Class: Frances Young – *American Song* (Thayer Hall)
7-9:15 p.m. Master Class: Margo Garrett – *Samuel Barber II* (Thayer Hall)

Thursday, June 7

**Branom/Fortunato/Garrett/Heggie/Luna/McAlister/Morris/
Rader/Ritter/Stepanova/Wong/Young**

8-9:15 a.m. Movement/Acting: Michael Rader – Barber Group (Place TBA)
8-9:15 a.m. Music and Text: Matthew Morris – Debussy Group (Place TBA)
8-9:15 a.m. Spontaneity in Singing: Frances Young – Schubert Group (Place TBA)
*9:30 a.m.-12:15 p.m. Master Class: Jake Heggie – *Songs of Jake Heggie* (Thayer Hall)
1:15-3:45 p.m. Master Class: Margo Garrett – *Italian Songs* (Thayer Hall)
3:45-5:15 p.m. Mentor Class – Frances Young (Place TBA)
Movement, Breath, and Spontaneity: A Performance Class
3:45-5:30 p.m. Master Class: Michael Rader – *Musical Theater Classics* (Place TBA)

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* Required – nothing else scheduled at this time.
Programs subject to change

3:45-6 p.m. Master Class: Jake Heggie – *Songs of Jake Heggie* (Thayer Hall)
*7-9:30 p.m. Master Class: Margo Garrett – *Samuel Barber III* (Thayer Hall)

Friday, June 8

Branom/Fortunato/Garrett/Heggie/Lis/Luna/McAlister/Morris/Rader/ Ritter/Saffer/Stepanova/Wong/Young

8-9:00 a.m. Movement/Acting: Michael Rader – Schubert Group (Place TBA)
8-9:00 a.m. Music and Text: Matthew Morris – Barber Group (Place TBA)
8-9:00 a.m. Spontaneity in Singing: Frances Young – Debussy Group (Place TBA)
*9:15 a.m.-12 p.m. Master Class: Lisa Saffer – *New Voices in American Song* (Thayer Hall)
1-3 p.m. Master Class: Jake Heggie – *Songs of Jake Heggie* (Thayer Hall)
1-3:15 p.m. Class: Audrey Luna – *Spanish Song I* (Place TBA)
3-6 p.m. Master Class: Margo Garrett – *Claude Debussy* (Thayer Hall)
3:15-4:45 p.m. Mentor Class – Michael Rader – *Sense-Memory Workshop* (Place TBA)
*7-9 p.m. Master Class: Margo Garrett – *Samuel Barber I* (Thayer Hall)

Saturday, June 9

Branom/Detwiler/Fortunato/Garrett/Heggie/Lis/Luna/McAlister/Morris/Rader/ Ritter/Saffer/Stepanova/Wong

8-8:45a.m. Movement/Acting: Michael Rader – Debussy Group
8-8:45 a.m. Music and Text: Matthew Morris – Schubert Group
*9:00-11:30 a.m. Master Class: Lisa Saffer – *Emily Dickinson* (Thayer Hall)
12:15-2:45 p.m. Master Class: Margo Garrett – *French Songs* (Thayer Hall)
3:00-4:00 p.m. Lecture: Margo Garrett – *More than Diction...*
3:45 p.m. Dress Rehearsal (June 10 Concert) (Thayer Hall)
3:45-6:00 p.m. Master Class: Jake Heggie – *Songs of Jake Heggie* (Mayman Hall)
*7-9:30 p.m. Master Class: Margo Garrett – *Comparative Texts* (Thayer Hall)

Sunday, June 10

Branom/Detwiler/Garrett/Heggie/Larsen/Lis/Luna/McAlister/Morris/ Rader/Ritter/Saffer/Stepanova/Wong

9-11:30 a.m. Master Class: Lisa Saffer – *Women Poets* (Thayer Hall)
9:30-11:30 a.m. Master Class: Gwen Coleman Detwiler – *Master Class I* (Place TBA)
12:30-3 p.m. Master Class: Jake Heggie – *Songs of Jake Heggie* (Thayer Hall)
4 p.m. CONCERT: “*Babar and Friends: Music for Children by Francis Poulenc*” (Thayer Hall)
5:30-6:15 p.m. Mentor Class – Audrey Luna (O-270)
The Singer’s Breath I
7-9:15 p.m. Master Class: Lisa Saffer – *Ophelia* (Thayer Hall)
7-9:15 p.m. Master Class: Audrey Luna – *Britten Folk Songs* (Place TBA)

Monday, June 11

Detwiler/Garrett/Katz/Larsen/Lis/Luna/McAlister/Morris/Rader/Ritter/ Saffer/Stepanova/Wong

8-9 a.m. Movement/Acting: Michael Rader – Barber Group (Place TBA)
8-9 a.m. Music and Text: Matthew Morris – Debussy Group (Place TBA)
*9:15 a.m.-12:15 p.m. Master Class: Martin Katz – *German Romantic Lieder* (Thayer Hall)
1:15-3:30 p.m. Master Class: Libby Larsen – *Try Me, Good King* (Thayer Hall)
1:30-3:30 p.m. Master Class: Matthew Morris – *For Men Only* (Place TBA)
3:45-5:30 p.m. Mentor Class – Lisa Saffer (Place TBA)
The Grandeur and the Glory: Handel Arias for the Young Singer

Song Fest 2012

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The Complete Recitalist

All classes held in Thayer Hall unless noted.

* Required – nothing else scheduled at this time.

Programs subject to change

3:45-5:45 p.m. Master Class: Margo Garrett – *Opera Composers in Song* (Place TBA)
4 p.m. Dress Rehearsal (June 12 Concert) (Thayer Hall)
*6:30-9:30 p.m. Master Class: Martin Katz – *¡España!* (Thayer Hall)

Tuesday, June 12 **Detwiler/Garrett/Katz/Larsen/Lis/Luna/McAlister/Morris/Rader/Ritter/ Saffer/Stepanova/Wong/Young**

*9-11:30 a.m. Master Class: Libby Larsen – *Cowboy Songs and more* (Thayer Hall)
12 p.m. NOON CONCERT SERIES: *New Voices in Song* (Thayer Hall)
*2-4:30 p.m. Master Class: Martin Katz – *Strophic Songs* (Thayer Hall)
4:30 p.m. Dress Rehearsal (June 13 Concert- Garrett) (Thayer Hall)
7-9:30 p.m. Master Class: Martin Katz – *Playing Arias: Part I (Pianists Only)* (O-230)
7-9:30 p.m. Master Class: Lisa Saffer – *Recitative* (Thayer Hall)

Wednesday, June 13 **Bolcom/Detwiler/Fortunato/Garrett/Katz/Larsen/Lis/McAlister/Morris/ J. Morris/Rader/Ritter/Saffer/Stepanova/Wong/Young/**

8:00-8:45 a.m. Movement/Acting: Frances Young – *Debussy Group* (Place TBA)
8:00-8:45 a.m. Music and Text: Matthew Morris – *Barber Group* (Place TBA)
*9-11:30 a.m. Master Class: William Bolcom & Joan Morris – *Songs of William Bolcom* (Thayer Hall)
12:15-2:15 p.m. Master Class: Martin Katz – *Dichterliebe Part I (Men)* (Place TBA)
12:15-2:15 p.m. Master Class: Libby Larsen – *Song of Libby Larsen* (Thayer Hall)
2:30-4:30 p.m. Master Class: Gwen Coleman Detwiler – *If Fiordiligi and Dorabella had been Lieder Singers!*
(Thayer Hall)
2:30-4:30 p.m. Master Class: Libby Larsen – *Songs of Libby Larsen* (Thayer Hall)
5:30 p.m. PREVIEW CONCERT: *New Voices in American Song* (Thayer Hall)
7:30 p.m. CONCERT: *Art Song Duos* (Thayer Hall)

Thursday, June 14 **Bolcom/Detwiler/Fortunato/Garrett/Katz/Lis/Luna/McAlister/J. Morris/ Morris/Rader/Ritter/Saffer/Stepanova/Wong/Young**

8:00-8:45 am Movement and Text: Frances Young – *Barber Group*
9:00-11:45 a.m. Master Class: Martin Katz – *A Circle of Love: Robert, Clara & Johannes* (Place TBA)
9:30-11:45 a.m. Master Class: William Bolcom & Joan Morris – *Cabaret II* (Thayer Hall)
12 p.m. NOON CONCERT SERIES: *Songfest 2012 Colburn Fellows* (Thayer Hall)
1:45-4:00 p.m. Master Class: Lisa Saffer – *John Harbison* (Thayer Hall)
4:15-6 p.m. Dress Rehearsal (June 15 Concert – Saffer) (Thayer Hall)
6:30-9:30 p.m. Master Class: Martin Katz – *Russian Songs* (Thayer Hall)
7-9 p.m. Master Class: Lisa Saffer – *Les Illuminations* (Place TBA)

Friday, June 15 **Bolcom/Detwiler/Fortunato/Garrett/Katz/Lis/Luna/McAlister/J. Morris/Morris/ Rader/Ritter/Saffer/Stepanova/Tung/Wong**

*9 a.m.-12 p.m. Master Class: Martin Katz – *Spanish Songs II* (Thayer Hall)
12:45-3 p.m. Master Class: William Bolcom & Joan Morris – *Songs of William Bolcom* (Mayman Hall)
3:15 p.m. Dress Rehearsal: (June 16 Concert – Katz) (Thayer Hall)
3:30-5:15 p.m. Master Class: Lisa Saffer – *Henry Purcell* (Place TBA)
3:15 p.m. Dress Rehearsal (June 16 Concert – Morris/Lis) (Place TBA)
5:30 p.m. PREVIEW CONCERT: *Young Artist Showcase* (Thayer Hall)
7:30 p.m. CONCERT: *Art Songs* (Thayer Hall)

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The Complete Recitalist

All classes held in Thayer Hall unless noted.
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Programs subject to change

- Saturday, June 16** **Bolcom/Detwiler/Garrett/Katz/Lis/Luna/McAlister/J. Morris/Morris/Rader/Ritter/Saffer/Stepanova/Tung/Wong**
- 8:00-8:45 a.m. Movement/Acting: Michael Radar – Schubert Group (Place TBA)
9-11 a.m. Master Class: Lisa Saffer – *Ned Rorem* (Place TBA)
9:30-11:30 a.m. Master Class: Martin Katz – *Romanser: The Art of Scandinavia* (Thayer Hall)
10-11 a.m. Movement/Acting: Michael Rader - Schubert Group (Place TBA)
*12:30-3 p.m. Master Class: Martin Katz – *Germany In the 20th Century* (Thayer Hall)
3-4 p.m. Panel Discussion: Margo Garrett & Martin Katz (Thayer Hall)
 “*Breaking the Song Barrier*”
5:00 p.m. PREVIEW CONCERT: *Traveling Mercies* (Thayer Hall)
6:15 p.m. RECEPTION on South Plaza
7:30 p.m. CONCERT: *A Night at the Opera* (Thayer Hall)
- Sunday, June 17** **COMPANY DAY-OFF**
- Monday, June 18** **SESSION II Begins: Mentor and Intern Arrivals**
Bolcom/Burton/Detwiler/Emelio/Katz/Lis/McAlister/J. Morris/Morris/Musto/Rader/Ritter/Sharp/Stepanova/Tung/Wong
- 9-11:30 a.m. Master Class: William Bolcom & Joan Morris – *Cabaret Songs I* (Place: TBA)
10:30-11:30 a.m. Dress Rehearsal: Katz Forum (Thayer Hall)
*12:30-3:30 p.m. Master Class: Martin Katz – *A Lieder Capriccio* (Thayer Hall)
3:45-5:30 p.m. Coaching: Amy Burton- *The Book of Uncommon Prayer* - Group I Quartets (O-229)
3:45-5:30 p.m. Coaching: John Musto - *The Book of Uncommon Prayer* - Group II Quartets (O-230)
3:45-5:30 p.m. Master Class: William Sharp – *Langston Hughes* (Thayer Hall)
3:45-6 p.m. Master Class: Amy Burton – *Introduction to French Song* (Intern and YA singers) (Place TBA)
*7-9:30 p.m. Master Class: William Sharp – *Walt Whitman & Charles Ives* (Thayer)
- Tuesday, June 19** **Bolcom/Burton/Detwiler/Emelio/Katz/Lis/McAlister/Musto/ Rader/Ritter/Sharp/Stepanova/Tung/Wong**
- 8:00-9:15 a.m. Mentor Clas: Gwen Coleman Detwiler (O-270)
 Performing Brahms: Solo Vocal Technique vs. Choral Vocal Technique
 in the Undergraduate Performance Major
9-11:30 a.m. Master Class: William Bolcom – *Arias from the Operas of William Bolcom* (Thayer Hall)
9-11:30 a.m. Master Class: Melanie Emelio – *German Lieder II* (Place TBA)
12 p.m. NOON CONCERT SERIES: *The Marc and Eva Stern Fellows with Martin Katz* (Thayer Hall)
2-4:30 p.m. Master Class: William Sharp – *Living Legacies* (Place TBA)
2-5 p.m. Master Class: Martin Katz – *American Song* (Thayer Hall)
4 p.m. Dress Rehearsal (June 20 Concert-Bolcom Songs) (Zipper Hall)
7:30 p.m. CONCERT: *The American SongBook* (Thayer Hall)
- Wednesday, June 20** **Bolcom/Burton/Emelio/Johnson/Katz/Lis/McAlister/J. Morris/Morris/Musto/Rader/Ritter/Sharp/Stepanova/Tung/Wong/Young**
- 8-8:45 a.m. Movement/Text: Michael Radar and Matthew Morris – Barber Group
8-8:45 a.m. Movement/Text: Frances Young – Schumann Group
*9 a.m.-12 p.m. Master Class: Graham Johnson - *Songs of Benjamin Britten* (Thayer Hall)
1:00 p.m. Dress Rehearsal (June 21 Concert – Stepanova) (Thayer Hall)

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The Complete Recitalist

All classes held in Thayer Hall unless noted.
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1-2:30 p.m.	Master Class: Martin Katz – <i>Dichterliebe II</i> (Place TBA)
1-2:30 p.m.	Master Class: Graham Johnson – <i>Gedichte der Königin Maria Stuart</i> (Place TBA)
2:30-5 p.m.	Master Class: Martin Katz – <i>Spanish Songs I</i> (Thayer Hall)
3:30-4:30 p.m.	Mentor Class – William Bolcom & Joan Morris; John Musto & Amy Burton “Composer and Singer”
5:30 p.m.	PREVIEW CONCERT: <i>Young Artist Showcase</i> (Thayer Hall)
7:30 p.m.	CONCERT: <i>Songs of William Bolcom</i> (Zipper Hall) <i>Featuring the World Premiere performance of Bolcom’s Gettysburg: July 1, 1863, commissioned by SongFest with funding from the Sorel Organization</i>

Thursday, June 21 **Burton/Fortunato/Johnson/Katz/Lis/McAlister/Morris/Musto/Rader/Ritter/Sharp/Stepanova/Tung/Wong/Young**

8:00-9:15 am	Movement/Acting: Matthew Morris – Schumann Group
*9:30-11:45 a.m.	Master Class: Martin Katz – <i>Fêtes Galantes II</i> (Place TBA)
12 p.m.	NOON CONCERT SERIES: <i>Young Artists sing Wolf</i> (Thayer Hall)
*2-4:30 p.m.	Master Class: Graham Johnson – <i>Gabriel Fauré</i> (Thayer Hall)
4:30-6:30 p.m.	Master Class: Martin Katz – <i>Folk Songs from Around the World</i> (Place TBA)
7-9:30 p.m.	Master Class: Graham Johnson – <i>¡España!</i> (Thayer Hall)
7-9:30 p.m.	Master Class: Frances Young – <i>J.S. Bach and G.F. Handel</i> (Place TBA)

Friday, June 22 **Burton/Fortunato/Johnson/Katz/Lis/McAlister/Morris/Musto/Rader/Ritter/Sharp/Stepanova/Tung/Wong**

8:00-8:45 a.m.	Music/Text: Michael Rader – Schumann Group
*9-11:30 a.m.	Master Class: Amy Burton – <i>France in the 20th Century</i> (Thayer Hall)
12-p.m.	NOON CONCERT SERIES: <i>The Marc and Eva Stern Fellows with John Musto</i> (Thayer Hall)
2:30-5 p.m.	Master Class: Graham Johnson – <i>¡España! in France and Germany</i> (Thayer Hall)
2:30-5:30pm	Master Class: Martin Katz – <i>France in the 20th Century</i> (Olive Rehearsal Hall)
5:30 p.m.	Mentor Class – Michael Rader <i>Sense-Memory Workshop</i>
*7-9:30 p.m.	Master Class: Martin Katz – <i>Lieder of Gustav Mahler</i> (Thayer Hall)

Saturday, June 23 **Burton/Fortunato/Johnson/Katz/Lis/McAlister/Morris/Musto/Rader/Ritter/Stepanova/Tung/Wong**

8:00-8:45am	Music/Text: Morris & Rader - Schubert Group
*9 a.m.-12 p.m.	Master Class: Martin Katz – <i>The Romantic</i> (Thayer Hall)
1-3:45 p.m.	Master Class: Graham Johnson - <i>Spanisches Liederspiel</i> (Mayman Hall)
1-3:45 p.m.	Master Class: D’Anna Fortunato – <i>Emily Dickinson</i> (Olive Rehearsal Hall)
4-6 p.m.	Master Class: Graham Johnson – <i>Schubert II – Die schöne Müllerin</i> (Mayman Hall)
4-6 p.m.	Master Class: Martin Katz – <i>German Lieder 1</i> (Thayer Hall)
7-9 p.m.	DRESS REHEARSAL (June 24 Concert – Katz) (Olive Rehearsal Hall)
7-9 p.m.	Master Class: Amy Burton – <i>Six Chansons de Théâtre</i> (Mayman Hall)

Sunday, June 24 **Burton/Emelio/Johnson/Katz/Lis/McAlister/Morris/Musto/Rader/Ritter/Stepanova/Tung/Wong**

9-11:30 a.m.	Master Class: Martin Katz – <i>My Garden</i> (Place TBA)
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All classes held in Thayer Hall unless noted.
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Programs subject to change

- 9:30-11:30 a.m. DRESS REHEARSAL: Amy Burton & John Musto *The Book of Uncommon Prayer* (Thayer Hall)
*12-2:30 p.m. Master Class: Graham Johnson – *Franz Schubert* (Thayer Hall)
2:30 p.m. Mentor Class – D’Anna Fortunato (O-270)
The Singer’s Breath II
4:00 p.m. CONCERT: *Art Songs* (Thayer Hall)
6:45-9:30 p.m. Master Class: John Musto & Amy Burton – *Songs of John Musto* (Thayer Hall)
7-9:15 p.m. Master Class: D’Anna Fortunato – *Our Marvellous Tongue* (Place TBA)
- Monday, June 25** **Burton/Emelio/Fortunato/Johnson/McAlister/Morris/Musto/Rader/Ritter/Stepanova/Tung/Wong/Young**
- 8:15-9:15 a.m. Music/Text: Matthew Morris & Michael Rader – Schumann Group
*9-11:30 a.m. Master Class: Graham Johnson – *Scenes of Winter* (Thayer Hall)
12 p.m. NOON CONCERT SERIES: *The Book of Uncommon Prayer* by John Musto (Thayer Hall)
*2-4:30 p.m. Master Class: Graham Johnson – *English Song* (Thayer Hall)
4:30-6:30 p.m. Master Class: Frances Young – *A Song Sampler* (Place TBA)
4:30 p.m. Mentor Class – Amy Burton (O-270)
Beyond Pronunciation: Finding the “je ne sais quoi” of Singing in French
4:30 p.m. Dress Rehearsal (June 26 Concert – Johnson (Thayer Hall)
7 p.m. AUDITION PANEL: Josh Winograde, LA OPERA (Thayer Hall) – Closed to the public
- Tuesday, June 26** **Burton/Emelio/Fortunato/Johnson/McAlister/Morris/Musto/Rader/Ritter/Stepanova/Tung/Wong/Young**
- 8:15-9:15 am Movement/Text: Frances Young – Schumann Group
8:15-9:15 am Music/Text: Morris & Rader – Debussy Group
9:30-11:30 a.m. Dress Rehearsal (June 27 Concert – Musto: ASB) (Zipper Hall)
*12-2:30 p.m. Master Class: Graham Johnson – *Mélodies sur des poèmes de Verlaine* (Thayer Hall)
2:45-4:30 p.m. Master Class: Graham Johnson – *Gedichte von Johann Wolfgang von Goethe* (Thayer Hall)
3:30 p.m. Mentor Class – Frances Young (Place TBA)
Movement, Breath, and Spontaneity: A Performance Class
5:30 p.m. PREVIEW CONCERT: *Young Artists and Interns in Concert* (Thayer Hall)
7:30 p.m. CONCERT: *¡España!* (Thayer Hall)
- Wednesday, June 27** **Burton/Johnson/McAlister/Morris/Musto/Rader/Ritter/Stepanova/Tung/Wong/Young**
- 8:15-9:15 am Movement/Text: Frances Young – Schubert Group (Place TBA)
*9:30 a.m.-12:30 p.m. Master Class: Graham Johnson – *Lieder von Robert Schumann* (Thayer Hall)
Lecture: Song Secrets of Program Planning
1:15-4 p.m. Master Class: Amy Burton – *Cabaret Songs* (Thayer Hall)
5:30 p.m. PREVIEW CONCERT: *Young Artists and Interns in Concert* (Thayer Hall)
7:30 p.m. CONCERT: *The American SongBook* (Zipper Hall)
- Thursday, June 28** **McAlister/Guigui/Watkins**
- 8 a.m. Checkout of Housing before noon
- Friday, June 29** **McAlister/Watkins**
- 8 a.m. Checkout of Housing before noon

ALL CONCERTS FREE

SongFest 2012

Rosemary Hyler Ritter
Founder/Artistic Director

Linda McAlister
Executive Director

CONCERT SERIES

All concerts feature the *SongFest* participants and faculty.



Sunday, June 10 | 4:00 p.m. | Thayer Hall

“Babar and Friends – Music for Children by Francis Poulenc”

Sophie Wingland, *piano*; Mario Diaz-Moresco, *baritone*; Jasper Jimenez, *piano*



Tuesday, June 12 | Noon | Thayer Hall

Noon Concert Series

New Voices in Song

Danya Katok, *soprano*; Dimitri Dover, *piano*

Olivia Betzen, *soprano*; Dylan Perez, *piano*



Wednesday, June 13 | 5:30 p.m. | Thayer Hall

Preview Concert

New Voices in American Song

Sophie Wingland, *soprano*; Laura Strickling, *soprano*; Michael Matsuno, *alto flute & flute*;

Brett Banducci, *viola*; Hyueeun Ham, *piano*; Liza Stepanova, *piano*



Wednesday, June 13 | 7:30 p.m. | Thayer Hall

Art Song Duos

Coached by Margo Garrett



Thursday, June 14 | Noon | Thayer Hall

Noon Concert Series

SongFest-Colburn Fellows

Alexandra Razskazoff, *soprano*; Liza Stepanova, *piano*

Zachary Benton Burgess, *bass*; Benjamin Ginsberg, *piano*

INFORMATION: info@songfest.us | www.songfest.us | (213) 621-4720

SongFest 2012

CONCERT SERIES



Friday, June 15 | 5:30pm | Thayer Hall
Preview Concert

Young Artist Showcase with Liza Stepanova



Friday, June 15 | 7:30 p.m. | Thayer Hall
Art Songs

Coached by Lisa Saffer



Saturday, June 16 | 5:00 p.m. | Thayer Hall
Preview Concert
“Traveling Mercies”

Featuring the *SongFest* Distinguished Alumni
Matthew Morris, *baritone*; Tomasz Lis, *piano*



Saturday, June 16 | 7:30 p.m. | Thayer Hall
A Night at the Opera

Coached by Martin Katz



Tuesday, June 19 | Noon | Thayer Hall
The Marc and Eva Sterns Fellows
with Martin Katz

Featuring Jihee Kim, Ian McEuen, Rachel Schutz, Laura Strickling, and Laura Choi Stuart



Tuesday, June 19 | 7:30 p.m. | Thayer Hall
The American SongBook

With John Musto and William Bolcom

Featuring Amy Burton, Joan Morris, Frances Young and William Sharp

Continued

SongFest 2012

CONCERT SERIES



Wednesday, June 20 | 5:30 p.m. | Thayer Hall

Preview Concert

Young Artist Showcase with Tomasz Lis, *piano*



Wednesday, June 20 | 7:30 p.m. | Zipper Hall

A Celebration of William Bolcom and Jane Kenyon

Featuring the WORLD PREMIERE performance of Bolcom's *Gettysburg: July 1, 1863*, poem by Jane Kenyon, commissioned by *SongFest* with funding from the Sorel Organization



Thursday, June 21 | Noon | Thayer Hall

Noon Concert Series

Young Artists sing Wolf!

Coached by Liza Stepanova



Friday, June 22 | Noon | Thayer Hall

The Marc and Eva Stern Fellows

with John Musto

Featuring Kate Tombaugh, Jonathan Cooper, Jessica Diana Salley,
Travis Sherwood, and Tomasz Lis



Sunday, June 24 | 4:00 p.m. | Thayer Hall

Art Songs

Coached by Martin Katz

SongFest 2012

CONCERT SERIES



Monday, June 25 | Noon | Thayer Hall

Noon Concert Series

John Musto's "The Book of Uncommon Prayer"

featuring Danya Katok and Diana Newman, *sopranos*; Loralee Songer and Ivy Walz, *mezzo-sopranos*;
Ian McEuen and Grant Knox, *tenors*, Nathan Krueger and Rob McGinness, *baritones*;
and Javier Arrebola and Dylan Perez, *pianists*



Tuesday, June 26 | 5:30 p.m. | Thayer Hall

Preview Concert

SongFest Young Artists and Interns



Tuesday, June 26 | 7:30pm | Thayer Hall

¡Espana!

Art Songs coached by Graham Johnson



Wednesday, June 27 | 5:30 p.m. | Thayer Hall

Preview Concert

SongFest Young Artists and Interns



Wednesday, June 27 | 7:30 p.m. | Zipper Hall

The American SongBook

with John Musto

Featuring *SongFest* Stern Fellows and Participant

**Dates and programs subject to change*

CONCERT SERIES

SongFest 2012 | Sunday, June 10 | 4:00 p.m. | Thayer Hall

“Babar and Friends – Music for children by Francis Poulenc”

Francis Poulenc (1899-1963)

Sophie Wingland, *piano*

Mario Diaz-Moresco, *baritone*

Jasper Jimenez, *piano*

Le Bestiaire, FP. 15a (Apollionaire)

Le dromadaire
Le chève du Thibet
La sauterelle
Le dauphin
L'écrevisse
La carpe

La Courte Paille, FP. 178 (Carême)

Le sommeil
Quelle aventure!
La reine de coeur
Ba, bé, bi, bo, bu
Les anges musiciens
Le carafon
Lune d'Avril

L'histoire de Babar, le petit elephant, FP. 129

CONCERT SERIES

SongFest 2012 | Tuesday, June 12 | Noon | Thayer Hall

Noon Concert Series – New Voices in Song

Danya Katok, *soprano* | Dimitri Dover, *piano* | Olivia Betzen, *soprano* | Dylan Perez, *piano*

The Nantucket Songs

From whence cometh song? (Roethke)

Ned Rorem

Nantucket (Williams)

(b. 1923)

Go, lovely Rose (Waller)

Mother, I cannot mind my wheel (Landor)

Ferry me across the water (Rossetti)

Danya Katok, *soprano* | Dimitri Dover, *piano*

Seis canciones castellanas

Allá arriba, en aquella montaña

Jesús Guridi

¡Serenos!

(1886-1961)

Llámale con el pañuelo

Olivia Betzen, *soprano* | Dylan Perez, *piano*

Dos cantares populares

Del cabello más sutil

Fernando J. Obradors

Chiquitita la Novia

(1897-1945)

Olivia Betzen, *soprano* | Dylan Perez, *piano*

My Antonia (Willa Cather)

Landscape I – From the Train

Libby Larsen

Antonia

(b. 1950)

Landscape II – Winter

The Hired Girls

Landscape III – Prairie Spring

Antonia in the Field

Landscape IV – Sunset

Danya Katok, *soprano* | Dimitri Dover, *piano*

Cuatro madrigales amatorios

¿Con qué la lavaré?

Joaquín Rodrigo

Vos me matásteis

(1901-1999)

¿De dónde venís, amore?

De los álamos vengo, madre

Olivia Betzen, *soprano* | Dylan Perez, *piano*

CONCERT SERIES

SongFest 2012 | Wednesday, June 13 | 5:30 p.m. | Thayer Hall

Preview Concert – New Voices in American Song

Sophie Wingland, *soprano* | Laura Strickling, *soprano* | Michael Matsuno, *alto flute & flute*
Brett Banducci, *viola* | Hyueeun Ham, *piano* | Liza Stepanova, *piano*

*Vocalism I: Grand Aria for Soprano (Whitman)	John Harbison (b. 1938)
Chansons du Vent (Wingland)	Jordan Nelson (b. 1984)
Woven (Wingland)	Sarah Gibson (b. 1986)
Primavera (Elguera)	Thea Musgrave (b. 1928)
How to Get Heat Without the Fire (Marilyn Kallett)	Tom Cipullo (b. 1950)
<i>Saying Goodbye</i> <i>Why I Wear my Hair Long</i> <i>How to Get Heat Without Fire</i>	
Laura Strickling, <i>soprano</i> Liza Stepanova, <i>piano</i>	
Peace is (Goethe)	Ralph Shapey (b. 1921)
Love Contest and other melodies	Elizabeth Ogonek (b. 1989)
Climbing	Oliver Knussen (b. 1952)

*Commissioned and premiered for *SongFest* by Marc and Eva Stern

CONCERT SERIES

SongFest 2012 | Saturday, June 16 | 5:00 p.m. | Thayer Hall

Preview Concert – “Traveling Mercies”

Featuring the *SongFest* Distinguished Alumni
Matthew Morris, *baritone* | Tomasz Lis, *piano*

Down East (1919)	Charles Ives (1874-1954)
Fischerweise, D. 881	Franz Schubert (1797-1828)
Des Fischers Liebesglück, D. 933	Schubert
Charlie Rutlage (1921)	Ives
My Own Country (1926)	Peter Warlock (1894-1930)
General William Booth Enters into Heaven (1914)	Ives

PAUSE

<i>Trois Ballades de François Villon, L. 119</i> (1910) Ballade de Villon à s'amyne Ballade qui Villon fait à la requeste de sa mere pour prier Nostre-Dame Ballades des femmes de Paris	Claude Debussy (1862-1918)
A Death in the Family <i>The Land of Nod</i> (1994)	Tom Cipullo (b. 1962)
Lenny the Leopard <i>(Childhood Fables for Grownups)</i> (1955)	Irving Fine (1914-1962)
En Sourdine, (Verlaine) Op. 58, No. 2	Gabriel Fauré (1845-1924)

PROGRAM NOTES

This program was first conceived as a graduate recital at Bard College Conservatory. The spirit that musically and thematically links the program springs from the original venue, Bard Hall. Not from the fact that Bard Hall is the College's original academic building (erected in 1852), but from the spirit of the hall itself. It is an unassuming, small, chapel-looking building. If you catch the building at the right time on the right day, light slants in from the pointed-arch windows and makes the whole space glow. At those times it can start to feel like "a thin place": a place where the barrier between the secular and the sacred, or at least the normal and the special, is thinner than usual. Although we cannot be in Bard Hall today, please know that these songs come from the mood of that "thin place."

The recital starts with Charles Ives' *Down East*. The opening chords set up a musical haze just like the hazy light on the right day in Bard Hall. Calling into the haziness of his memory, the narrator calls out to "songs, visions of my homeland." Suddenly the music crystallizes into a simple old hymn tune from the narrator's childhood. Songs, childhood, and God are all frequent topics for my mind to visit when visiting a "thin place."

Next is Schubert's *Fischerweise*, a song that begs the listener to let go of the hazy visions of the past and to love nature and life today. The strophic repetition of the jaunty melody brings to life a Fisherman who sings his way through his work and shares his wisdom that we must all be "cheery like the waves and free like the tide." The third verse catches us off guard because it does not repeat exactly, but changes slightly with the arrival of a shepherdess "fishing" on the bridge. Funny how love can quickly distract even the most determined from the great outdoors!

In Schubert's *Des Fischers Liebesglück* the Fisherman finds out how blissful that distraction can really be. The poet, Leitner, masterfully sets the scene with his choice of rhymes and rhythms that ebb and flow like the waves of a calm lake at twilight. Schubert takes his cue from the poet and expertly crafts music that mirrors the wavelike dance of the poetry, rising and falling, always returning to the same pitch where it started. Schubert's interpretation of "Bliss in Love", however, seems to differ slightly from the poet's. The poem describes a night untouched by sadness, full of love that makes the narrator feel he must already be in heaven. Schubert's music, however, keeps slipping into the minor mode. This night is definitely touched by sadness. Written in the last years of Schubert's life, Schubert's version of the song seems to suggest that bliss in love is fleeting. Maybe Schubert was looking back with longing for love in the way that Charles Ives was for his childhood.

Next up is Ives' *Charlie Rutlage*, a folk-ballad on the death of a cowboy named Charlie Rutlage. Charlie was a cowboy on the famous XIT ranch on the Texas Panhandle, a gargantuan cattle ranch that ran for over 200 miles along the New Mexican border in the early 1900's. The song is split into three parts. The first part sounds like a country-western song told around a campfire. The second section begins as the narrator describes how Charlie actually died. He slips from singing into a heated shout as he tells the tale of how Charlie was crushed beneath a falling horse, all as the piano depicts the fevered rush of those galloping horses with a clever twist on the old cowboy tune "Git' along little dogies." This music always makes me think of "Wild West" meets "Bugs Bunny" in an old "Loony Tunes" cartoon. In the third section the country-western song returns and the narrator hopes that Charlie will meet his parents in eternity.

If I had to cast an actor to play God, presiding over Charlie Rutlage meeting his parents in eternity, I would probably cast Morgan Freeman. He seems to possess a wisdom, gravity, and kind fatherly quality that fit with the image of a benevolent ever-loving father. If I couldn't get Morgan Freeman to play the part, I would probably move on to British actors. In a very generalized way (thinking more Downtown Abbey than English pubs) British people have a formality and tendency for understatement that I think God would share. After all if as Teddy Roosevelt said we should "speak softly and carry a big stick", God's creating the universe is a rather "big stick", so he/she could speak pretty softly! In Peter Warlock's *My Own Country*, I love how softly Warlock speaks about death. The song rarely rises above a mezzo piano and the piano rolls along with even eighth notes like a late summer afternoon walk through verdant British farm country. Finding your own place to one day "lie down and sleep" is linked with the beauty of the land and described with utmost understatement, formality, and ultimately, beauty.

If there's a song that could swing the aesthetic pendulum further than Ives' *General William Booth Enters into Heaven*, I can't think of one. Where quintessentially British Peter Warlock and the poet Belloc rely on understatement, the quintessentially American Ives seems to try to say everything all at once. This song depicts the entrance into heaven of General William Booth, founder of the Salvation Army in England in 1865. Today, you might only know of the Salvation Army as the people who ring the bells outside grocery stores asking for money for humanitarian aid at Christmas time. In the late 1800's, however, before any social-welfare system had been enacted at the federal level, the Salvation Army consisted of thousands of volunteers who fed, housed, and preached Christianity to many times their number of the most destitute in London. The movement soon spread to the United States and throughout the British Empire. The piano introduces the big bass drum that General Booth himself would bang as he entered a town, leading his army singing the refrain "are you washed in the blood of the lamb?" from the hymn "Have you been to Jesus for the cleansing power?" The most destitute in the city: the homeless, lepers, prostitutes, and convicts would flock to the parade to see the show and hope for handouts of food, clothing, and shelter. Although General William Booth is now

PROGRAM NOTES

in heaven he continues to fight on as a missionary, banging his drum and preaching the gospel. Even when “Jesus came from the courthouse door” General Booth does not see him but continues leading his army around the city. Ives magically captures the increasing frenzy of the dregs of society turning out to seek their salvation and just as magically depicts the army marching away with the drumbeats in the piano part fading into the background.

Debussy’s *Trois Ballades de François Villon* have been on my list of “one day I would love to sing that” since I heard them sung by another baritone in college. Their magic lies in Debussy’s ability to conjure up a musical atmosphere that sounds as perfumed with incense, old, and noble as the medieval French poetry of François Villon. In the first song, *Ballade de Villon à s’amy*, the narrator addresses a lover who has broken his heart and begs in turn “the law of justice”, “pity”, and the French prince himself to help him. The plaintive cries of the falling motif in the piano part leave little room for doubt as to whether his calls are answered. The second song, *Ballade que Villon fait à la requête de sa mère pour prier Notre-Dame*, is based on a text that the poet wrote for his illiterate mother in order that she could pray to the Virgin Mary. By all accounts neither François Villon nor Debussy was religious, and yet they have both created a work of deep beauty and spirituality. Villon writes with a deep understanding of Catholic catechism: “Virgin carrying without incurring blemish, the sacrament that we celebrate at mass.” Where in other poems Villon could be ribald and bawdy, here his language is as pure as his request to the Virgin Mary to “make me have that joy” that his mother sees depicted in paintings of heaven at her church. Debussy summons the spirit of medieval Catholicism in the introduction with opening, rolling parallel fifths in the piano that conjure up Gregorian chant in a cathedral. His achingly beautiful harmonies underneath the plea to the Virgin Mary to “make me have that joy” show that Debussy too found this plea to be deeply moving and completely pure. I find it interesting that often I too find it easier to confront the spiritual when I do it on behalf of someone that I love rather than for myself. It allows me to get past my own “God hang-ups.” Perhaps Villon and Debussy felt the same. The final song of the set, *Ballades des femmes de Paris* is the only comedic song that Debussy ever wrote. The narrator proclaims that despite what anyone says about women around Europe (the known world at that time), Parisian women have the best mouths. And that quip comes loaded with the same double-entendre as it would now.

As a confirmed Catholic I find it strange how rarely sex is ever mentioned in the Catholic Church. In fact, the church seems to do everything to avoid the topic unless it is referred to as a sin (aka lust). All this repression rears its head in a lot of the “7 Deadly Sins” of which lust is just one. The others include 2) gluttony, 3) greed, 4) sloth, 5) wrath, 6) envy, 7) and pride. Exploring the vast repertoire of songs about the seven deadly sins was needless to say very exciting, but I fell in love (not lust) with Tom Cipullo’s *Death in the Family*. Alice Wirth Gray’s kooky poem depicts deadly sin #5, wrath, in which the narrator dreams of murdering his own mother. Cipullo expertly captures the split-personality craziness of the narrator with background quotes of theme music from the horror movies “Halloween” and “Jaws”, as well as “Star Wars” and operatic quotes from “La Traviata” and “Tosca.” This is a song for a true psychopath.

After all that matricide, it was time to “balance the accounts” so to speak. I personally have never dreamed of killing my mother and count being the son of my mother as one of the greatest blessings of my life. *Lenny the Leopard* tells the story of a leopard who grew up “hating his spots” and doing all the things that “bad leopards” do, but is redeemed by his mother’s love. The composer Irving Fine dedicated the song to Leonard Bernstein who upon hearing it exclaimed “that’s my life!” When I heard this song, I thought “that’s my life” too.

To end the program we have Fauré’s *En Sourdine*, another song that I heard sung in college and thought “One day I want to sing that.” I’ve been lucky enough to spend some time in France the last few years and feel irresistibly drawn to the French aesthetic. The French seem to know the secret to life: to be simple, to live and to love, and to appreciate everything: the having, the losing, and all the steps in between. Fauré captures the essence of French simplicity in the piano part with the repetition of equal, rolling sixteenth notes. Fauré’s harmonies move so subtly and so fast that they seem to whisper of the transitory nature of real life: all the having, losing, and steps in between. The vocal part drifts in and out of the haze of the piano like one long sigh: the sigh of “vague languor” with a loved one at “twilight” that slowly shifts to a sigh of resignation. When “night falls from the black oaks” we must eventually return to the real world.

And now it is time for us all to return to the real world too. Thank you for sharing this hour with me.

This recital is dedicated in loving memory to

Ruth Williams

and

Wesley Brax

A Night at the Opera

Coached by Martin Katz

- Nobles seigneurs, salut!
Les Huguenots Giacomo Meyerbeer
(1791-1864)
Kate Tombaugh, *mezzo-soprano* | Soyoung Kim, *piano*
- Papageno's Suicide Aria Wolfgang Amadeus Mozart
(1756-1791)
Die Zauberflöte
Mario Diaz-Moresco, *baritone* | Soyoung Kim, *piano*
- Bei Männern welche Liebe fühlen Mozart
Die Zauberflöte
Alexandra Razskazoff, *soprano* | Jonathan F. Cooper, *baritone* | Stanton Nelson, *piano*
- Una donna a quindici anni Mozart
Così fan tutte
Meagan Martin, *mezzo-soprano* | Stanton Nelson, *piano*
- Presti omai l'Egizia Terra George Frideric Handel
(1685-1759)
Giulio Cesare
Loralee Songer, *mezzo-soprano* | Soyoung Kim, *piano*
- Mir ist so wunderbar! Ludwig van Beethoven
(1770-1827)
Fidelio
Alexandra Razskazoff, *soprano* | Kristin Young, *soprano* | Grant Knox, *tenor*
Zachary Benton Burgess, *bass* | Lucas Wong, *piano*
- Wie schön ist doch die Musik Richard Strauss
(1864-1949)
Die schweigsame Frau
Zachary Benton Burgess, *bass* | Yu Gyung Kim, *piano*
- Mein Herr Marquis Johann Strauss II
(1825-1899)
Die Fledermaus
Sophie Wingland, *soprano* | Manuel Arellano, *piano*
- Lieben, Hassen, Hoffen, Zagen R. Strauss
Ariadne auf Naxos
Jonathan F. Cooper, *baritone* | Yu Gyung Kim, *piano*
- Presentation of the Rose
Der Rosenkavalier
Jihee Kim, *soprano* | Kate Tombaugh, *mezzo-soprano* | Manuel Arellano, *piano*

CONCERT SERIES

SongFest 2012 | Saturday, June 16 | 7:30 p.m. | Thayer Hall

A Night at the Opera

Continued

Horch, die Lerche singt

Die lustigen Weiber von Windsor

Otto Nicolai

(1810-1849)

Grant Knox, *tenor* | Dylan Perez, *piano*

Ah! qual colpo inaspettato!

Il Barbiere di Siviglia

Gioachino Rossini

(1792-1868)

Loralee Songer, *mezzo-soprano* | Ian McEuen, *tenor* | Mario Diaz-Moresco, *baritone*
Dylan Perez, *piano*

INTERMISSION

Tous les trois réunis

La Fille du Régiment

Gaetano Donizetti

(1797-1848)

Jihee Kim, *soprano* | Grant Knox, *tenor* | Zachary Benton Burgess, *bass*
Dylan Perez, *piano*

When the Air Sings of Summer

The Old Maid and the Thief

Gian Carlo Menotti

(1911-2007)

Rob McGinness, *baritone* | Dylan Perez, *piano*

Ain't it a Pretty Night!

Susannah

Carlisle Floyd

(b. 1926)

Alexandra Razskazoff, *soprano* | Lucas Wong, *piano*

Pourquoi me réveiller?

Werther

Jules Massenet

(1842-1912)

Bor Liang Lin, *tenor* | Soyoung Kim, *piano*

Viens, Mallika, les lianes en fleurs ... Dôme épais, le jasmin

Lakmé

Léo Delibes

(1836-1891)

Sophie Wingland, *soprano* | Loralee Songer, *mezzo-soprano* | Yu Gyung Kim, *piano*

Je suis encore tout étourdie

Manon

Massenet

Jihee Kim, *soprano* | Manuel Arellano, *piano*

Je crois entendre encore

Les Pêcheurs de perles

Georges Bizet

(1838-1875)

Ian McEuen, *tenor* | Manuel Arellano, *piano*

CONCERT SERIES

SongFest 2012 | Saturday, June 16 | 7:30 p.m. | Thayer Hall

A Night at the Opera

Continued

L'orage s'est calmé....O Nadir!

Les Pêcheurs de perles

Travis Sherwood, *baritone* | Manuel Arellano, *piano*

Bizet

Au fond du temple saint

Les Pêcheurs de perles

Grant Knox, *tenor* | Rob McGinness, *baritone* | Manuel Arellano, *piano*

Sul fil d'un soffio etesio

Falstaff

Kristin Young, *soprano* | Yu Gyung Kim, *piano*

Giuseppe Verdi

(1813-1901)

Un dì, se ben rammentomi....Bella figlia dell'amore

Rigoletto

Sophie Wingland, *soprano* | Meagan Martin, *mezzo-soprano*
Bor Liang Lin, *tenor* | Travis Sherwood, *baritone* | Dylan Perez, *piano*



CONCERT SERIES

SongFest 2012 | Tuesday, June 19 | Noon | Thayer Hall

The Marc and Eva Stern Fellows with Martin Katz

Featuring Jihee Kim, Ian McEuen, Rachel Schutz, Laura Strickling, and Laura Choi Stuart

I.

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

Die Bekehrte (Goethe) Wolf

In den Beeren, Op. 84, No. 3 (Schmidt) Johannes Brahms
(1833-1897)

Wir wandelten, Op. 96, No. 2 (Daumer) Brahms

Storchenbotschaft (Mörrike) Wolf

Rachel Schutz, *soprano* | Martin Katz, *piano*

II.

Cinq Poèmes de Baudelaire Claude Debussy
(1862-1918)
Harmonie du soir
Le jet d'eau
Recueillement

Jihee Kim, *soprano* | Martin Katz, *piano*

III.

Seven Sonnets of Michelangelo Benjamin Britten
(1913-1976)
Sonetto XVI, Op. 22, No. 1
Sonetto XXX, Op. 22, No. 3
Sonetto LV, Op. 22, No. 4
Sonetto XXIV, Op. 22, No. 7

Ian McEuen, *tenor* | Martin Katz, *piano*

CONCERT SERIES

SongFest 2012 | Tuesday, June 19 | Noon | Thayer Hall

The Marc and Eva Stern Fellows with Martin Katz

Continued

IV.

Une Sainte en son auréole, Op. 61, No. 1

La bonne chanson (Verlaine)

Gabriel Fauré

(1845-1924)

D'Anne qui me jecta de la neige

Deux Epigrammes de Clément Marot

Maurice Ravel

(1875-1937)

D'Anne jouant de l'espinette

Deux Epigrammes de Clément Marot

Ravel

Parfois, je suis triste

Clairières dans le ciel

Lili Boulanger

(1893-1918)

Un poète disait

Clairières dans le ciel (Jammes)

Boulanger

Laura Choi Stuart, *soprano* | Martin Katz, *piano*

V.

Aragonese

Gioachino Rossini

(1792-1868)

Mi lagnerò tacendo

Ariette all'antiche

La fioraia fiorentina

La danza

Laura Strickling, *soprano* | Martin Katz, *piano*

The Marc and Eva Stern Fellows with John Musto

Featuring Jessica Diana Salley, Kate Tombaugh, Jonathan Cooper, Travis Sherwood, and Tomasz Lis

Selections from *Enough Rope* (Dorothy Parker)

John Musto
(b. 1954)

1. Social Note
2. Résumé

Jessica Diana Salley, *soprano* | John Musto, *piano*

The Brief Light (James Laughlin)

1. When you danced
2. Song
3. The Voices
4. The Brief Light
5. The Summons
6. I Have Drifted

Travis Sherwood, *baritone* | John Musto, *piano*

Shadow of the Blues (Langston Hughes)

1. Silhouette
2. Litany
3. Island
4. Could Be

Jonathan F. Cooper, *baritone* | John Musto, *piano*

Penelope (Denise Lanctot)

1. Prologue
2. Penelope's Lament
3. Weaving Song
4. Epithalamium
5. The Suitors
6. Odyssey
7. Epilogue: Penelope's Song

Kate Tombaugh, *mezzo-soprano* | Tomasz Lis, *piano*

The Book of Uncommon Prayer

John Musto

Featuring Danya Katok and Diana Newman, *sopranos*; Loralee Songer and Ivy Walz, *mezzo-sopranos*;
Ian McEuen and Grant Knox, *tenors*, Nathan Krueger and Rob McGinness, *baritones*;
and Javier Arrebola and Dylan Perez, *pianists*

The Book of Uncommon Prayer

John Musto
(b. 1954)

Confitebor (Psalm 42)

Teach me the beauty (Katherine Mosby)

I Stop Writing the Poem (Tess Gallagher)

Help me to laugh (Katherine Mosby)

Old Photograph (Archibald MacLeish)

The Two Priests/Music and Drum (Archibald MacLeish)

Let sing the bedsprings (Katherine Mosby)

San Jose Symphony Reception (in flagrante delicto) (Lawrence Ferlinghetti)

For I have come so long (Katherine Mosby)

Calypso (W. H. Auden)

Chorale: Breathe on the Living (Kenneth Patchen)

Words to Be Spoken (Archibald MacLeish)

Some Last Words (Mark Strand)

Angels have I none/The Phoenix Prayer (Katherine Mosby)

Keep Watch

PROGRAM NOTES

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

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

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

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

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

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

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

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

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

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

CONCERT SERIES

SongFest 2012 | Tuesday, June 26 | 7:30 p.m. | Thayer Hall

¡ESPAÑA!

Program devised and coached by Graham Johnson

I. FOUR SPANISH PORTRAITS

Seguidilla dolorosa de una emorada	Luis Misón (1727-1776)
Der Hidalgo (Geibel)	Robert Schumann (1810-1856)
El retrato de Isabella (anon)	Amadeo Vives (1871-1932)
Der Contrabandiste	Schumann

II. THE UNHAPPINESS OF LOVE

Spanish texts by Fernando Periquet. German texts are translations by Emmanuel Geibel of Spanish folk poems and set by Wolf in his Spanisches Liederbuch.

La maja dolorosa	Enrique Granados (1867-1916)
Wer sein holdes Lieb verloren	Hugo Wolf (1860-1903)
Amor y odio	Granados
Auf dem grünen Balkon	Wolf
In dem Schatten meiner Locken	Wolf
El majo olvidado	Granados
Bitt' ihn, o Mutter	Wolf
El mirar de la maja	Granados
Las currutacas modestas	Granados

INTERMISSION

CONCERT SERIES

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¡ESPANA!

Continued

III. España in France

Zaïde (Beauvoir)	Hector Berlioz (1803-1869)
El Desdichado (Barbier)	Camille Saint-Saëns (1835-1921)
Toréador (Cocteau)	Francis Poulenc (1899-1963)
Séguidille (Gautier)	Manuel de Falla (1876-1946)

IV.

Spanisches Liebeslieder (Spanish folk poems trans. Geibel) Schumann

Vorspiel (piano duet)
O wie lieblich ist das Mädchen
Bedeckt mich mit Blumen
Flutenreicher Ebro
Intermezzo
Weh, wie zornig ist das Mädchen
Hoch, hoch sind die Berge
Blaue Augen hat das Mädchen
Dunkler Lichtglanz, blinder Blick

PERFORMERS

Soprano

Olivia Betzen, Sarah Hayashi, Danya Katok, Jihee Kim, Julia Mendelsohn, Elizabeth Orsborn, Alexandra Razskazoff, Elise Roth, Rachel Schutz, Laura Strickling, Kristin Renee Young

Mezzo-Soprano

Mary-Elizabeth O'Neill, Monica Sciaky, Kate Tombaugh, Ivy Walz

Tenor

Kevin Delaney, Grant Knox, Ian McEuen

Baritone

Jonathan Cooper, Matthew Morris, Nathan Wyatt

Pianist

Javier Arrebola, Robert Blake, Hui-Chuan Chen, Dimitri Dover, Hyueeun Ham, Jihae Lim, Dylan Perez, Liza Stepanova, Lucas Wong

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.

The Dallas Opera recently announced the commission of *GREAT SCOTT*, a new opera by Jake Heggie and librettist Terrence McNally. The opera will star the great American mezzo-soprano Joyce DiDonato as Arden Scott, a famous singer who returns to her home town to perform a forgotten *bel canto* opera titled *Rosa Dolorosa, Figlia di Pompei*. Mad scenes, an erupting volcano, children's chorus and a corps de ballet are part of the chaos onstage, backstage and in Arden's own life in this original story by McNally. The opera is scheduled to open the 2015/16 season at Dallas Opera and will be conducted by Evan Rogister.

Also upcoming is *Another Sunrise* (libretto by Gene Scheer) for soprano Caitlin Lynch, commissioned by Music of Remembrance; *My Beloved* (poetry by Walter Benton) for baritone Rod Gilfry, commissioned by the Seattle Commissioning Club; a chamber piece for violinist Aloysia Friedman and pianist Jon Kimura Parker, commissioned by the Orcas Island Chamber Music Festival; and *Ahab Symphony* for tenor Richard Croft and the University of North Texas at Denton, where Heggie was the 2010-11 guest artist-in-residence. The composer's recent premieres have included *Camille Claudel: Into the Fire* (libretto by Scheer) for DiDonato with the Alexander String Quartet, commissioned

by San Francisco Performances; *The Breaking Waves* (poetry by Sister Helen Prejean), performed by mezzo DiDonato & pianist David Zobel at Carnegie Hall; *A Question of Light* (poetry by Scheer), performed by baritone Nathan Gunn & Heggie at The Dallas Opera; and *Pieces of 9/11: Memories from Houston* (texts by Scheer), a vocal-chamber work commissioned by Houston Grand Opera to commemorate the 10th anniversary of the Sept 11 attacks.

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, including: San Francisco Opera, New York City Opera, Houston Grand Opera, The Dallas Opera, Seattle Opera, Ft. Worth Opera, Cincinnati Opera, Pittsburgh Opera, Austin Lyric Opera and Madison Opera. *Dead Man Walking* has been performed nearly 150 times since its San Francisco premiere in 2000, making it one of the most performed new American operas. *Moby-Dick* received its 2010 world premiere at The Dallas Opera and was co-commissioned by Dallas with four other companies: San Francisco Opera, San Diego Opera, Calgary Opera and the State Opera of South Australia.

The composer's numerous songs and cycles, including *The Deepest Desire*, *Statuesque*, *Here & Gone*, *Rise & Fall*, *Songs & Sonnets to Ophelia*, *Facing Forward/Looking Back*, *Friendly Persuasions*, and *Songs to the Moon*, are featured in recitals around the world by some of the world's most beloved and celebrated singers. Among those who regularly champion Heggie's works are sopranos Emily Albrink, Isabel Bayrakdarian, Kristin Clayton, Nicolle Foland, Audra McDonald, Emily Pulley, Talise Trevigne, Kiri Te Kanawa; mezzos Zheng Cao, Joyce Castle, Catherine Cook, Joyce DiDonato, Susan Graham, Kristine Jepson, Frederica von Stade; Broadway soprano Patti LuPone; tenors Stephen Costello, Paul Groves, Ben Heppner, Nicholas Phan; and baritones Philip Cutlip, Daniel Okulitch, Keith Phares, Morgan Smith and Bryn Terfel.

Heggie is an ardent champion of writers. Most of his operas and stage works feature libretti written by either Terrence McNally or Gene Scheer; while sources for song texts and poetry have also included Maya Angelou, Charlene Baldridge, Raymond Carver, Emily Dickinson, John Hall, A.E. Housman, Vachel Lindsay, Philip Littell, Armistead

Jake Heggie

Continued

Maupin, Edna St. Vincent Millay, Sister Helen Prejean, Gini Savage, Vincent Van Gogh, Frederica von Stade, and Eugenia Zukerman, to name a few. The composer has a close association with the conductor Patrick Summers, who has led the world premieres of all the composer’s 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 compositions 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* (Eloquencia), 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 and the Steans Institute at Ravinia. Jake Heggie lives in San Francisco.

www.jakeheggie.com.

Friendship



◀ John Hall and Jake

*You Enter My Thoughts
To Speak of Love
Thoughts Unspoken*
Michael Morris &
Alexander Muetzel



▲ Flicka and Jake

Paper Wings – Mary-Elizabeth O’Neill
A Route to the Sky – Serafina Furgieule



◀ Sister Helen Prejean and Jake

Primary Colors
The Deepest Desire
Kate Tombaugh

Songs of Jake Heggie

(b. 1961)

Songs and Sonnets to Ophelia (1999)

The Spring is Arisen; Ophelia's Song (Heggie)

Elizabeth A. Orsborn, *soprano*

Robert Blake, *piano*

Women have loved before as I love now (Millay)

Noelle McMurtry, *soprano*

Lucas Wong, *piano*

Spring (Millay)

Caitlin Vincent, *soprano*

Hui-Chuan Chen, *piano*

Eve-Song (1996)

Even (Littell)

Kristin Renee Young, *soprano*

Evan Roider, *piano*

Songs to the Moon (1998)

The Haughty Snail-King (Lindsay)

Monica Sciaky, *mezzo-soprano*

Dylan Perez, *piano*

Winter Roses (2004)

Sweet Light (Carver)

Ana Guigui, *soprano*

Jasper Jimenez, *piano*

The Faces of Love

I shall not live in vain (Dickinson) (1995)

Jihee Kim, *soprano*

Soyoung Kim, *piano*

Class order will be at the discretion of the instructor.

Songs of Jake Heggie

(b. 1961)

To Say Before Going to Sleep (Rilke) (1988)

Siobahn Sung, *mezzo-soprano* | Dimitri Dover, *piano*

Of Gods and Cats (2000)

In the Beginning... (Dillard)

Aumna Iqbal, *mezzo-soprano*

TBA, *piano*

At the Statue of Venus (2005)

A Lucky Child (McNally)

Elise Roth, *soprano*

Evan Roider, *piano*

How Well I Knew The Light (2000)

Ample Make This Bed (Dickinson)

Olivia Betzen, *soprano*

Dylan Perez, *piano*

The Sun Kept Setting (Dickinson)

Julia Gebhardt, *soprano*

Manuel Arellano, *piano*

Rise and Fall (2007)

Water Stone (Noguchi) (Scheer)

Laura Strickling, *soprano*

Dimitri Dover, *piano*

Class order will be at the discretion of the instructor.

Songs of Jake Heggie

(b. 1961)

A Question of Light (2011)

Place de la Concorde (Mondrian)

Lorant Najbauer, *baritone*

Yu Gyung Kim, *piano*

Yellow Roses in a Vase (Caillebotte)

Nathan Wyatt, *baritone*

Hui-Chuan Chen, *piano*

Three Folk Songs (1994)

He's Gone Away

Marisa Novak, *mezzo-soprano*

Hyueeun Ham, *piano*

Here and Gone (2005)

In Praise of Songs That Die (Lindsay)

Jonathan F. Cooper, *baritone*

David Taustine, *piano*

Class order will be at the discretion of the instructor.



Songs of Jake Heggie

(b. 1961)

At the Statue of Venus

A Lucky Child (McNally)

At the Statue of Venus (2005)

Siobahn Sung, *mezzo-soprano* | Hyueeun Ham, *piano*

My True Love Hath My Heart (Sidney) (1996)

Alexandra Smither, *soprano* | Connie Li, *mezzo-soprano* | Liza Stepanova, *piano*

Facing Forward/Looking Back (2007)

Motherwit (Baldrige)

Rebekah Anne Holland, *soprano*

Serafina Furgieuele, *mezzo-soprano*

Lucas Wong, *piano*

Grounded (Zukerman)

Skye Privat, *soprano*

Alexandra Smither, *soprano*

Lucas Wong, *piano*

Mother in the Mirror (Maupin)

Irina Popescu, *soprano*

Aumna Iqbal, *soprano*

Lucas Wong, *piano*

Facing Forward (Heggie)

Sarah Geocaris, *soprano*

Serafina Furgieuele, *mezzo-soprano*

Lucas Wong, *piano*

Songs of Jake Heggie

(b. 1961)

Paper Wings (1997)

Paper Wings (von Stade)

Mary-Elizabeth O'Neill, *mezzo-soprano*

Liza Stepanova, *piano*

A Route to the Sky (von Stade)

Serafina Furgiuele, *mezzo-soprano*

Manuel Arellano, *piano*

Friendly Persuasions: Songs in Homage to Poulenc (2008)

Wanda Landowska (Scheer)

Ian McEuen, *tenor*

Hyanghyun Lee, *piano*

Pierre Bernac (Scheer)

Grant Knox, *tenor*

Javier Arrebola, *piano*

Raymonde Linossier (Scheer)

Kevin Delaney, *tenor*

Bobby Pace, *piano*

Paul Eluard (Scheer)

Michael Patterson, *tenor*

Ronald Cheung, *piano*

Thoughts Unspoken (1996)

To speak of love (Hall)

Alexander Muetzel, *baritone*

Javier Arrebola, *piano*

The Faces of Love

Sophie's Song (von Stade) (1998)

Loralee Songer, *mezzo-soprano*

Bobby Pace, *piano*

Class order will be at the discretion of the instructor.

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



© Ann Marsden

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 millennium thinkers, Libby Larsen’s music and ideas have refreshed the concert music tradition and the composer’s role in it.

This is Larsen’s second visit to *SongFest*. For its 2011 season, *SongFest* commissioned three new works by Larsen with generous funding from the Sorel Organization: *Donal Oge*, *Three Love Songs of Pablo Neruda*, and a setting of *Stone Soup*, which was dedicated to long-time *SongFest* supporter and acclaimed children’s author, Marcia Brown.

Songs of Libby Larsen

(b. 1950)

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

Katherine of Aragon

Danya Katok, *soprano* | Dimitri Dover, *piano*

Anne Boleyn

Diana Newman, *soprano* | Tomasz Lis, *piano*

Jane Seymour

Sarah Hayashi, *soprano* | Jihae Lim, *piano*

Anne of Cleves

Chelsie Propst, *soprano* | Jennifer Hedstrom, *piano*

Katherine Howard

Sophie Wingland, *soprano* | Tomasz Lis, *piano*

COMPOSER NOTES

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

- Libby Larsen

Songs of Libby Larsen

(b. 1950)

Bucking Bronco (Starr)

Cowboy Songs

Katherine Rossiter, *soprano* | Hyanghyun Lee, *piano*

Billy the Kid (Anon.)

Cowboy Songs

Jong-Hye Park, *soprano* | Kwok-Wai Lui, *piano*

Turn, turn (Ringdal)

Alexander Muetzel, *baritone* | Robert Blake, *piano*

Lord, Make Me and Instrument (St. Francis of Assisi)

Bor Liang Lin, *tenor* | Hyanghyun Lee, *piano*

When I am an Old Woman (Joseph)

Elizabeth A. Orsborn, *soprano* | Robert Blake, *piano*

*Two Happy Lovers (Neruda)

Three Love Songs

Jonathan F. Cooper, *baritone* | Liza Stepanova, *piano*

The Empty Song (Lochhead)

Love After 1950

Loralee Songer, *mezzo-soprano* | Dylan Perez, *piano*

*Donal Oge (Anon.)

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

*Commissioned by *SongFest* in 2011 with funding from the Sorel Organization.

Class order will be at the discretion of the instructor.

Songs of Libby Larsen

(b. 1950)

Songs from Letters

So Like Your Father's (1880)

Sophie Wingland, *soprano* | Liza Stepanova, *piano*

He Never Misses (1880)

Olivia Betzen, *soprano* | Jessica Johnston, *piano*

A Man Can Love two Women (1880)

Rachel Schutz, *soprano* | Soyoung Kim, *piano*

A Working Woman (1882-1893)

Jessica Diana Salley, *soprano* | Liza Stepanova, *piano*

All I Have (1902)

Sophie Wingland, *soprano* | Liza Stepanova, *piano*

COMPOSER NOTES

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

- Libby Larsen

Songs of Libby Larsen

(b. 1950)

Sonnets from the Portuguese)

“I thought once how Theocritus...” (Browning)

Laura Choi Stuart, *soprano*

Jihae Lim, *piano*

“How do I love thee?” (Browning)

MacKenzie Florence, *soprano*

TBA, *piano*

Margaret Songs: Three Songs of Willa Cather

Bright Rails

Kristen Seikaly, *soprano*

Hui-Chuan Chen, *piano*

Beneath the Hawthorne Tree

Marie Masters, *soprano*

Yu Gyung Kim, *piano*

Chanting to Paradise

In this short Life (Dickinson)

Diana Newman, *soprano*

Soyoung Kim, *piano*

Jazz at the Intergalactic Nightclub (McGrath)

Grant Knox, *tenor* | Lucas Wong, *piano*

Class order will be at the discretion of the instructor.

William Bolcom

Composer, Pianist



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Named 2007 **Composer of the Year** by Musical America, and honored with multiple Grammy Awards for his groundbreaking setting of Blake's *Songs of Innocence and of Experience*, William Bolcom is a composer of cabaret songs, concertos, sonatas, operas, symphonies, and much more. He was awarded

the 1988 Pulitzer Prize in Music for his *Twelve New Etudes* for piano.

As a pianist he has recorded for Advance, Jazzology, Musical Heritage, Nonesuch, Vox, and Omega. With his wife, mezzo-soprano Joan Morris, he has performed in concert for more than 35 years throughout the United States, Canada, and abroad.

In May 2010 there were two premieres of new works: *Romanza* by violinist Nadja Salerno-Sonnenberg with the New Century Chamber Orchestra in San Francisco and *La fantome du Clavecin* by harpsichordist Andreas Skouras in London.

2009 saw the premieres of *First Symphony for Band* in February by the University of Michigan Symphony Band in Ann Arbor, Michigan; *Shakyamuni* in February by Chamber Music Society of Lincoln Center for the reopening of Alice Tully Hall; and in May, *Introduzione e Rondo: HAYDN GO SEEK* by the Haydn Trio Eisenstadt in Eisenstadt, Austria and *Lady Liberty* by The Master Singers of Lexington [Mass.] and The Ann Arbor Vocal Arts Ensemble.

In February 2008 his *Eighth Symphony* was premiered by the Boston Symphony Orchestra and Tanglewood Festival Chorus conducted by James Levine in Boston, MA and Carnegie Hall/New York. Within the same month the Guarneri and Johannes String Quartets premiered Bolcom's *Octet: Double Quartet*. Other 2008 premieres: *Ballade* in January 2008 by pianist Ursula Oppens; *Lucrezia*, a one-act comic opera for 5 singers and 2 pianists, in March 2008

by New York Festival of Song; *Four Piedmont Choruses* in May 2008 by the Piedmont Chamber Singers; *A Song for St. Cecilia's Day* in June 2008 at the University of Chicago.

In 2007 Bolcom was feted in Minneapolis-St. Paul, Minnesota, with a two and a half-week festival of his music, including master classes, recitals, and concerts of his organ and chamber music. Titled *Illuminating Bolcom*, the festival was highlighted by two performances of *Songs of Innocence and of Experience* accompanied by animated projections of Blake's illuminations. The animations were commissioned by VocalEssence and created by projection designer Wendall K. Harrington.

In September 2006 Bolcom's *Canciones de Lorca* with tenor Plácido Domingo, the Pacific Symphony, and conductor Carl St. Clair, was premiered at the gala opening concert of the Segerstrom Center for the Arts, Costa Mesa, CA.

Bolcom taught composition at the University of Michigan from 1973-2008. Named a full professor in 1983, he was Chairman of the Composition Department from 1998 to 2003 and was named the Ross Lee Finney Distinguished University Professor of Composition in the fall of 1994. He retired from teaching in 2008.

In addition to their performances, Bolcom and Morris have recorded over two dozen albums together. Their first one, *After the Ball*, garnered a Grammy nomination for Joan Morris. Recent recordings include: two albums of songs by lyricist E. Y. "Yip" Harburg and Gus Kahn on Original Cast Records; Bolcom's complete *Cabaret Songs*, written with lyricist Arnold Weinstein, on Centaur; and *Someone Talked! Memories of World War II* with tenor Robert White and narrator Hazen Schumacher, available now at www.equilibri.com.

Recent recordings of his works include: *From the Diary of Sally Hemings*, written with playwright Sandra Seaton, performed by soprano Alyson Cambridge and pianist Lydia Brown, and available on White Pine Records; *Little Suite of Four Dances and Concert-Piece* with clarinetist Maureen Hurd and available on MSR Recordings. For more information, consult RECORDINGS.

This is Bolcom's first season at *SongFest*.

Songs of William Bolcom

(b. 1938)

WILLIAM BOLCOM and JOAN MORRIS

*I Will Breathe a Mountain

Pity Me Not Because the Light of Day (St. Vincent Millay)

Ivy Walz, *mezzo-soprano*

Liza Stepanova, *piano*

How to Swing Those Obligatos Around

Kate Tombaugh, *mezzo-soprano*

Bobby Pace, *piano*

Never More Will the Wind (H.D.)

Meagan Martin, *mezzo-soprano*

Benjamin Ginsberg, *piano*

The Sage (Levertov)

Olivia Betzen, *soprano*

Dylan Perez, *piano*

*Premiere performance by Marilyn Horne and Martin Katz

Class order will be at the discretion of the instructor.

COMPOSER NOTES

Marilyn Horne requested a cycle made up of poems by American women. I felt that, although I could have put together an anthology myself, the cycle would have a very strong profile if the selections were made with the aid of an American woman poet, and I accordingly asked my friend Alice Fulton for help; she then gave me a list of around 30 poems. Marilyn Horne then told me which of those she like, I added those I liked, and that is how the selection was made.

-William Bolcom

Laura Sonnets (Petrarca)

IV. Sonetto 286

Lorant Najbauer, *baritone*

Kwok-Wai Lui, *piano*

Continued

Songs of William Bolcom

(b. 1938)

Continued

From the Diary of Sally Hemings (Sandra Seaton)

PART ONE

I. “They say I was born old...”

Serafina Furgiuele, *mezzo-soprano*

Manuel Arellano, *piano*

V. “The master brings music to his sitting room...”

Monica Sciaky, *mezzo-soprano*

Dylan Perez, *piano*

PART FOUR

XVII. “Papers!”

Siobahn Sung, *mezzo-soprano*

Hyueeun Ham, *piano*

Old Addresses

4. Ballad of the Landlord (Hughes)

Travis Sherwood, *baritone*

Hyueeun Ham, *piano*

Class order will be at the discretion of the instructor.

PROGRAM NOTES

When Stephen Salters won the Naumburg and I was requested to write a cycle for him, I decided to give him seven poets’ work that, together, would create a panoramic “fan” of songs. All the fans’ vanes had to fit together well; one of the most difficult challenges in this cycle was finding the right set of poetic weights and shapes to accomplish this. So many wonderful options were considered and rejected, and I was surprised at how hard it would be to select this set of poems. But I think this group fits together in some probably inexplicable way.

“Lady Death” brings back the direct verbal wallop I sometimes felt at North Beach poetry readings during my college days in the Bay Area (I imagine I might even have heard A.D. Winans reading at one, or on KPFA), but there’s also something almost French in the art-brut, in-your-face inexorability of this poem. C.P. Cavafy, the great Cairene poet of a century ago (here translated by Rae Dalvan), contributes an elegant vignette from his homoerotic prowls, “The Next Table,” full of the urbane, rueful humor so typical of him—unfortunately the very sort of things that might land him in jail in today’s Egypt. Ezra Pound’s early “Histrion” (the Greek word for actor) wonders at the departed spirits of the great that seem to replace Pound’s own within him, so deeply that his own soul seems sometimes effaced.

As with William Blake, one senses that so many of Langston Hughes’ poems seem to have an implicit tune the poet might even have composed and thrown away; I find “Ballad of the Landlord” definitely in this vein. The Provincetown poet Mark Doty’s “The Embrace” heartbreakingly chronicles a dream visit from a lover who has died. The Black Panther George Jackson’s wonderful letters from Soledad Prison contain this ecstatic portrait, “Africa,” here faithfully reworked by Arnold Weinstein into a lyric. With a very New York poem reminiscent of French surrealist humor, Kenneth Koch’s “To My Old Addresses” completes the set.

-William Bolcom

Cabaret Songs II

WILLIAM BOLCOM and JOAN MORRIS

Lyrics by Arnold Weinstein

Toothbrush Time

William Bolcom
(b. 1938)

Aumna Iqbal, *mezzo-soprano* | Stanton Nelson, *piano*

Satisfaction

Jocelyn Fralick, *soprano* | Jessica Johnston, *piano*

Blue

Kati Claire Richer, *contralto* | Evan Roider, *piano*

At the Last Lousy Moments of Love

Marie Masters, *soprano* | Ronald Cheung, *piano*

Amor

Mary-Elizabeth O'Neill, *mezzo-soprano* | Robert Blake, *piano*

George

Siobahn Sung, *mezzo-soprano* | Hyueeun Ham, *piano*

Lime Jello Marshmallow Cottage Cheese Surprise

Alexandra Smither, *soprano* | Jessica Johnston, *piano*

Class order will be at the discretion of the instructor.

Briefly It Enters, and Briefly Speaks

WILLIAM BOLCOM

(b. 1938)

JANE KENYON

(1947-1995)

Briefly It Enters, and Briefly Speaks (1995)

1. Who
2. The Clearing
3. Otherwise
4. February: Thinking of Flowers

Sophie Wingland, *soprano* | Tomasz Lis, *piano*

5. Twilight: After Haying
6. Man Eating
7. The Sick Wife
8. Peonies at Dusk
9. Briefly It Enters, and Briefly Speaks

Rachel Schutz, *soprano* | Tomasz Lis, *piano*

PROGRAM NOTES

Jane Kenyon's passion for music was as great as her genius for writing poetry. Before we left Michigan in 1975, we came to know William Bolcom and Joan Morris, who visited us several times on our farm in New Hampshire. When Jane contracted leukemia in 1994, Bill had already set Jane's "Let Evening Come" in a cantata.

While she was ill she listened over and over again, with the greatest pleasure, to a tape of Benita Valente, which was a thrill for Jane to imagine. She corresponded with Bill about the choice of poems before she died at forty-seven on 22 April 1995.

-Donald Hall

Cabaret Songs I

WILLIAM BOLCOM and JOAN MORRIS

Lyrics by Arnold Weinstein

The Total Stranger in the Garden

William Bolcom
(b. 1938)

Chelsie Propst, *soprano* | Jennifer Hedstrom, *piano*

Toothbrush Time

Kasia Borowiec, *soprano* | Stanton Nelson, *piano*

Over the Piano

Loralee Songer, *mezzo-soprano* | Hyanghyun Lee, *piano*

Love in the Thirties

Monica Sciaky, *mezzo-soprano* | Evan Roider, *piano*

He Tipped The Waiter

Mario Diaz-Moresco, *baritone* | Lucas Wong, *piano*

The Song of Black Max

Travis Sherwood, *baritone* | YuGyung Kim, *piano*

IV. Timomarchus's Picture of Medea, In Rome

Sarah Daughtrey, *mezzo-soprano* | Soyoung Kim, *piano*

Class order will be at the discretion of the instructor.

Arias from Bolcom Operas

WILLIAM BOLCOM and JOAN MORRIS

Love Me Big (Trina)

McTeague

Elizabeth A. Orsborn, *soprano* | Robert Blake, *piano*

William Bolcom

(b. 1938)

My Little Golden Babies (Trina)

McTeague

Jihee Kim, *soprano* | Lucas Wong, *piano*

Muffin's Aria

A Wedding

Julia Mendelsohn, *soprano* | Robert Blake, *piano*

Tulip's Aria

A Wedding

Marisa Novak, *mezzo-soprano* | Hyueeun Ham, *piano*

Rita's Aria

A Wedding

Marie Masters, *soprano* | Jasper Jimenez, *piano*

But you do not know this man (Catherine)

A View From the Bridge

Alexandra Razskazoff, *soprano* | Hui-Chuan Chen, *piano*

New York Lights (Rudolpho)

A View from the Bridge

Bor Liang Lin, *tenor* | Hyanghyun Lee, *piano*

Class order will be at the discretion of the instructor.

❧ A Tribute to William Bolcom and Jane Kenyon ❧



Let Evening Come

Laura Strickling, *soprano* | Laura Pearson, *viola* | Liza Stepanova, *piano*

Ailey, Baldwin, Floyd, Killens, and Mayfield (1994)

Music by William Bolcom | Text by Maya Angelou

“Ailey, Baldwin, Floyd, Killens, and Mayfield” is the first song of Bolcom’s cycle *Let Evening Come*, which sets the poetry of Maya Angelou, Emily Dickinson and Jane Kenyon for soprano, viola and piano.

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

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

When great souls die,
the air around us becomes
light, rare, sterile.
We breathe, briefly.
Our eyes, briefly,
see with
a hurtful clarity.
Our memory, suddenly sharpened,
examines,
gnaws on kind words
unsaid,
promised walks
never taken.

Great souls die and
our reality, bound to

them, takes leave of us.
Our souls,
dependent upon their
nurture,
now shrink, wizened.
Our minds, formed
and informed by their
radiance,
fall away.
We are not so much maddened
as reduced to the unutterable ignorance
of dark, cold
caves.

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

– Maya Angelou

❧ A Tribute to William Bolcom and Jane Kenyon ❧

'Tis Not That Dying Hurts Us So

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

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

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

– Emily Dickinson

Let Evening Come

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

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

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

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

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

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

– Jane Kenyon

COMPOSER NOTES

Let Evening Come (1993)

Preface to the score of Let Evening Come, by William Bolcom:

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

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

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

–William Bolcom

🌿 A Tribute to William Bolcom and Jane Kenyon 🌿

Briefly It Enters, and Briefly Speaks (1995-96)

Music by William Bolcom | Text by Jane Kenyon

Rachel Schutz, *soprano* | Sophie Wingland, *soprano* | Tomasz Lis, *piano*

Bolcom's song cycle *Briefly It Enters*, which sets nine poems of Jane Kenyon.

1. Who

These lines are written
by an animal, an angel,
a stranger sitting in my chair;
by someone who already knows
how to live without trouble
among books, and pots and pans...

Who is it who asks me to find
language for the sound
a sheep's hoof makes when it strikes
a stone? And who speaks
the words which are my food?

2. The Clearing

The dog and I push through the ring
of dripping junipers
to enter the open space high on the hill
where I let him off the leash.

He vaults, snuffling, between tufts of moss;
twigs snap beneath his weight; he rolls
and rubs his jowls on the aromatic earth;
his pink tongue lolls.

I look for sticks of proper heft
to throw for him, while he sits, prim
and earnest in his love, if it is love.

All night a soaking rain, and now the hill
exhales relief, and the fragrance
of warm earth. . . . The sedges
have grown an inch since yesterday,
and ferns unfurled, and even if they try
the lilacs by the barn can't
keep from opening today.

I longed for spring's thousand tender greens,
and the white-throated sparrow's call
that borders on rudeness. Do you know—
since you went away
all I can do
is wait for you to come back to me.

3. Otherwise

I got out of bed
on two strong legs.
It might have been
otherwise. I ate
cereal, sweet
milk, ripe, flawless
peach. It might
have been otherwise.
I took the dog uphill
to the birch wood.
All morning I did
the work I love.

At noon I lay down
with my mate. It might
have been otherwise.
We ate dinner together
at a table with silver
candlesticks. It might
have been otherwise.
I slept in a bed
in a room with paintings
on the walls, and
planned another day
just like this day.
But one day, I know,
it will be otherwise.

4. February: Thinking of Flowers

Now wind torments the field,
turning the white surface back
on itself, back and back on itself,
like an animal licking a wound.

Nothing but white--the air, the light;
only one brown milkweed pod
bobbing in the gully, smallest
brown boat on the immense tide.

A single green sprouting thing
would restore me. . . .

Then think of the tall delphinium,
swaying, or the bee when it comes
to the tongue of the burgundy lily.

❧ A Tribute to William Bolcom and Jane Kenyon ❧

5. Twilight: After Haying

Yes, long shadows go out
from the bales; and yes, the soul
must part from the body:
what else could it do?

The men sprawl near the baler,
too tired to leave the field.
They talk and smoke,
and the tips of their cigarettes
blaze like small roses
in the night air. (It arrived
and settled among them
before they were aware.)

The moon comes
to count the bales,
and the dispossessed--
Whip-poor-will, Whip-poor-will
--sings from the dusty stubble.

These things happen. . .the soul's bliss
and suffering are bound together
like the grasses. . .

The last, sweet exhalations
of timothy and vetch
go out with the song of the bird;
the ravaged field
grows wet with dew.

6. Man Eating

The man at the table across from mine
is eating yogurt. His eyes, following
the progress of the spoon, cross briefly
each time it nears his face. Time,

and the world with all its principalities,
might come to an end as prophesied
by the Apostle John, but what about
this man, so completely present

to the little carton with its cool,
sweet food, which has caused no animal
to suffer, and which he is eating
with a pearl-white plastic spoon.

7. The Sick Wife

The sick wife stayed in the car
while he bought a few groceries.
Not yet fifty,

she had learned what it's like
not to be able to button a button.

It was the middle of the day—
and so only mothers with small children
or retired couples
stepped through the muddy parking lot.

Dry cleaning swung and gleamed on hangers
in the cars of the prosperous.
How easily they moved—
with such freedom,
even the old and relatively infirm.

The windows began to steam up.
The cars on either side of her
pulled away so briskly
that it made her sick at heart.

8. Peonies at Dusk

White peonies blooming along the porch
send out light
while the rest of the yard grows dim.

Outrageous flowers as big as human
heads! They're staggered
by their own luxuriance: I had
to prop them up with stakes and twine.

The moist air intensifies their scent,
and the moon moves around the barn
to find out what it's coming from.

In the darkening June evening
I draw a blossom near, and bending close
search it as a woman searches
a loved one's face.

9. Briefly It Enters, and Briefly Speaks

I am the blossom pressed in a book,
found again after two hundred years. . . .

I am the maker, the lover, and the keeper. . . .

When the young girl who starves
sits down to a table
she will sit beside me. . . .

I am food on the prisoner's plate. . . .

I am water rushing to the wellhead,
filling the pitcher until it spills. . . .

🌿 A Tribute to William Bolcom and Jane Kenyon 🌿

I am the patient gardener
of the dry and weedy garden. . . .

I am the stone step,
the latch, and the working hinge. . . .

I am the heart contracted by joy. . .
the longest hair, white
before the rest. . . .

I am there in the basket of fruit
presented to the widow. . . .

I am the musk rose opening
unattended, the fern on the boggy summit. . . .

I am the one whose love
overcomes you, already with you
when you think to call my name. . . .

COMPOSER NOTES

Donald Hall, Kenyon's husband and also a poet, wrote the following preface for the song cycle:

“Jane Kenyon’s passion for music was as great as her genius for writing poetry. Before we left Michigan in 1975, we came to know William Bolcom and Joan Morris, who visited us several times on our farm in New Hampshire. When Jane contracted leukemia in 1994, Bill had already set Jane’s “Let Evening Come” in a cantata.

“While she was ill she listened over and over again, with the greatest pleasure, to a tape of Benita Valente singing her words.

“She loved Bill’s music and Benita Valente’s voice. Bill was already planning *Briefly It Enters*, for Benita Valente, which was a thrill for Jane to imagine. She corresponded with Bill about the choice of poems before she died at forty-seven on 22 April 1995.”

-William Bolcom

I was first introduced to Jane Kenyon by Tory Browers, a wonderful singer and friend. I was drawn to the warmth and openness I felt in her poems and, at the suggestion of John Musto and Lucas Wong, I decided to ask William Bolcom to write a commission for *SongFest*. I had hoped he would agree to set one of Kenyon’s poems and actually had chosen a few favorites. Mr. Bolcom graciously accepted and commented that he had been waiting for an opportunity to set *Gettysburg: July 1, 1863* by Kenyon. We are so privileged to have such wonderful artists come to *SongFest* and share their stories and view of the world through words and music.

I am often asked what it is that we do and why? A friend wrote “... this often neglected genre of voice and piano song will provide the singers and pianists with a rich view of this world which will nourish them for their entire lives.”

-Rosemary Hyler Ritter

❧ A Tribute to William Bolcom and Jane Kenyon ❧

JANE KENYON

(1947-1995)



New Hampshire's poet laureate at the time of her untimely death at age forty-seven, Jane Kenyon was noted for verse that probed the inner psyche, particularly with regard to her own battle against the depression that lasted throughout much of her adult life. Writing for the last two decades of her life at her farm in northern New England, Kenyon is also remembered for her stoic portraits of domestic and rural life; as essayist Gary Roberts noted in *Contemporary Women Poets*, her poetry was "acutely faithful to the familiarities and mysteries of home life, and it is distinguished by intense calmness in the face of routine disappointments and tragedies."

Born in Ann Arbor, Michigan, Kenyon spent her first two decades in the Midwest, attending the University of Michigan in her hometown through completion of her master's degree in 1972. It was while she was a student at the University of Michigan that Kenyon met her future husband, the poet Donald Hall, who taught there. After her marriage, Kenyon moved with Hall to Eagle Pond Farm, a New Hampshire farm that had been in Hall's family for generations and where she would spend the remainder of her life.

Kenyon published only four volumes of poetry during her life: *From Room to Room*, *The Little Boat*, *Let Evening Come*, and *Constance*. Despite her relatively small output, her poetry was highly lauded by critics throughout her lifetime. As fellow poet Carol Muske remarked in the *New York Times* when describing Kenyon's *The Boat of Quiet Hours*, "These poems surprise beauty at every turn and capture truth at its familiar New England slant. Here, in Keats's terms, is a capable poet." Indeed, Kenyon's work has often been compared with that of English Romantic poet John Keats;

Roberts dubbed her a "Keatsian poet" and noted that, "like Keats, she attempts to redeem morbidity with a peculiar kind of gusto, one which seeks a quiet annihilation of self-identity through identification with benign things."

The cycles of nature held special significance for Kenyon, who returned to them again and again, both in her variations on Keats's ode "To Autumn," and in other pastoral verse. In *Let Evening Come*, her third published collection—and one that found the poet taking what *Poetry* essayist Paul Breslin called "a darker turn"—Kenyon explored nature's cycles in other ways: the fall of light from day to dusk to night, and the cycles of relationships with family and friends throughout a long span of years brought to a close by death. *Let Evening Come* "shows [Kenyon] at the height of her powers," according to Muske in a review of the 1990 volume for the *New York Times Book Review*, with the poet's "descriptive skills . . . as notable as her dramatic ones. Her rendering of natural settings, in lines of well-judged rhythm and simple syntax, contribute to the [volume's] memorableness."

Constance began Kenyon's study of depression, and her work in this regard has been compared with that of the late poet Sylvia Plath. Comparing the two, Breslin wrote that "Kenyon's language is much quieter, less self-dramatizing" than that of Plath, and where the earlier poet "would give herself up, writing her lyrical surrender to oblivion, . . . Kenyon fought to the end." Breslin noted the absence of self-pity in Kenyon's work, and the poet's ability to separate from self and acknowledge the grief and emotional pain of others, as in her poems "Coats," "Sleepers in Jaipur," and "Gettysburg: July 1, 1863," which imagines a mortally wounded soldier lying in wait for death on the historic battlefield.

In *Otherwise*, a posthumous collection containing twenty poems written just prior to her death as well as several taken from her earlier books, Kenyon "chronicles the uncertainty of living as culpable, temporary creatures," according to *Nation* contributor Emily Gordon. As Muske added in the *New York Times Book Review*, Kenyon avoids sentimentality throughout *Otherwise*. "The poet here sears a housewife's apron, hangs wash on the line, walks a family dog and draws her thought from a melancholy, ecstatic soul as if from the common well, 'where the fearful and rash alike must come for water.' In ecstasy," Muske continued, Kenyon "sees this world as a kind of threshold through which we enter God's wonder."

❧ A Tribute to William Bolcom and Jane Kenyon ❧

WORLD PREMIERE

Gettysburg: July 1, 1863

Nathan Wyatt, *baritone* | Lucas Wong, *piano*

Commissioned by SongFest with funding from the Sorel Organization

The young man, hardly more
than a boy, who fired the shot
had looked at him with an air
not of anger but of concentration,
as if he were surveying a road,
or feeding a length of wood into a saw:
It had to be done just so.

The bullet passed through
his upper chest, below the collarbone.
The pain was not what he might
have feared. Strangely exhilarated
he staggered out of the pasture
and into a grove of trees.



He pressed and pressed
the wound, trying to stanch
the blood, but he could only press
what he could reach, and he could
not reach his back, where the bullet
had exited.

He lay on the earth
smelling the leaves and mosses,
musty and damp and cool
after the blaze of the open afternoon.

How good the earth smelled,
as it had when he was a boy
hiding from his father,
who was intent on strapping him
for doing his chores
late one time too many.

A cowbird razzed from a rail fence.
It isn't mockery, he thought,
no malice in it ... just a noise.
Stray bullets nicked the oaks
overhead. Leaves and splinters fell.

Someone near him groaned.
But it was his own voice he heard.
His fingers and feet tingled,
the roof of his mouth,
and the bridge of his nose....

He became dry, dry, and thought
of Christ, who said, I thirst.
His man-smell, the smell of his hair
and skin, his sweat, the salt smell
of his cock and the little ferny hairs
that two women had known

left him, and a sharp, almost sweet
smell began to rise from his open mouth
in the warm shade of the oaks.
A streak of sun climbed the rough
trunk of a tree, but he did not
see it with his open eye.

– Jane Kenyon



John Musto

Composer, Pianist



© 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.

Last season, Mr. Musto embarked on a recording project with Bridge records to record both his piano concerti. He will be performing with conductors Glen Cortese and the Greeley Philharmonic, and Scott Yoo and the Odense Symphony Orchestra in Denmark.

He also served as composer-in-residence at the Mannes College: The New School for Music.

Since 2004, he has seen the production of four new operas, most recently, *The Inspector*, at Wolf Trap Opera in April 2011. It will be presented at Boston Lyric Opera in April of 2012. Wolf Trap's recording of his first opera, *Volpone*, was nominated for a 2010 Grammy.

That comic opera's second production was quickly followed by the premiere in November 2007 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 opera had its New York premiere in December 2008 at the Manhattan School of Music. *Later the Same Evening* had its third production at Glimmerglass Festival in July 2011. Only four months after that Washington premiere, New York and Caramoor audiences saw the lively new one-act comedy, *Bastianello*, (paired with William Bolcom's *Lucrezia*) commissioned to celebrate the twentieth anniversary of the New York Festival of Song, presented in three New York performances and in

a second production in the summer of 2008 at the Moab Music Festival in Utah. 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. The pairing had a third production last March at Wolf Trap. *Bastianello/Lucrezia* has just been released by Bridge records.

One recently issued recording entirely devoted to instrumental music by John Musto is a revelatory chamber-music release from the Copland House. Last season saw the release of the first stand-alone collection of his songs by Bridge records (with the composer at the piano), and recordings of both *Volpone*, (released by Wolf Trap), *Later the Same Evening* (Albany Records) a recording devoted to his songs by baritone Alexander Hurd and pianist Jacob Greenberg on the Centaur label. The releases of the song discs are accompanied by Peermusic's publication of Musto's *Collected Songs* for voice and piano.

John Musto earned degrees in piano performance at the Manhattan School of Music under Seymour Lipkin. (In October 2011, he was honored with a Distinguished Alumnus Award.) He also pursued studies with pianists Michael Rogers and Paul Jacobs. He has been a visiting professor at Brooklyn College and is a frequent guest lecturer at the Juilliard School and the Manhattan School of Music. As a pianist, Musto has recorded for Bridge, Harmonia Mundi, Nonesuch, The Milken Archive, Naxos, Harbinger, CRI and EMI, and his compositions have been recorded for Hyperion, Harmonia Mundi, MusicMasters, Innova, Channel Classics, Albany Records and New World Records.

For the sixth summer he will be a guest composer at *SongFest*, 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 Opera and New York City opera companies, and their teenage son, Joshua, an avid guitarist.

Songs of John Musto

(b. 1954)

JOHN MUSTO and AMY BURTON

Dove sta amore (1993)

1. Maybe

Monica Sciaky, *mezzo-soprano*

Soo-Yeon Chang, *piano*

2. Sea Chest (Sandburg)

Mary-Elizabeth O'Neill, *mezzo-soprano*

Dimitri Dover, *piano*

3. The Hangman at Home (Sandburg)

Emily Tweedy, *soprano*

Robert Blake, *piano*

Penelope

7. Epilogue: Penelope's Song (Lanctot)

Julia Mendelsohn, *soprano*

Ronald Cheung, *piano*

Recuerdo

1. Echo (Rossetti)

Rob McGinness, *baritone*

Liza Stepanova, *piano*

2. Recuerdo (Millay)

Robert Brandt, *baritone*

Liza Stepanova, *piano*

3. Last Song (Bogan)

Lorant Najbauer, *baritone*

Jasper Jimenez, *piano*

Viva Sweet Love

2. Rome: In the Café (Laughlin)

Zachary Benton Burgess, *bass*

Benjamin Ginsberg, *piano*

3. You Came as a Thought (Laughlin)

Alexander Muetzel, *baritone*

Robert Blake, *piano*

Lament (Millay)

Caitlin Vincent, *soprano* | Hui-Chuan Chen, *piano*

Song Sampler I

MATTHEW MORRIS

Vieni, vieni, o mio diletto (Anon.)

Antonio Vivaldi

(1678-1743)

Elise Roth, *soprano*

Ridente la calma, K. 152 (Anon.)

Wolfgang Amadeus Mozart

(1756-1791)

Katherine Rossiter, *soprano*

Venetianisches Gondellied, Op. 57, No. 5 (Freiligrath)

Felix Mendelssohn

(1809-1847)

Alexander Muetzel, *baritone*

Once I Was (Gordon)

A Horse with Wings

Ricky Ian Gordon

(b. 1956)

Martina Caruso, *soprano*

Come Away, Death, Op. 6, No. 1 (Shakespeare)

Three Shakespeare Songs

Roger Quilter

1877-1953)

Matthew Giallongo, *baritone*

Les berceaux, Op. 23, No. 1 (Sully-Prudhomme)

Gabriel Fauré

(1845-1924)

Lynn Isnar, *soprano*

Rosemary Hyler Ritter, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Tuesday, June 5 | 6:30-9:30 p.m. | Thayer Hall

Song Sampler

MARGO GARRETT

From Whence Cometh Song? (Roethke) <i>The Nantucket Songs</i>	Danya Katok, <i>soprano</i> Dimitri Dover, <i>piano</i>	Ned Rorem (b. 1923)
Heart's Haven (Rossetti) <i>The House of Life</i>	Nathan Wyatt, <i>baritone</i> Evan Roider, <i>piano</i>	Ralph Vaughan Williams (1872-1958)
C'est l'extase langoureuse (Verlaine) <i>Ariettes oubliées</i>	Sophie Wingland, <i>soprano</i> Javier Arrebola, <i>piano</i>	Claude Debussy (1862-1918)
Apparition (Mallarmé) <i>Quatre Chansons de Jeunesse</i>	Elizabeth A. Orsborn, <i>soprano</i> Robert Blake, <i>piano</i>	Debussy
Quand je fus pris au pavillon (Charles, Duc d'Orléans)	Mary-Elizabeth O'Neill, <i>mezzo-soprano</i> Dimitri Dover, <i>piano</i>	Reynaldo Hahn (1874-1947)
The Boatman's Song <i>Old American Songs</i>	Travis Sherwood, <i>baritone</i> Jasper Jimenez, <i>piano</i>	Aaron Copland (1900-1990)
Notte (Negri) <i>Sei Liriche, Seconda Serie</i>	Diana Newman, <i>soprano</i> Benjamin Ginsberg, <i>piano</i>	Ottorino Respighi (1879-1936)
L'ultimo bacio (Praga)	Michael Patterson, <i>tenor</i> David Taustine, <i>piano</i>	Paolo Tosti (1846-1916)
Sound the Trumpet (Tate) <i>arr. Benjamin Britten</i>	Megan Chartrand, <i>soprano</i> Kevin Delaney, <i>tenor</i> Evan Roider, <i>piano</i>	Henry Purcell (1658/9-1695)

Class order will be at the discretion of the instructor.

Francis Poulenc

MARGO GARRETT

Bleuet, FP. 102 (Apollinaire)

Francis Poulenc
(1899-1963)

Kevin Delaney, *tenor* | Robert Blake, *piano*

Fiançailles pour rire, FP. 101 (Vilmorin)

3. Il vole

Jessica Wright, *soprano*

Robert Blake, *piano*

4. Mon cadavre est doux comme un gant

Diana Newman, *soprano*

Jasper Jimenez, *piano*

5. Violon

Caitlin Vincent, *soprano*

Ronald Cheung, *piano*

Deux Mélodies de Guillaume Apollinaire, FP. 127

1. Montparnasse

Katherine Vokes, *soprano*

Ronald Cheung, *piano*

Calligrammes, FP. 140 (Apollinaire)

3. Vers le sud

Mario Diaz-Moresco, *baritone*

Yu Gyung Kim, *piano*

Deux Poèmes de Louis Aragon, FP. 122

1. C

Kerry Jennings, *tenor*

TBA, *piano*

Class order will be at the discretion of the instructor.

Goethe's Women

AUDREY LUNA

Suleika I, D.720 (M. von Willemer)

Franz Schubert
(1797-1828)

Elizabeth McConnaughey, *soprano* | Jennifer Hedstrom, *piano*

Heiß mich nicht reden, D. 877, No. 2

Kati Claire Richer, *contralto* | Jasper Jimenez, *piano*

So lasst mich scheinen, D. 877, No. 3

Alexandra Smither, *soprano* | Jasper Jimenez, *piano*

Nur wer die Sehnsucht kennt, D. 877, No. 4

Mitra Sadeghpour, *soprano* | Soo-Yeon Park Chang, *piano*

Gretchen am Spinnrade, D.118

Wanda Yang Temko, *soprano* | Soo-Yeon Park Chang, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Wednesday, June 6 | 1-3:15 p.m. | Mayman Hall

Song Sampler II

MATTHEW MORRIS

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

Henry Purcell
(1658/9-1695)

Connie Li, *mezzo-soprano* | Manuel Arellano, *piano*

Rome in the Café (Laughlin)

Viva Sweet Love (2004)

John Musto
(b. 1954)

Zachary Benton Burgess, *bass* | Benjamin Ginsberg, *piano*

En sourdine, Op. 58, No. 2 (Verlaine)

Cinq mélodies "De Venise"

Gabriel Fauré
(1845-1924)

Wheelock Whitney, *baritone* | Liza Stepanova, *piano*

Ballade que Villon fait à la requête de sa mère pour prier Nostre-Dame

Trois Ballades de François Villon

Claude Debussy
(1862-1918)

Rob McGinness, *baritone* | Liza Stepanova, *piano*

Desire (Collins)

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

Tom Cipullo
(b. 1960)

Siobahn Sung, *mezzo-soprano* | TBA, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Wednesday, June 6 | 3:30-6 p.m. | Thayer Hall

American Song

FRANCES YOUNG

O Magnum Mysterium

Morten Lauridsen
(b. 1943)

Rebekah Anne Holland, *soprano* | Ronald Cheung, *piano*

Winter Song (Owen)

Songs for Leontyne

Lee Hoiby
(1926-2011)

Olivia Betzen, *soprano* | Dylan Perez, *piano*

The Bird (Wylie)

Two Songs

John Duke
(1899-1984)

Hannah Tarder-Stoll, *soprano* | Soo-Yeon Park Chang, *piano*

Sure on this shining night, Op. 13, No. 3 (Agee)

Samuel Barber
(1910-1981)

Rachel McIntosh, *mezzo-soprano* | Lu Yao, *piano*

who knows if the moon's a balloon (cummings)

Songs about Spring

Dominick Argento
(b. 1927)

Noelle McMurtry, *soprano* | Seoyon Susanna Lim, *piano*

The Monk and his Cat

Jessica Wright, *soprano* | Hui-Chuan Chen, *piano*

Arise, My Love (Song of Solomon)

Richard Hundley
(b. 1923)

Jessine Gaia Johnson, *soprano* | Alexander Muetzel, *baritone* | Liza Stepanova, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Wednesday, June 6 | 7-9:15 p.m. | Thayer Hall

Samuel Barber II

MARGO GARRETT

With rue my heart is laden (Housman)

Three Songs, Op. 2

Samuel Barber

(1910-1981)

Mary-Elizabeth O'Neill, *mezzo-soprano* | Manuel Arellano, *piano*

The Heavenly Banquet Hermit Songs, Op. 29

Rebekah Holland, *soprano* | Hyanghyun Lee, *piano*

At Saint Patrick's Purgatory

Hermit Songs, Op. 29

Connie Li, *mezzo-soprano* | Ronald Cheung, *piano*

Church Bell at Night

Meagan Martin, *mezzo-soprano* | Javier Arrebola, *piano*

The Crucifixion

Hermit Songs, Op. 29

Jessine Gaia Johnson, *soprano* | David Taustine, *piano*

Nocturne (Prokosch)

Four Songs, Op. 13

Laura Strickling, *soprano* | Javier Arrebola, *piano*

The secrets of the old (Yeats)

Four Songs, op. 13

Marie Masters, *soprano* | Hui-Chuan Chen, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Thursday, June 7 | 1:15-3:45 p.m. | Thayer Hall

Italian Songs

MARGO GARRETT

Vanne, o rosa fortunata (Anon.)

Sei Ariette

Vincenzo Bellini

(1801-1835)

Alexander Muetzel, *baritone* | Lucas Wong, *piano*

Per piet , bell'idol mio (Metastasio)

Bellini

Kasia Borowiec, *soprano* | Stanton Nelson, *piano*

Ideale (Errico)

Paolo Tosti

(1846-1916)

Jonathan F. Cooper, *baritone* | Lucas Wong, *piano*

Sogno (Guerrini)

Tosti

Matthew Konopacki, *baritone* | Soyoung Kim, *piano*

La serenata (Pepoli)

Serati Musicali

Gioachino Rossini

(1792-1868)

Julia Gebhardt, *soprano* | Lucas Wong, *piano*

Stornello

Pietro Cimara

(1887-1967)

Siobahn Sung, *mezzo-soprano* | Hyueeun Ham, *piano*

Intorno all'idol mio

Marco Antonio Cesti

(1620-1669)

Elise Roth, *soprano* | Evan Roider, *piano*

La serenata (Pepoli)

Serati Musicali

Gioachino Rossini

(1792-1868)

Martina Caruso, *soprano* | Julia Gebhardt, *soprano* | Lucas Wong, *piano*

Class order will be at the discretion of the instructor.

Musical Theatre Classics

MICHAEL RADER

So in Love

Kiss Me, Kate

Music and lyrics by Cole Porter

Rebekah Holland, *soprano*

A Wonderful Guy

South Pacific

Music and lyrics by Rodgers and Hammerstein

Elise Roth, *soprano*

The Impossible Dream

Man of La Mancha

Music by Mitch Leigh; lyrics by Dale Wasserman

Rob McGinness, *baritone*

Bill

Showboat

Music by Jerome Kern; lyrics by Oscar Hammerstein II

Connie Li, *mezzo soprano*

In My Own Little Corner

Cinderella

Music and lyrics by Rodgers and Hammerstein

Jong-Hye Park, *soprano*

MASTER CLASSES

SongFest 2012 | Thursday, June 7 | 7-9:30 p.m. | Thayer Hall

Samuel Barber III

MARGO GARRETT

A Green Lowland of Pianos (Miłosz)

Samuel Barber
(1910-1981)

Loralee Songer, *mezzo-soprano* | Lu Yao, *piano*

Nuvoletta, Op. 25 (Joyce)

Mitra Sadeghpour, *soprano* | Soo-Yeon Park Chang, *piano*

St. It's Vision

Alexandra Razskazoff, *soprano* | Javier Arrebola, *piano*

A nun takes the veil (Hopkins)

Four Songs, Op. 13

Sarah Hayashi, *soprano* | Jihae Lim, *piano*

Three Songs, Op. 10 (Joyce) (1936)

1. Rain has fallen

Rob McGinness, *baritone*

Liza Stepanova, *piano*

2. Sleep now

Julia Gebhardt, *soprano*

Manuel Arrelano, *piano*

3. I hear an army

Travis Sherwood, *baritone*

Ronald Cheung, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Friday, June 8 | 9:15 a.m.-12 p.m. | Thayer Hall

New Voices

LISA SAFFER

Lullaby for the Unsleeping

Jonathan Harvey
(b. 1939)

Danya Katok, *soprano* | Seoyon Susanna Lim, *piano*

Vocalise (Climbing the Tree)

Oliver Knussen
(b. 1952)

Sophie Wingland, *soprano*

The Apple Orchard (Gioia)

Lori Laitman
(b. 1955)

Kerry Kennings, *tenor* | Liza Stepanova, *piano*

Postlude: Forever Young (Bob Dylan)

John Corigliano
(b. 1938)

Laura Choi Stuart, *soprano* | Jihae Lim, *piano*

Turn back the clock (Maxymuk)
Confessions

Clarice Assad
(b. 1978)

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

Lúa Descolorida (de Castro)
Three Songs

Oswaldo Golijov
(b. 1960)

Olivia Betzen, *soprano* | Dylan Perez, *piano*

Touch Me (Kunitz)
Late Summer

Tom Cipullo
(b. 1960)

Rachel Schutz, *soprano* | Dimitri Dover, *piano*

Class order will be at the discretion of the instructor.

Spanish Song I

AUDREY LUNA

Siete Canciones Populares Espanolas

Manuel de Falla
(1876-1946)

El Paño Moruno

Elizabeth McConnaughey, *soprano*

Jennifer Hedstrom, *piano*

Nana

Rebekah Anne Holland, *soprano*

Benjamin Ginsberg, *piano*

Canción

Elizabeth McConnaughey, *soprano*

Jennifer Hedstrom, *piano*

Asturiana

Michelle Fegeas, *soprano*

Kwok-Wai Lui, *piano*

Cuatro canciones sefardies

Joaquín Rodrigo
(1901-1999)

Respóndemos

Katherine Vokes, *soprano*

Manuel Arellano, *piano*

Una pastora yo ami

Caitlin Vincent, *soprano*

Manuel Arellano, *piano*

Nani, nani

Alexandra Smither, *soprano*

Manuel Arellano, *piano*

“Morena” me llamaa

Bethany Baxter, *soprano*

Manuel Arellano, *piano*

Class order will be at the discretion of the instructor.

Claude Debussy

MARGO GARRETT

Quatre chanson de jeunesse

Claude Debussy
(1862-1918)

1. Pantomime (Verlaine)

Marie Masters, *soprano*
Liza Stepanova, *piano*

3. Pierrot (de Banville)

Emily Tweedy, *soprano*
Dylan Perez, *piano*

Vasnier Songbook

Romance – Silence ineffable (Bourget)

Caitlin Vincent, *soprano*
Hui-Chuan Chen, *piano*

La Romance d'Ariel (Bourget)

Jessica Diana Salley, *soprano*
Hyueeun Ham, *piano*

Regret (Bourget)

Jessica Diana Salley, *soprano*
Hyueeun Ham, *piano*

La Mer est plus belle

Trois melodies

Julia Geghardt, *soprano* | Lu Yao, *piano*

De fleurs

Prose Lyriques

Chelsie Propst, *soprano* | Jennifer Hedstrom, *piano*

C'est l'extase (Verlaine)

Ariettes oubliées

Rebekah Anne Holland, *soprano* | Hyanghyun Lee, *piano*

Je tremble en voyant ton visage

Le promenoir des deux amants

Siobahn Sung, *mezzo-soprano* | Manuel Arrelano, *piano*

Class order will be at the discretion of the instructor.

Samuel Barber I

MARGO GARRETT

Mélodies passagères, Op. 27 (Rilke) (1950-51)

Samuel Barber
(1910-1981)

2. Un cygne Chelsie Propst, soprano
Jennifer Hedstrom, *piano*
3. Tombeau dans us parc
Irina Popescu, *soprano*
Jessica Johnston, *piano*
4. Le clocher chante Chelsie Propst, soprano
Jennifer Hedstrom, *piano*

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

1. A last song (Graves)
Bor Liang Lin, *tenor*
Hui-Chuan Chen, *piano*
3. In the wilderness (Graves)
Michelle Fegeas, *soprano*
Kwok-Wai Lui, *piano*
4. Solitary Hotel (Joyce)
Lorant Najbauer, *baritone*
Jihae Lim, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Saturday, June 9 | 9-11:30 a.m. | Thayer Hall

Emily Dickinson

LISA SAFFER

I shall not live in vain

The Faces of Love

Jake Heggie

(b. 1961)

Bethany Baxter, *soprano* | Kwok-Wai Lui, *piano*

Heart, we will forget him

Twelve Poems of Emily Dickinson

Aaron Copland

(1900-1990)

Marisa Novak, *mezzo-soprano* | Bobby Pace, *piano*

Sleep is supposed to be

Twelve Poems of Emily Dickinson

Copland

Rachel Schutz, *soprano* | Soyoung Kim, *piano*

Beauty be not caused – it is

Thirteen Dickinson Songs

George Perle

(1915-2009)

Danya Katok, *soprano* | Dylan Perez, *piano*

Going to Heaven!

Twelve Poems of Emily Dickinson

Copland

Megan Chartrand, *soprano* | Soyoung Kim, *piano*

As imperceptibly as grief

Three Dickinson Songs

André Previn

(b. 1929)

Rachel Schutz, *soprano* | Soyoung Kim, *piano*

If I...

Four Dickinson Songs

Lori Laitman

(b. 1955)

Chelsie Propst, *soprano* | Jessica Johnston, *piano*

Bee! I'm expecting you!

Six Poems by Emily Dickinson

John Duke

(1899-1984)

Elliana Rachel Kirsh, *soprano* | Lu Yao, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Saturday, June 9 | 12:15-2:45 p.m. | Thayer Hall

French Songs

MARGO GARRETT

L'absent (Gounod)

Charles-François Gounod
(1818-1893)

Kevin Delaney, *tenor* | Tomasz Lis, *piano*

Au pays où se fait la guerre (Gautier)

Henri Duparc
(1848-1933)

Kate Tombaugh, *mezzo-soprano* | Hyueeun Ham, *piano*

Green (Verlaine)

Ariettes oubliées

Claude Debussy
(1862-1918)

Diana Newman, *soprano* | David Taustine, *piano*

Pierrot (de Banville)

Quatre chanson de jeunesse

Debussy

Sarah Hayashi, *soprano* | Jihae Lim, *piano*

Mandoline, Op. 58, No. 1 (Verlaine)

Cinq mélodies "De Venise"

Debussy

Rose Hegele, *soprano* | TBA, *piano*

Adieux de l'hôtesse arabe (Hugo)

Georges Bizet
(1838-1875)

Mary-Elizabeth O'Neill, *mezzo-soprano* | Manuel Arellano, *piano*

Tarantelle (Pailleron)

Georges Bizet
(1838-1875)

Emily Tweedy, *soprano* | Robert Blake, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Saturday, June 9 | 7-9:30 p.m. | Thayer Hall

Comparative Texts

MARGO GARRETT

Pierre-Jules-Théophile Gautier

(1811-1872)

L'Île Inconnue, Op. 7, No. 6

Les Nuits d'été

Hector Berlioz

(1803-1869)

Monica Sciaky, *mezzo-soprano* | Dylan Perez, *piano*

Où voulez-vous aller?

Charles-François Gounod

(1818-1893)

Kevin Delaney, *tenor* | Tomasz Lis, *piano*

Elizabeth Bishop

(1911-1979)

*Sonnet

Night Dances

Juliana Hall

(b. 1958)

Danya Katok, *soprano* | Dylan Perez, *piano*

I am in need of music

Ben Moore

(b. 1960)

Jessine Gaia Johnson, *soprano* | David Taustine, *piano*

Eduard Mörike

(1804-1875)

An eine Aeolsharfe, Op. 19, No. 5

Fünf Gedichte

Johannes Brahms

(1833-1897)

Jihee Kim, *soprano* | Hyanghyun Lee, *piano*

An eine Aeolsharfe

Hugo Wolf

(1860-1903)

Chelsie Propst, *soprano* | Jennifer Hedstrom, *piano*

Er ist's!, Op. 79, No. 23

Liederalbum für die Jugend

Robert Schumann

(1810-1856)

Olivia Betzen, *soprano* | Jessica Johnston, *piano*

Er ist's!

Wolf

Julia Mendelsohn, *soprano* | Liza Stepanova, *piano*

*Premiere performance by Dawn Upshaw and Margo Garrett
Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Sunday, June 10 | 9-11:30 a.m. | Thayer Hall

Women Poets

LISA SAFFER

Mary Oliver (b. 1935)

The Sunflowers
Sunflowers

Lori Laitman
(b. 1955)

Bethany Baxter, *soprano* | Benjamin Ginsberg, *piano*

Elizabeth Bishop (1911-1979)

Ballad for Billie I
North and South

John Harbison
(b. 1938)

Kate Tombaugh, *mezzo-soprano* | Hyanghyun Lee, *piano*

Toni Morrison (b. 1931)

Take my mother home
Honey and Rue

André Previn
(b. 1929)

Kristin Renee Young, *soprano* | Evan Roider, *piano*

Edna St. Vincent Millay (1892-1950)

Never More Will the Wind
I Will Breathe a Mountain

William Bolcom
(b. 1938)

Meagan Martin, *mezzo-soprano* | Bobby Pace, *piano*

Jane Kenyon (1947-1995)

The Sick Wife
Briefly It Enters

Bolcom

Jessica Diana Salley, *soprano* | Stanton Nelson, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Sunday, June 10 | 9:30-11:30 a.m. | Place TBA

Master Class I

GWEN COLEMAN DETWILER

An die Nacht, Op. 68, No. 1 (Brentano)

Richard Strauss
(1864-1949)

Kristin Renee Young, *soprano* | Ronald Cheung, *piano*

Wanderung, Op. 35, No. 7 (Kerner)

Robert Schumann
(1810-1856)

Aumna Iqbal, *mezzo-soprano* | Jasper Jimenez, *piano*

Der Nussbaum, Op. 25, No. 3 (Mosen)
Myrten-Lieder

Schumann

Jessica Wright, *soprano* | TBA, *piano*

Seligkeit, D. 433 (Hölty)

Franz Schubert
(1797-1828)

Skye Privat, *soprano* | TBA, *piano*

Licht und Liebe, D. 352 (Collin)

Franz Schubert
(1797-1828)

Jessine Gaia Johnson, *soprano* | Adam Seibert, *tenor* | David Taustine, *piano*

Wo die schönen Trompeten blasen

Gustav Mahler
(1860-1911)

Kristine Hurst, *soprano* | Jihae Lim, *piano*

Class order will be at the discretion of the instructor.

Ophelia

LISA SAFFER

Ophelia-Lieder

Richard Strauss
(1864-1949)

Wie erkenn' ich mein Treulieb vor andern nun?, Op. 67, No. 1

Noelle McMurtry, *soprano*
Seoyon Susanna Lim, *piano*

Guten Morgen, 's ist Sankt Valentinstag, Op. 67, No. 2

Emily Tweedy, *soprano*
Tomasz Lis, *piano*

Sie trugen ihn auf der Bahre bloss, Op. 67, No. 3

Sophie Wingland, *soprano*
Tomasz Lis, *piano*

Songs and Sonnets To Ophelia (1999)

Jake Heggie
(b. 1961)

1. Ophelia's Song (Heggie)

Megan Chartrand, *soprano*
Robert Blake, *piano*

2. Women have loved before (Millay)

Noelle McMurtry, *soprano*
Lucas Wong, *piano*

3. Not in a silver casket (Millay)

Noelle McMurtry, *soprano*
Lucas Wong, *piano*

4. Spring (Millay)

Kristen Seikaly, *soprano*
Dylan Perez, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Sunday, June 10 | 7-9:15 p.m. | Location TBA

Britten Folk Songs

AUDREY LUNA

Down by the Salley Gardens

Benjamin Britten
(1913-1976)

Adam Seibert, *tenor* | David Taustine, *piano*

I will give my love an apple

Hannah Tarder-Stoll, *soprano* | Ronald Cheung, *piano*

O Waly, O Waly

Jessica Wright, *soprano* | Jihae Lim, *piano*

Oliver Cromwell

Michael Patterson, *tenor* | Emily Watkins, *piano*

Le roi s'en va t'en chasse

Megan Chartrand, *soprano* | Soyoung Kim, *piano*

La belle est au jardin d'amour

Sarah Hayashi, *soprano* | Jihae Lim, *piano*

Class order will be at the discretion of the instructor.

German Romantic Lieder

MARTIN KATZ

Liebesbriefchen, Op. 9, No. 4

Sechs einfache Lieder

Nathan Wyatt, *baritone* | Hyueeun Ham, *piano*

Erich Korngold

(1897-1957)

Immer leiser wird mein Schlummer, Op. 105, No. 2

Fünf Lieder

Jihee Kim, *soprano* | Dimitri Dover, *piano*

Johannes Brahms

(1833-1897)

Ich schwebe, Op. 48, No. 2 (von Arnim und Heine)

Fünf kleine Lieder

Jessica Diana Salley, *soprano* | Stanton Nelson, *piano*

Richard Strauss

(1864-1949)

Befreit, Op. 39, No. 4 (Dehmel)

Fünf Lieder (1898)

Travis Sherwood, *baritone* | Yu Gyung Kim, *piano*

Strauss

Wer hat dies Liedlein erdacht?

Des Knaben Wunderhorn

Kasia Borowiec, *soprano* | Stanton Nelson, *piano*

Gustav Mahler

(1860-1911)

Sehnsucht nach der Waldgegen, Op. 35, No. 5 (Kerner)

Zwölf Lieder

Jonathan Cooper, *baritone* | Javier Arrebola, *piano*

Robert Schumann

(1810-1856)

Auf dem Kirchhofe (Liliencron)

Fünf Lieder

Kate Tombaugh, *mezzo-soprano* | Hyanghyun Lee, *piano*

Brahms

Rastlose Liebe, D. 138 (Goethe)

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

Franz Schubert

(1797-1828)

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Monday, June 11 | 1:30-3:30 p.m. | Location TBA

For Men Only

MATTHEW MORRIS

Arm, arm ye brave
Judas Maccabaeus

George Frideric Handel
(1685-1759)

Alexander Muetzel, *baritone*

Sound an Alarm
Judas Maccabaeus

Michael Patterson, *tenor* | David Taustine, *piano*

O del mio amato ben (A. Donaudy)

Stefano Donaudy
(1879-1925)

Patrick Dean Shelton, *tenor*

Ideale (Errico)

Paolo Tosti
(1846-1916)

Adam Seibert, *tenor* | David Taustine, *piano*

Love Bade Me Welcome (Herbert)
Five Mystical Songs

Ralph Vaughan Williams
(1872-1958)

Jonathan F. Cooper, *baritone*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Monday, June 11 | 3:45-5:45 p.m. | Location TBA

Opera Composers in Song

MARGO GARRETT

Ich schwebe, Op. 48, No. 2

Fünf kleine Lieder nach Gedichten von Arnim und Heine

Richard Strauss

(1864-1949)

Katherine Rossiter, *soprano* | Lu Yao, *piano*

Wie sollten wir geheim sie halten, Op. 19, No. 4 (von Schack)

Strauss

Olivia Betzen, *soprano* | Dylan Perez, *piano*

In solitaria stanza (Vitorelli)

6 Romanze

Giuseppe Verdi

(1813-1901)

Sophie Wingland, *soprano* | Tomasz Lis, *piano*

E l'uccellino (Fucini)

Giacomo Puccini

(1858-1924)

Elise Roth, *soprano* | Liza Stepanova, *piano*

Claire de lune (Mendès)

Charles Camille Saint-Saëns

(1835-1921)

Meagan Martin, *mezzo-soprano* | Stanton Nelson, *piano*

Anzoleta avanti la regata

La Regata Veneziana

Gioachino Rossini

(1792-1868)

Kate Tombaugh, *mezzo-soprano* | Hyanghyun Lee, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Monday, June 11 | 6:30-9:30 p.m | Thayer Hall

¡Espana!

MARTIN KATZ

El Vito (Anon.)

Canciones clásicas españolas

Fernando J. Obradors

(1897-1945)

Kate Tombaugh, *mezzo-soprano* | Javier Arrebola, *piano*

La maja dolorosa I (Periquet)

Tonadillas

Enrique Granados

(1867-1916)

Alexandra Razskazoff, *soprano* | Liza Stepanova, *piano*

El mirar de la maja (Periquet)

Tonadillas

Granados

Danya Katok, *soprano* | Dimitri Dover, *piano*

I. El Paño Moruno (Sierra)

Siete Canciones Populares Espanolas

Manuel de Falla

(1876-1946)

Jonathan F. Cooper, *baritone* | Stanton Nelson, *piano*

II. Seguidilla Murciana (Folk Song)

Siete Canciones Populares Espanolas

de Falla

Connie Li, *mezzo-soprano* | Hyueeun Ham, *piano*

III. Asturiana (Folk Song)

Siete Canciones Populares Espanolas

de Falla

Danya Katok, *soprano* | Seoyon Susanna Lim, *piano*

IV. Jota (Folk Song)

Siete Canciones Populares Espanolas: no. 4

de Falla

Jonathan F. Cooper, *baritone* | Stanton Nelson, *piano*

VII. Nana (Folk Song)

Siete Canciones Populares Espanolas

de Falla

Laura Choi Stuart, *soprano* | Manuel Arellano, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Tuesday, June 12 | 2-4:30 p.m. | Thayer Hall

Strophic Songs

MARTIN KATZ

Auf Flügeln des Gesanges, Op. 34, No. 2 (Heine)

Sechs Gesänge

Felix Mendelssohn

(1809-1847)

Mary-Elizabeth O'Neill, *mezzo-soprano* | Robert Blake, *piano*

Och Mod'r ich well en Ding han (Folk Song)

Deutsche Volkslieder

Johannes Brahms

(1833-1897)

Serafina Furgiuele, *mezzo-soprano* | Manuel Arellano, *piano*

La maja dolorosa II (Periquet)

Tonadillas

Enrique Granados

(1867-1916)

Alexandra Razskazoff, *soprano* | Liza Stepanova, *piano*

Chanson d'Avril (Bouilhet)

Georges Bizet

(1838-1875)

Alexander Muetzel, *baritone* | Hyamghyun Lee, *piano*

Marienwürmchen, Op. 79, No. 13 (Folk Song)

Liederalbum für die Jugend

Robert Schumann

(1810-1856)

Jong-Hye Park, *soprano* | Jessica Johnston, *piano*

Liebhaber in allen Gestalten, D. 558 (Goethe)

Franz Schubert

(1797-1828)

Kasia Borowiec, *soprano* | Soyoung Kim, *piano*

She's Like the Swallow

Folk Songs of Eastern Canada

Godfrey Ridout

(1918-1984)

Alexandra Smither, *soprano* | Jasper Jimenez, *piano*

O Waly, Waly (Folk Song)

Benjamin Britten

(1913-1976)

Kristen Seikaly, *soprano* | Bobby Pace, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Tuesday, June 13 – 12:15-2:15 p.m. & Wednesday, June 20 – 1-2:30 p.m. | Location TBA

Dichterliebe, Op. 48

Heinrich Heine (1797-1856)

MARTIN KATZ

1. Im wunderschönen Monat Mai

Robert Schumann
(1810-1856)

Paul Spanagel, *baritone* | Kwok-Wai Lui, *piano*

2. Aus meinen Tränen spriessen

Wheelock Whitney, *baritone* | Liza Stepanova, *piano*

4. Wenn ich in deine Augen seh'

Nathan Wyatt, *baritone* | Hui-Chuan Chen, *piano*

5. Ich will meine Seele tauchen

Lorant Najbauer, *baritone* | Kwok-Wai Lui, *piano*

6. Im Rhein, im schönen Strome

Wheelock Whitney, *baritone* | Liza Stepanova, *piano*

7. Ich grolle nicht, und wenn das Herz auch bricht

Jonathan F. Cooper, *baritone* | Bobby Pace, *piano*

8. Und wüßten's die Blumen, die kleinen

Mario Diaz-Moresco, *baritone* | Ronald Cheung, *piano*

9. Das ist ein Flöten und Geigen

Nathan Wyatt, *baritone* | Hui-Chuan Chen, *piano*

10. Hör' ich das Liedchen klingen

Mario Diaz-Moresco, *baritone* | Bobby Pace, *piano*

11. Ein Jüngling liebt ein Mädchen

Mario Diaz-Moresco, *baritone* | Kwok-Wai Lui, *piano*

12. Am leuchtenden Sommermorgen

Mario Diaz-Moresco, *baritone* | Jasper Jimenez, *piano*

13. Ich hab' im Traum geweinet

Lorant Najbauer, *baritone* | Kwok-Wai Lui, *piano*

15. Aus alten Märchen winkt es

Michael Patterson, *tenor* | David Taustine, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Wednesday, June 13 | 2:30-4:30 p.m. | Location TBA

If Fiordiligi and Dorabella had been Lieder Singers!

GWEN COLEMAN DETWILER

Die Schwestern, Op. 61, No. 1 (Mörike)

Johannes Brahms
(1833-1897)

Bethany Baxter, *soprano* | Connie Li, *mezzo-soprano*

Die Meere, Op. 20, No. 3 (Müller)

Brahms

Jong-Hye Park, *soprano* | Rachel McIntosh, *mezzo-soprano*

What Can We Poor Females Do?

Henry Purcell
(1658-1695)

Zoe Soumkine, *soprano* | Rose Hegele, *soprano*

Phänomen, Op. 61, No. 3 (Goethe)

Brahms

Kristen Seikaly, *soprano* | Kati Claire Richer, *contralto*

Dirge for Fidele (Shakespeare)

Ralph Vaughan Williams
(1872-1923)

Julia Gebhardt, *soprano* | Paul Spanagel, *baritone*

Tarantelle, Op. 10, No. 2 (Monnier)

Gabriel Fauré
(1845-1924)

Katherine Rossiter, *soprano* | Elliana Kirsh, *soprano*

Class order will be at the discretion of the instructor.

“A Circle of Love: Robert, Clara, and Johannes”

MARTIN KATZ

Ihre Stimme, Op. 96, No. 3 (Platen-Hallermünde)

Robert Schumann
(1810-1856)

Danyel Shiflet, *soprano* | TBA, *piano*

Zwielicht, Op. 39, No. 10 (Eichendorff)

Liederkreis

Rob McGinness, *baritone* | TBA, *piano*

Schöne Wiege meiner Leiden, Op. 24, No. 5 (Heine)

Liederkreis

Kevin Delaney, *tenor* | Kwok-Wai Lui, *piano*

Es träumte mir, Op. 57, No. 3 (Daumer)

Acht Lieder und Gesänge

Johannes Brahms
(1833-1897)

Caitlin Vincent, *soprano* | Ronald Cheung, *piano*

Ach, wende diesen Blick, Op. 57, No. 4 (Daumer)

Acht Lieder und Gesänge

Serafina Furgiuele, *mezzo-soprano* | Seoyon Susanna Lim, *piano*

Der Tod, das ist die kühle Nacht, Op. 96, No. 1 (Heine)

Vier Lieder

Bor Liang Lin, *tenor* | Hyanghyun Lee, *piano*

Mädchenlied, Op. 107, No. 5 (Heyse)

Fünf Lieder

Marisa Novak, *mezzo-soprano* | Bobby Pace, *piano*

Meine Liebe ist grün, Op. 63, No. 5 (F. Schumann)

Neun Lieder und Gesänge

Jessine Gaia Johnson, *soprano* | David Taustine, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Thursday, June 14 | 1:45-4 p.m. | Thayer Hall

John Harbison

LISA SAFFER

Miłosz Songs

John Harbison
(b. 1938)

3. So Little

Danya Katok, *soprano*

Tomasz Lis, *piano*

7. Post Epilogue: Rays of Dazzling Light

Rachel Schutz, *soprano*

Lucas Wong, *piano*

Flashes and Illuminations

6. December 1 (Miłosz)

Jonathan F. Cooper, *baritone*

Liza Stepanova, *piano*

Mirabai Songs

6. Don't go, don't go (Bly after Mirabai)

Rachel Schutz, *soprano*

TBA, *piano*

The Flute of Interior Time (Bly)

Rob McGinness, *baritone* | Liza Stepanova, *piano*

*Vocalism II (Whitman)

Emily Tweedy, *soprano* | Dylan Perez, *piano*

*Vocalism I – Grand Aria for Soprano (Whitman)

Sophie Wingland, *soprano* | Liza Stepanova, *piano*

Dreaming of You

Gatsby Songs

Marie Masters, *soprano* | Grant Knox, *tenor* | TBA, *pianist*

*Commissioned and premiered by SongFest

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Thursday, June 14 | 6:30-9:30 p.m. | Thayer Hall

Russian Songs

MARTIN KATZ

- V molchan'ji nochi tajnoj [In the silent night], Op. 4, No.3 (Fet) Sergei Rachmaninoff
(1873-1943)
Bor Liang Lin, *tenor* | Dimitri Dover, *piano*
- Son [A Dream], Op. 38, No. 5 (Sologub) Rachmaninoff
Diana Newman, *soprano* | Seoyon Susanna Lim, *piano*
- Davno-l', moj drug [How long, my friend], Op. 4, No. 6 (Golenishchev-Kutuzov) Rachmaninoff
Rachel Schutz, *soprano* | Dimitri Dover, *piano*
- Nimfa [The Nymph], Op. 56, No. 1 (Maykov) Nikolai Rimsky-Korsakov
(1844-1908)
Katherine Vokes, *soprano* | Liza Stepanova, *piano*
- Kritiku [To a Critic], Op. 109, No. 1 (Glikberg) Dmitri Shostakovich
(1906-1975)
Pjat' satir [Satires]
Chelsie Propst, *soprano* | Jennifer Hedstrom, *piano*
- V dymke nevidimke [In the Mist of Invisibility], Op. 17, No. 8 (Fet) Sergei Taneyev
(1856-1915)
Noelle McMurty, *soprano* | Liza Stepanova, *piano*
- Na zemlju sumrak pal [Dusk fell on the earth], Pyotr Ilyich Tchaikovsky
(1840-1893)
Op. 47, No. 3 (Berg after Mickiewicz)
Sem' romansov [Seven Romances]
Meagan Martin, *mezzo-soprano* | Benjamin Ginsberg, *piano*
- Solovej i roza, Op. 76, No. 4 [The Nightengale and the Rose] (Pushkin) Benjamin Britten
(1913-1976)
Ekho Poëta [The Poet's Echo]
Danya Katok, *soprano* | Seoyon Susanna Lim, *piano*
- Stikhi, sochinjonnyje noch'ju vo vremja bessonnicy, Op. 76, No. 6 Britten
[Lines Written During a Sleepless Night] (Pushkin)
Ekho Poëta [The Poet's Echo]
Danya Katok, *soprano* | Seoyon Susanna Lim, *piano*
- Class order will be at the discretion of the instructor.*

MASTER CLASSES

SongFest 2012 | Friday, June 15 | 9 a.m-12 p.m. | Thayer Hall

Spanish Songs II

MARTIN KATZ

Cuba dentro de un piano (Merello)

Cinco canciones negras

Xavier Montsalvatge

(1912-2002)

Danya Katok, *soprano* | Dimitri Dover, *piano*

Punto de Habanera (Siglo XVIII) (Fernández)

Cinco canciones negras

Montsalvatge

Connie Li, *mezzo-soprano* | Manuel Arellano, *piano*

Canción de cuna para dormir a un negrito (Valdés)

Cinco canciones negras

Montsalvatge

Loralee Songer, *mezzo-soprano* | Bobby Pace, *piano*

Canto negro (Guillén)

Cinco canciones negras

Montsalvatge

Monica Sciaky, *mezzo-soprano* | Benjamin Ginsberg, *piano*

Nana de Sevilla (Folk Song)

Federico García Lorca

(1898-1936)

Ivy Walz, *mezzo-soprano* | TBA, *piano*

O' Kinimbá (Folk Song)

Cinco Canções Nordestinas

Ernani Braga

(1888-1948)

Olivia Betzen, *soprano* | Dylan Perez, *piano*

Prendiditos de la mano (Camino)

Cinco canciones al estilo popular

Carlos Buchardo

(1881-1948)

Ana Guigui, *soprano* | Jasper Jimenez, *piano*

Vidala (Caraballo)

Seis canciones al estilo popular

Buchardo

Elizabeth McConnaughey, *soprano* | Meagan Martin, *mezzo-soprano* | Javier Arrebola, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Friday, June 15 | 3:30-5:15 p.m. | Place TBA

Henry Purcell

LISA SAFFER

Lost is my quiet, Z. 502 (Anon.)

Henry Purcell
(1658/9-1695)

Emily Tweedy, *soprano* | Alexander Muetzel, *baritone* | Liza Stepanova, *piano*

An evening hymn, Z. 193 (Fuller)

Laura Choi Stuart, *soprano* | Manuel Arellano, *piano*

The Plaint

The Fairy Queen

Megan Chartrand, *soprano* | Evan Roider, *piano*

'll sail upon the Dog-star, Z. 571 (d'Urfey)

Patrick Dean Shelton, *tenor* | TBA, *piano*

Bess of Bedlam (Arranged by Benjamin Britten)

Megan Chartrand, *soprano* | Evan Roider, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Saturday, June 16 | 9:30-11:30 a.m. | Thayer Hall

Romanser: The Art of Scandinavia

MARTIN KATZ

Afskedet (Bergman)

Den mörka blomman

Ture Rangström

(1884-1947)

Laura Choi Stuart, *soprano* | Javier Arrebola, *piano*

Den första kyssen, Op. 37, No. 1 (Runeberg)

5 sånger

Jean Sibelius

(1865-1957)

MacKenzie Florence, *soprano* | Javier Arrebola, *piano*

Var det en dröm?, Op. 37, No. 4 (Runeberg)

5 sånger

Sibelius

Serafina Furgiuele, *mezzo-soprano* | Ronald Cheung, *piano*

Vöglein Schwermut, Op. 62, No. 1

Lieder um den Tod

Yrjö Kilpinen

(1892-1959)

Nathan Wyatt, *baritone* | Javier Arrebola, *piano*

Ein Traum, Op. 48, No. 6 (von Bodenstedt)

Sechs Lieder

Edvard Grieg

1843-1907

Katherine Vokes, *soprano* | Ronald Cheung, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Saturday, June 16 | 12:30-3 p.m. | Thayer Hall

Germany in the 20th Century

MARTIN KATZ

Schilflied (Lenau) Berg
Sieben Frühe Lieder

Rebekah Anne Holland, *soprano* | Dylan Perez, *piano*

Erster Verlust (Goethe) Berg
Jugendlieder, Volume II (1904-08)

Chelsie Propst, *soprano* | Jennifer Hedstrom, *piano*

Warm die Lüfte, Op. 2, No. 4 (Mombert) Berg
Vier Gesänge

Siobahn Sung, *mezzo-soprano* | Liza Stepanova, *piano*

Unvergänglichkeit, Op. 27 (van der Straaten) Erich Korngold
(1897-1957)

Julia Gebhardt, *soprano* | Manuel Arellano, *piano*

Erwartung, Op. 2, No. 1 (Dehmel) Arnold Schoenberg
(1874-1951)

Loralee Songer, *mezzo-soprano* | Dylan Perez, *piano*

Natur, Op. 8, No. 1 (Hart) Schoenberg
Sechs Orchesterlieder

Sophie Wingland, *soprano* | Manuel Arellano, *piano*

Selige Nacht (Hartleben) Joseph Marx
(1882-1964)

Rachel Schutz, *soprano* | TBA, *piano*

Alternate:
Nacht (Hauptmann) Alban Berg
(1885-1935)
Sieben Frühe Lieder

Aumna Iqbal, *mezzo-soprano* | Hyueeun Ham, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Monday, June 18 | 12:30-3:30 p.m. | Thayer Hall

“A Lieder Capriccio”

MARTIN KATZ

Kornblumen, Op. 22, No. 1 (Dahn)

Mädchenblumen (1888)

Diana Newman, *soprano* | Jasper Jimenez, *piano*

Richard Strauss

(1864-1949)

Epheu, Op. 22, No. 3 (Dahn)

Mädchenblumen (1888)

Rachel Schutz, *soprano* | Soyoung Kim, *piano*

Lob des Leidens, Op. 15, No. 3 (von Schack)

Fünf Lieder (1886)

Kate Tombaugh, *mezzo-soprano* | Tomasz Lis, *piano*

Amor, Op. 68, No. 5 (Brentano)

Sechs Lieder (1918)

Elizabeth Orsborn, *soprano* | Robert Blake, *piano*

Die Nacht, Op.10, No.3 (von Gilm)

Vier Lieder (1882)

Kevin Delaney, *tenor* | Bobby Pace, *piano*

Liebeshymnus, Op. 32, No. 3 (Henckell)

Fünf Lieder

Jihee Kim, *soprano* | Dimitri Dover, *piano*

Ständchen, Op. 17, No. 2 (von Schack)

Sechs Lieder (1887)

Marie Masters, *soprano* | Evan Roider, *piano*

Heimliche Aufforderung, Op. 27, No. 3 (Mackay)

Vier Lieder (1894)

Mackenzie Florence, *soprano* | Jihae Lim, *piano*

Das Thal, Op. 51, No. 1 (Uhland)

Zwei Gesänge (1902)

Zachary Benton Burgess, *bass* | Kwok-Wai Lui, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Monday, June 18 | 3:45-5:30 p.m. | Thayer Hall

Langston Hughes (1902-1967)

WILLIAM SHARP

Silhouette

Shadow of the Blues (1986)

John Musto

(b. 1954)

Bor Liang Lin, tenor | Soyoung Kim, piano

Witness

Musto

Rachel McIntosh, mezzo-soprano | Lu Yao, piano

My People

Genius Child

Ricky Ian Gordon

(b. 1956)

Kristin Renee Young, soprano | TBA, piano

The Negro Speaks of Rivers

Margaret Bonds

(1913-1973)

Rebekah Anne Holland, soprano | Lucas Wong, piano

Class order will be at the discretion of the instructor.

Intro to French Song

AMY BURTON

LECTURE: Introduction to French Diction

Beau soir (Bourget)

Claude Debussy
(1862-1918)

Jessine Gaia Johnson, *soprano* | David Taustine, *piano*

Le berceaux, Op. 23, No. 1 (Sully-Prudhomme)

Gabriel Fauré
(1845-1924)

Jocelyn Fralick, *soprano* | Jessica Johnston, *piano*

Après un rêve, Op. 7, No. 1 (Bussine)

Fauré

Katherine Rossiter, *soprano* | Lu Yao, *piano*

Mandoline, Op. 58, No. 1 (Verlaine)

Fauré

Cinq melodies "De Venise"

Rose Hegele, *soprano* | TBA, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Monday, June 18 | 7-9:30 p.m. | Thayer Hall

Walt Whitman and Charles Ives

WILLIAM SHARP

A Clear Midnight (Whitman)

I Was There

Lee Hoiby

(1926-2011)

Zachary Benton Burgess, *bass* | Benjamin Ginsberg, *piano*

O Captain, My Captain (Whitman)

I Was There

Hoiby

Nathan Krueger, *baritone* | Tomasz Lis, *piano*

To What You Said (Whitman)

Songfest

Leonard Bernstein

(1918-1990)

Wheelock Whitney, *baritone* | Liza Stepanova, *piano*

Inauguration ball (Whitman)

War Scenes

Ned Rorem

(b. 1923)

Matthew Konopacki, *baritone* | Dylan Perez, *piano*

General William Booth Enters Into Heaven (Lindsay)

Charles Ives

(1874-1954)

Robert Brandt, *baritone* | Tomasz Lis, *piano*

The Circus Band (Ives)

Five Street Songs

Ives

Rob McGinness, *baritone* | Manuel Arellano, *piano*

The Greatest Man (Collins)

Ives

Rob McGinness, *baritone* | Manuel Arellano, *piano*

In the Alley (Ives)

Five Street Songs

Ives

Nathan Wyatt, *baritone* | Hyueeun Ham, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Tuesday, June 19 | 9-11:30 a.m. | Location TBA

German Lieder I

MELANIE EMELIO

Frühlingsglaube, D. 686
Drei Lieder

Franz Schubert
(1797-1828)

Alexander Muetzel, *baritone* | Hyanghyun Lee, *piano*

Du Ring an meinem Finger, Op. 42, No. 4 (von Chamisso)
Frauenliebe und -Leben

Robert Schumann
(1810-1856)

Sarah Geocaris, *soprano* | Soo-Yeon Park Chang, *piano*

Der Nussbaum, Op. 25, No. 3 (Mosen)
Myrten-Lieder

Schumann

Rose Hegele, *soprano* | Soo-Yeon Park Chang, *piano*

Die Bekehrte (Goethe)

Hugo Wolf
(1860-1903)

Zoe Soumkine, *soprano* | Soo-Yeon Park Chang, *piano*

Ich stand in dunklen Träumen (Heine)

Clara Schumann
(1819-1896)

Jocelyn Fralick, *soprano* | Jessica Johnston, *piano*

In der Fremde, Op. 39, No. 1 (Eichendorff)
Liederkreis

Schumann

Matthew Giallongo, *baritone* | Jessica Johnston, *piano*

Frühlingsnacht, Op. 39, No. 12 (Eichendorff)
Liederkreis

Schumann

Kristen Seikaly, *soprano* | Hui-Chuan Chen, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Tuesday, June 19 | 2-5 p.m. | Thayer Hall

American Song

MARTIN KATZ

A Prayer to Saint Catherine (Koch)

Mostly about love

Kate Tombaugh, *mezzo-soprano* | TBA, *piano*

Virgil Thomson

(1896-1989)

There came a wind like a bugle

Four Dickinson Songs

Olivia Betzen, *soprano* | Dylan Perez, *piano*

Lee Hoiby

(1926-2011)

Pastorale (Mathers)

Loralee Songer, *mezzo-soprano* | Bobby Pace, *piano*

Aaron Copland

(1900-1990)

The World Feels Dusty

Twelve Poems of Emily Dickinson

Mary-Elizabeth O'Neill, *mezzo-soprano* | Manuel Arellano, *piano*

Copland

The Bustle in a House (Dickinson)

I Will Breathe a Mountain

Meagan Martin, *mezzo-soprano* | Bobby Pace, *piano*

William Bolcom

(b. 1938)

Since you went away (Johnson)

Nightsongs

Alexandra Razskazoff, *soprano* | Seoyon Susanna Lim, *piano*

H. Leslie Adams

(b. 1932)

Creole Girl (Collins)

Nightsongs

Kristin Renee Young, *soprano* | Evan Roider, *piano*

H. Leslie Adams

(b. 1932)

Catullus: On the Burial of his Brother (trans. by Beardsley)

Laura Choi Stuart, *soprano* | TBA, *piano*

Ned Rorem

(b. 1923)

The Lament of Ian the Proud, Op. 11, No. 1, A. 57 (Sharp)

Three Poems of Fiona Macleod

Bor Liang Lin, *tenor* | Yu Gyung Kim, *piano*

Charles Griffes

(1884-1920)

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Tuesday, June 19 | 2-4:30 p.m. | Location TBA

Living Legacies

WILLIAM SHARP

Recuerdo (St. Vincent Millay)

Recuerdo (1988)

John Musto

(b. 1954)

Matthew Konopacki, *baritone* | Liza Stepanova, *piano*

Last Song (Bogan)

Recuerdo (1988)

Musto

Rob McGinness, *baritone* | Liza Stepanova, *piano*

I rise when you enter (Feeney)

Theodore Chanler

(1902-1961)

Adam Seibert, *tenor* | David Taustine, *piano*

Perineo (Echavarren)

Libby Larsen

(b. 1950)

Matthew Giallongo, *baritone* | Ronald Cheung, *piano*

Early in the Morning (Hillyer)

Ned Rorem

(b. 1923)

Wheelock Whitney, *baritone* | Dimitri Dover, *piano*

The Song of Black Max (Weinstein)

Cabaret Songs

Bolcom

Paul Spanagel, *baritone* | Kwok-Wai Lui, *piano*

Class order will be at the discretion of the instructor.

Songs of Benjamin Britten

GRAHAM JOHNSON

Let the florid music praise!, Op. 11, No. 1 (Auden)

On This Island

Benjamin Britten

(1913-1976)

Alexandra Razskazoff, *soprano* | Liza Stepanova, *piano*

Seascape, Op. 11, No. 3 (Auden)

On This Island

Sophie Wingland, *soprano* | Hyueeun Ham, *piano*

Nocturne, Op. 11, No. 4 (Auden)

On This Island

Danya Katok, *soprano* | Javier Arrebola, *piano*

As it is, plenty, Op. 11, No. 5 (Auden)

On This Island

Danya Katok, *soprano* | Javier Arrebola, *piano*

O the sight entrancing

Folk Songs

Jihee Kim, *soprano* | Dimitri Dover, *piano*

The last rose of summer (Moore)

Folk Songs

Laura Choi Stuart, *soprano* | Manuel Arellano, *piano*

Sail on, sail on (Moore)

Folk Songs

Chelsie Propst, *soprano* | Jennifer Hedstrom, *piano*

Funeral Blues (Auden)

Cabaret Songs

Monica Sciaky, *mezzo-soprano* | Dylan Perez, *piano*

Sonnetto XXIV, Op. 22, No. 7

Seven Sonnets of Michelangelo

Grant Knox, *tenor* | Javier Arrebola, *piano*

Class order will be at the discretion of the instructor.

Gedichte der Königin Maria Stuart

GRAHAM JOHNSON

Abschied von Frankreich, Op. 135, No. 1

Robert Schumann
(1810-1856)

Olivia Betzen, *soprano* | Seoyon Susanna Lim, *piano*

Nach der Geburt ihres Sohnes, Op. 135, No. 2

Olivia Betzen, *soprano* | SeoyonSusanna Lim, *piano*

An die Königin Elisabeth, Op. 135, No. 3

Monica Sciaky, *mezzo-soprano* | Dylan Perez, *piano*

Abschied von der Welt, Op. 135, No. 4

Monica Sciaky, *mezzo-soprano* | Dylan Perez, *piano*

Gebet, Op. 135, No. 5

Olivia Betzen, *soprano* | Dylan Perez, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Wednesday, June 20 | 2:30-5 p.m. | Location TBA

Spanish Songs I

MARTIN KATZ

- Cuando tan hermosa os miro, Op. 90, No. 1 (Carpio) Joaquín Turina
(1882-1949)
Homenaje a Lope Vega
Ian McEuen, *tenor* | Hyanghyun Lee, *piano*
- Que es matarme confieso el olvidarme Julio Osma
(b.1938)
Cantares de mi tierra
Laura Choi Stuart, *soprano* | Hui-Chuan Chen, *piano*
- Encantamiento (Alcayaga) Carlos Guastavino
(1912-2000)
Seis canciones de cuna
Ana Guigui, *soprano* | Lu Yao, *piano*
- Elegia Eterna (Mestres) Enrique Granados
(1867-1916)
Emily Tweedy, *soprano* | Yu Gyung Kim, *piano*
- Llorad, Corazón, que tenéis razón (Argote) Granados
Canciones amoratorias
Jihee Kim, *soprano* | Dimitri Dover, *piano*
- Triste, Op. 10, No. 2 (Folk Song) Alberto Ginastera
(1916-1983)
Cinco canciones populares argentinas
Jessica Diana Salley, *soprano* | Benjamin Ginsberg, *piano*
- Gato, Op. 10, No. 5 (Folk Song) Ginastera
Cinco canciones populares argentinas
Jessica Diana Salley, *soprano* | Benjamin Ginsberg, *piano*
- Al Amor Fernando J. Obradors
(1897-1945)
Canciones clásicas españoles
Bethany Baxter, *soprano* | Manuel Arellano, *piano*
- Vidala (Caraballo) Carlos Buchardo
(1881-1948)
Canciones clásicas españoles
Elizabeth McConnaughey, *soprano* | Meagan Martin, *mezzo-soprano* | Javier Arrebola, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Thursday, June 21 | 9:30-11:45 a.m. | Thayer Hall

Fêtes Galantes II

MARTIN KATZ

PRESENTATION LECTURE

Interpreting Fêtes Galantes Through Painting, Poetry, and Song

Louise K. Smith

Fêtes Galantes II (Verlaine)

1. Les ingénus
2. Le faune
3. Colloque sentimental

Claude Debussy
(1862-1918)

Nathan Wyatt, *baritone* | Hui-Chuan Chen, *piano*
Wheelock Whitney, *assisting*



MASTER CLASSES

SongFest 2012 | Thursday, June 21 | 2-4:30 p.m. | Thayer Hall

Gabriel Fauré

GRAHAM JOHNSON

Lydia, Op. 4, No. 2 (de Lisle)

Gabriel Fauré
(1845-1924)

Grant Knox, *tenor* | Javier Arrebola, *piano*

La lune blanche, Op. 61, No. 3 (Verlaine)

La bonne chanson

Ian McEuen, *tenor* | Benjamin Ginsberg, *piano*

Claire de lune, Op. 46, No. 2 (Verlaine)

Bethany Baxter, *soprano* | Benjamin Ginsberg, *piano*

Notre amour, Op. 23, No. 2 (Silvestre)

Kasia Borowiec, *soprano* | Stanton Nelson, *piano*

Adieu, Op. 21, No. 3 (Grandmougin)

Poème d'un jour

Mario Diaz-Moresco, *baritone* | Dimitri Dover, *piano*

La Mer est infinie, Op. 118, No. 1

L'Horizon Chimérique

Nathan Wyatt, *baritone* | Hui-Chuan Chen, *piano*

Diane, Séléne, Op. 118, No. 3 (de Mirmont)

L'Horizon Chimérique

Nathan Wyatt, *baritone* | Hui-Chuan Chen, *piano*

Pleurs d'or, Op. 72 (Samain)

Kate Tombaugh mezzo-soprano

Jonathan Cooper, *baritone* | Tomasz Lis, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Thursday, June 21 | 4:30-6:30 p.m. | Location TBA

Folk Songs from Around the World

MARTIN KATZ

Le réveil de la mariée (Calvocoressi)

Cinq mélodies populaires grecques

Martina Caruso, *soprano* | Bobby Pace, *piano*

Maurice Ravel

(1875-1937)

Nicolette (Ravel)

Trois chansons

Mary-Elizabeth O'Neill, *mezzo-soprano* | TBA, *piano*

Ravel

Ride On, King Jesus (Negro Spiritual)

Rebekah Anne Holland, *soprano* | Dylan Perez, *piano*

Hall Johnson

(1888-1970)

Lisa Lan (Hawaiian Folk Song)

Arr. by Jayne Davies

Rachel Schutz, *soprano*

The Boatman's Song

Old American Songs

Jonathan F. Cooper, *baritone* | TBA, *piano*

Aaron Copland

(1900-1990)

La belle est au jardin d'amour

Alexander Muetzel, *baritone* | Robert Blake, *piano*

Benjamin Britten

(1913-1976)

You Can Tell the World (Negro Spiritual)

Kristin Renee Young, *soprano* | TBA, *piano*

Margaret Bonds

(1913-1973)

Alternate:

Volkliedchen, Op. 51, No. 2 (Rückert)

Elliana Rachel Kirsh, *soprano* | TBA, *piano*

Robert Schumann

(1810-1856)

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Thursday, June 21 | 7-9:30 p.m. | Thayer Hall

¡España!

GRAHAM JOHNSON

Seguidilla dolorosa de una emorada

Luis Misón
(1727-1776)

Olivia Betzen, *soprano* | Dylan Perez, *piano*

El retrato de Isabella (anon)

Amadeo Vives
(1871-1932)

Jihee Kim, *soprano* | Lucas Wong, *piano*

Séguidille (Gautier)

Manuel de Falla
(1876-1946)

Sarah Hayashi, *soprano* | Javier Arrebola, *piano*

La maja dolorosa I
Tonadillas

Enrique Granados
(1867-1916)

Ivy Walz, *mezzo-soprano* | Liza Stepanova, *piano*

Amor y odio
Tonadillas

Granados
(1867-1916)

Alexandra Razskazoff, *soprano* | Liza Stepanova, *piano*

Las currutacas modestas
Tonadillas

Granados

Julia Mendelsohn, *soprano* | Mary-Elizabeth O'Neill, *mezzo-soprano* | Dimitri Dover, *piano*

Class order will be at the discretion of the instructor.

J.S. Bach and G.F. Handel

FRANCES YOUNG

Johann Sebastian Bach (1685-1750)

Quia respexit

Magnificat, BWV 243

Kasia Borowiec, *soprano*

Seufzer, Tränen, Kummer, Not

Ich hatte viel Bekummernis, BWV 21

MacKenzie Florence, *soprano*

George Frideric Handel (1685-1759)

Mio caro bene

Rodelinda

Danyel Shiflet, *soprano*

Endless Pleasure

Semele

Elizabeth A. Orsborn, *soprano*

O Sleep, why dost thou leave me?

Semele

Julia Mendelsohn, *soprano*

Let the Bright Seraphim

Samson

Elizabeth McConnaughey, *soprano*

Tornami a vagheggiar

Alcina

Elliana Rachel Kirsh, *soprano*

Soo-Yeon Park Chang, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Friday, June 22 | 9-11:30 a.m. | Thayer Hall

France in the 20th Century

AMY BURTON

Je te veux (Pacory)

Erik Satie
(1866-1925)

Ana Guigui, *soprano* | Lu Yao, *piano*

Asie (Leclère)
Shéhérazade

Maurice Ravel
(1875-1937)

Megan Chartrand, *soprano* | Soyoung Kim, *piano*

Paganini, FP. 121, No. 3 (de Vilmorin)
Métamorphoses

Francis Poulenc
(1899-1963)

Kristen Seikaly, *soprano* | Dylan Perez, *piano*

Chanson d'Orkenise, FP. 107, No. 1 (Apollinaire)

Banalités

Michelle Fegeas, *soprano* | Ronald Cheung, *piano*

Noël des enfants qui n'ont plus de maisons (Debussy)

Claude Debussy
(1862-1918)

Kasia Borowiec, *soprano* | Stanton Nelson, *piano*

La Chevelure (Louys)
Chanson de Bilitis

Debussy

Sarah Daughtrey, *mezzo-soprano* | TBA, *piano*

Viens! mon bien-aimé (Lafrique)

Cécile Chaminade
(1857-1944)

Elliana Rachel Kirsh, *soprano* | Lu Yao, *piano*

Au pied de mon lit (Jammes)
Clairières dans le ciel

Lili Boulanger
(1893-1918)

Jong-Hye Park, *soprano* | Kwok-Wai Lui, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Friday, June 22 | 2:30-5 p.m. | Thayer Hall

¡Espana! in France and Germany

GRAHAM JOHNSON

In Questa Tomba Oscura

Ludwig van Beethoven
(1770-1827)

Zachary Benton Burgess, *bass*

Zaïde (Beauvoir)

Hector Berlioz
(1803-1869)

Kristen Renee Young, *soprano* | Robert Blake, *piano*

El Desdichado (Barbier)

Camille Saint-Saëns
(1835-1921)

Elizabeth Orsborn, *soprano* | Monica Sciaky, *mezzo-soprano* | Robert Blake, *piano*

In dem Schatten meiner Locken
Spanisches Liederbuch

Hugo Wolf
(1860-1903)

Elise Roth, *soprano* | Jihae Lim, *piano*

Bitt' ihn, o Mutter
Spanisches Liederbuch

Wolf

Laura Strickling, *soprano* | Jihae Lim, *piano*

Der Hidalgo (Geibel)

Robert Schumann
(1810-1856)

Grant Knox, *tenor* | Dylan Perez, *piano*

Der Contrabandiste

Robert Schumann
(1810-1856)

Jonathan F. Cooper, *baritone* | Lucas Wong, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Friday, June 22 | 2:30-5:30 p.m. | Olive Rehearsal Hall

France in the 20th Century

MARTIN KATZ

Soupir Trois Poèmes de Stéphane Mallarmé Chelsie Propst, <i>soprano</i> Jessica Johnston, <i>piano</i>	Claude Debussy (1862-1918)
Réponse d'une épouse sage, Op. 35, No. 2 (Roché after Giles) Diana Newman, <i>soprano</i> Dimitri Dover, <i>piano</i>	Albert Roussel (1869-1937)
Noël des jouets (Ravel) Laura Choi Stuart, <i>soprano</i> Soyoung Kim, <i>piano</i>	Maurice Ravel (1875-1937)
La Flûte de Pan (Louys) <i>Chansons de Bilitis</i> Monica Sciaky, <i>mezzo-soprano</i> Bobby Pace, <i>piano</i>	Claude Debussy (1862-1918)
Épouvante (Messiaen) <i>Poèmes pour Mi</i> Rachel Schutz, <i>soprano</i> Dimitri Dover, <i>piano</i>	Olivier Messiaen (1908-1992)
Vocalise Kate Tombaugh, <i>mezzo-soprano</i> Jennifer Hedstrom, <i>piano</i>	Ravel
Le Bestiaire, FP. 15a (Apollinaire) <i>Le dromadaire</i> <i>Le chève du Thibet</i> <i>La sauterelle</i> <i>Le dauphin</i> <i>L'écrevisse</i> <i>La carpe</i> Jonathan Cooper, <i>baritone</i> Dimitri Dover, <i>piano</i>	Francis Poulenc (1899-1963)

Class order will be at the discretion of the instructor.

Lieder by Gustav Mahler

MARTIN KATZ

Des Knaben Wunderhorn (1887-1890)

Gustav Mahler
(1860-1911)

Das irdische Leben

Aumna Iqbal, *mezzo-soprano* | Hyueeun Ham, *piano*

Hans und Grete (Mahler)

Skye Privat, *soprano* | Jihae Lim, *piano*

Erinnerung (Volkmann)

Danyel Shiflet, *soprano* | Hyanghyun Lee, *piano*

Fünf Rückertlieder (1901-02)

Ich atmet' einen linden Duft!

Monica Sciaky, *mezzo-soprano* | Robert Blake, *piano*

Blicke mir nicht in die Lieder

Monica Sciaky, *mezzo-soprano* | Manuel Arellano, *piano*

Lieder eines fahrenden Gesellen (1883-1885)

Wenn mein Schatz Hochzeit macht (Mahler)

Nathan Wyatt, *baritone* | Hui-Chuan Chen, *piano*

Ich hab' ein glühend Messer (Mahler)

Nathan Wyatt, *baritone* | Hui-Chuan Chen, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Saturday, June 23 | 9 a.m.-12 p.m. | Thayer Hall

Romantic

MARTIN KATZ

Le Galop (Sully-Prudhomme) Henri Duparc
(1848-1933)

Zachary Benton Burgess, *bass* | Benjamin Ginsberg, *piano*

Testament (Silvestre) Duparc
(1848-1933)

Kate Tombaugh, *mezzo-soprano* | Jennifer Hedstrom, *piano*

Phidylé (Leconte de Lisle) Duparc

Bor Liang Lin, *tenor* | Dimitri Dover, *piano*

L'Absence, Op. 7, No. 4 (Gautier) Hector Berlioz
(1803-1869)
Les Nuits d'été

Serafina Furgiuele, *mezzo-soprano* | Seoyon Susanna Lim, *piano*

Le rossignol des lilas (Dauphin) Reynaldo Hahn
(1874-1947)

Wheelock Whitney, *baritone* | Liza Stepanova, *piano*

Pace non trovo, S. 270a, No. 1 Franz Liszt
(1811-1886)
Tre sonetti di Petrarca

Ian McEuen, *tenor* | Dimitri Dover, *piano*

Danse macabre (Cazalis) Charles Camille Saint-Saëns
(1835-1921)

Siobahn Sung, *mezzo-soprano* | Zachary Benton Burgess, *bass* | Benjamin Ginsberg, *piano*

Alternate:
Le temps des lilas (Bouchor) Ernest Chausson
(1855-1899)

Bor Liang Lin, *tenor* | Hui-Chuan Chen, *piano*

Class order will be at the discretion of the instructor.

Spanisches Liederspiel, Op. 138

GRAHAM JOHNSON

O wie lieblich ist das Mädchen

Robert Schumann
(1810-1856)

Ian McEuen, *tenor*

Bedeckt mich mit Blumen

Rachel Schutz, *soprano* | Kate Tombaugh, *mezzo-soprano*

Flutenreicher Ebro

Travis Sherwood, *baritone*

Weh wie zornig ist das Mädchen

Kevin Delaney, *tenor*

Hoch, hoch sind die Berge

Serafina Furgieuele, *mezzo-soprano*

Blaue Augen hat das Mädchen

Kevin Delaney, *tenor* | Rob McGinness, *baritone*

Dunkler Lichtglanz, blinder Blick

Rachel Schutz, *soprano* | Meagan Martin, *mezzo-soprano*
Grant Knox, *tenor* | Nathan Wyatt, *baritone*

Hui-Chuan Chen, *piano*

Hyueeun Ham, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Saturday, June 23 | 1-3:45 p.m. | Olive Rehearsal Hall

Emily Dickinson

D'ANNA FORTUNATO

Four Dickinson Songs

She Died...

Chelsie Propst, *soprano* | Jessica Johnston, *piano*

Lori Laitman

(b. 1955)

Will there really be a morning?

Sarah Geocaris, *soprano* | Ronald Cheung, *piano*

Richard Hundley

(b. 1923)

What in is this?

Matthew Giallongo, *baritone* | Soyoung Kim, *piano*

Robert Baksa

(b. 1938)

There came a wind like a bugle

Twelve Songs of Emily Dickinson

Jessine Gaia Johnson, *soprano* | David Taustine, *piano*

Aaron Copland

(1900-1990)

Heart, We will forget Him?

Twelve Songs of Emily Dickinson

Rachel McIntosh, *mezzo-soprano* | Soo-Yeon Chang, *piano*

Arthur Farwell

(1872-1952)

Dear March, come in!

Twelve Poems of Emily Dickinson

Jocelyn Fralick, *soprano* | Jessica Johnston, *piano*

Copland

I've heard an organ talk sometimes

Twelve Poems of Emily Dickinson

Rachel McIntosh, *mezzo-soprano* | Lu Yao, *piano*

Copland

Will there really be a morning?

Mary-Elizabeth O'Neill, *mezzo-soprano* | Robert Blake, *piano*

Ricky Ian Gordon

(b. 1956)

Class order will be at the discretion of the instructor.

Lieder von Franz Schubert II

GRAHAM JOHNSON

Der Wanderer, D. 493 (Schmidt)

Franz Schubert
(1797-1828)

Zachary Benton Burgess, *bass* | Kwok-Wai Lui, *piano*

Die schöne Müllerin, D. 795 (Müller)

Das Wandern

Travis Sherwood, *baritone*

Javier Arrebola, *piano*

Halt!

Eifersucht und Stolz

Travis Sherwood, *baritone*

Yu Gyung Kim, *piano*

Die Liebe Farbe

Travis Sherwood, *baritone*

Javier Arrebola, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Saturday, June 23 | 4-6 p.m. | Olive Rehearsal Hall

German Lieder

MARTIN KATZ

Abendempfindung, K. 523 (Campe)

Wolfgang Amadeus Mozart
(1756-1791)

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

Auf ein altes Bild (Mörike)

Hugo Wolf
(1860-1903)

Alexandra Razskazoff, *soprano* | Jihae Lim, *piano*

Der Genesene an die Hoffnung (Mörike)

Wolf

Lorant Najbauer, *baritone* | Liza Stepanova, *piano*

In der Frühe (Mörike)

Wolf

Marisa Novak, *mezzo-soprano* | Jessica Johnston, *piano*

Einerlei, Op. 69, No. 2 (von Arnim)

Strauss
(1864-1949)

Marie Masters, *soprano* | Liza Stepanova, *piano*

Nocturne (Hartleben)

Joseph Marx
(1882-1964)

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

Class order will be at the discretion of the instructor.

Six Chansons de Théâtre

AMY BURTON

La Bohémienne la main m'a pris (Pitoëff)

Un petit pas, deux petit pas (Pitoëff)

Je suis dans le filet (Supervielle)

Darius Milhaud

(1892-1974)

Sophie Wingland, *soprano* | Hyueeun Ham, *piano*

Chacun son tour (Supervielle)

Siobahn Sung, *mezzo-soprano* | Hyueeun Ham, *piano*

Je suis dans le filet`

Six chansons de theatre

Darius Milhaud

(1892-1974)

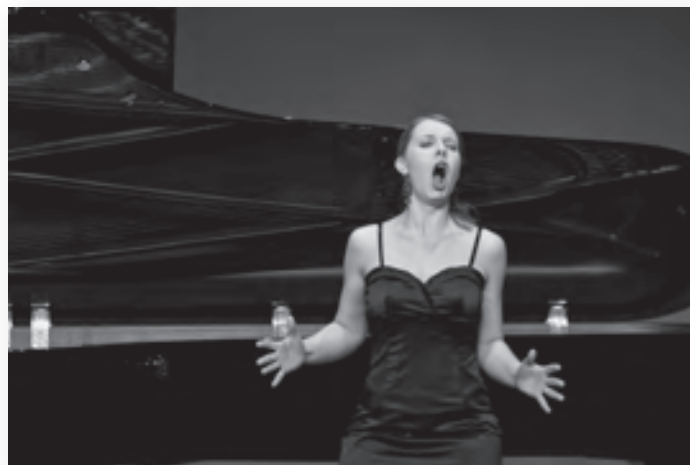
Siobahn Sung, *mezzo-soprano* | Hyueeun Ham, *piano*

Mes amis les cygnes (Lenormand)

Blancs sont les jours d'été (Lenormand)

Sophie Wingland, *soprano* | Hyueeun Ham, *piano*

Class order will be at the discretion of the instructor.



MASTER CLASSES

SongFest 2012 | Sunday, June 24 | 9-11:30 a.m. | Location TBA

My Garden

MARTIN KATZ

Der Gärtner (Mörrike)

Hugo Wolf
(1860-1903)

Adam Seibert, *tenor* | Kwok-Wai Lui, *piano*

Orchids

Ned Rorem
(b. 1923)

Two Poems of Theodore Roethke

Chelsie Propst, *soprano* | Jennifer Hedstrom, *piano*

Meine Rose, Op. 90, No. 2 (Lenau)

Robert Schumann
(1810-1856)

Diana Newman, *soprano* | Yu Gyung Kim, *piano*

Der Nussbaum, Op. 25, No. 3 (Mosen)

Robert Schumann
(1810-1856)

Myrten-Lieder

Noelle McMurtry, *soprano* | Seoyon Susanna Lim, *piano*

Die Blume der Ergebung, Op. 83, No. 2 (Rückert)

Megan Chartrand, *soprano* | Robert Blake, *piano*

Rote Rosen, WoO. 76 (Stieler)

Richard Strauss
(1864-1949)

Kate Tombaugh, *mezzo-soprano* | Manuel Arellano, *piano*

Nachtviolen, D. 752 (Mayrhofer)

Franz Schubert
(1797-1828)

Skye Privat, *soprano* | Lu Yao, *piano*

Siren' [Lilacs], Op. 21, No. 5 (Beketova)

Sergei Rachmaninoff
(1873-1943)

Katherine Vokes, *soprano* | Jessica Johnston, *piano*

Class order will be at the discretion of the instructor.

Lieder von Franz Schubert I

GRAHAM JOHNSON

Im Frühling, D. 882 (Schulze)

Franz Schubert
(1797-1828)

Diana Newman, *soprano* | David Taustine, *piano*

Der Doppelgänger, D. 957, No. 13 (Heine)

Schwanengesang

Jonathan F. Cooper, *baritone* | Hyueeun Ham, *piano*

Epistel "An Herrn Josef von Spaun, Assessor in Linz", D. 749 (von Collin)

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

Auf dem See, D. 543b (Goethe)

Sophie Wingland, *soprano* | Javier Arrebola, *piano*

Auflösung, D. 807 (Mayrhofer)

Marie Masters, *soprano* | Javier Arrebola, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Sunday, June 24 | 7-9:15 p.m. | Location TBA

Our Marvellous Native Tongue

D'ANNA FORTUNATO

Out of the morning, Op. 77, No. 1

Emily Dickinson Songs

Skye Privat, *soprano* | Kwok-Wai Lui, *piano*

Vincent Persichetti

(1915-1987)

How do I love thee? (Browning)

Sonnets from the Portuguese

MacKenzie Florence, *soprano* | TBA, *piano*

Libby Larsen

(b. 1950)

Dirge (Shakespeare)

Six Elizabethan Songs

Jessica Diana Salley, *soprano* | Hyueeun Ham, *piano*

Dominick Argento

(b. 1927)

He's gone away

Three Folk Songs

Kati Claire Richer, *contralto* | Jessica Johnston, *piano*

Jake Heggie

(b. 1961)

A Charm, Op. 41, No. 4 (Randolph)

A Charm of Lullabies

Connie Li, *mezzo-soprano* | Ronald Cheung, *piano*

Benjamin Britten

(1913-1976)

Twilight, Op. 2, No. 1 (H. Beach)

Three Songs

Kate Tombaugh, *mezzo-soprano* | Manuel Arellano, *piano*

Amy Beach

(1867-1944)

Class order will be at the discretion of the instructor.

Scenes of Winter

GRAHAM JOHNSON

Benjamin Britten

(1913-1976)

Winter Words, Op. 52 (Hardy)

The choirmaster's Burial

Ian McEuen, *tenor*

Robert Blake, *piano*

Before life and after

Ian McEuen, *tenor*

Robert Blake, *piano*

Franz Schubert

(1797-1828)

Winterreise, D. 911 (Müller)

Gute Nacht

Jonathan F. Cooper, *baritone*

Tomasz Lis, *piano*

Frühlingstraum

Lorant Najbauer, *baritone*

Kwok-Wai Lui, *piano*

Einsamkeit

Nathan Krueger, *baritone*

Tomasz Lis, *piano*

Die Krähe

Lorant Najbauer, *baritone*

Kwok-Wai Lui, *piano*

Das Wirtshaus

Travis Sherwood, *baritone*

Jasper Jimenez, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Monday, June 25 | 2-4:30 p.m. | Thayer Hall

English Song

GRAHAM JOHNSON

Sweeter than Roses (arranged by Britten)

Henry Purcell
(1658/9-1695)

Laura Strickling, soprano | Hui-Chuan Chen, piano

Is my team ploughing? (Housman)

Six Songs from A Shropshire Lad

George Butterworth
(1885-1916)

Jonathan F. Cooper, baritone | TBA, piano

La belle dame sans merci (Keats)

Sir Charles Stanford
(1852-1924)

Jonathan F. Cooper, baritone | Lucas Wong, *piano*

Sleep (Fletcher)

Five Elizabethan Songs

Ivor Gurney
(1890-1937)

Jessica Diana Salley, *soprano* | Tomasz Lis, *piano*

The Seal Man (Masefield)

Rebecca Clarke
(1886-1979)

Laura Strickling, *soprano* | Dimitri Dover, *piano*

Bright is the ring of words (Stevenson)

Songs of Travel

Ralph Vaughan Williams
(1872-1958)

Zachary Benton Burgess, *bass* | Benjamin Ginsberg, *piano*

Silent Noon (Rossetti)

The House of Life

Williams

Travis Sherwood, *baritone* | TBA, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Monday, June 25 | 4:30-6:30 p.m. | Location TBA

A Song Sampler

FRANCES YOUNG

Neue Liebe, Op. 19a, No. 4 (Heine)

Felix Mendelssohn
(1809-1847)

Hannah Tarder-Stoll, *soprano* | Ronald Cheung, *piano*

Chanson triste (Cazalis)

Henri Duparc
(1848-1933)

Marisa Novak, *mezzo-soprano* | Bobby Pace, *piano*

Ah, Love, but a Day, Op. 44, No. 2

Three Browning Songs

Amy Beach
(1867-1944)

Jessie Gaia Johnson, *soprano* | David Taustine, *piano*

A La Caza, Sus, A Caza

Gabriel (arr. Turid Dørumsgaard)

Elise Roth, *soprano* | Evan Roider, *piano*

Adieux de l'hôtesse arabe (Hugo)

Georges Bizet
(1838-1875)

Lynn Isnar, *soprano* | TBA, *piano*

Dirait-On (Rilke)

Morten Lauridsen
(b. 1943)

Kasia Borowiec, *soprano* | Mary-Elizabeth O'Neill, *mezzo-soprano* | Lucas Wong, *piano*

Final Monologue (McNally)

Master Class

Jake Heggie
(b. 1961)

Jessica Wright, *soprano* | TBA, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Tuesday, June 26 | 12:2:30 p.m. | Thayer Hall

Mélodies sur des poèmes de Paul Verlaine

GRAHAM JOHNSON

Green, Op.58, No.3 (Cinq mélodies “De Venise”)

Gabriel Fauré
(1845-1924)

Ian McEuen, *tenor* | Diana Newman, *soprano* | Bobby Pace, *piano*

Un grand sommeil noir, Op. 38, No. 2 (Spleens et Détresses)

Louis Vierne
(1870-1937)

Laura Choi Stuart, *soprano* | Liza Stepanova, *piano*

MASQUES ET BERGAMASQUES

Fêtes Galantes I

Claude Debussy
(1862-1918)

1. En sourdine
2. Fantoches
3. Claire de lune

Rachel Schutz, *soprano* | Dimitri Dover, *piano*

Pantomime (*Quatre chansons de jeunesse*)

Debussy

Julia Mendelsohn, *soprano* | Liza Stepanova, *piano*

Fêtes galantes

Reynaldo Hahn
(1874-1947)

Loralee Songer, *mezzo-soprano* | Bobby Pace, *piano*

Class order will be at the discretion of the instructor.

Gedichte von Johann Wolfgang von Goethe

(1749-1832)

GRAHAM JOHNSON

Kennst du das Land?, Op. 98, No. 1

Robert Schumann
(1810-1856)

Ana Guigui, *soprano* | Bobby Pace, *piano*

Nur wer die Sehnsucht kennt, Op. 98, No. 3

Marisa Novak, *mezzo-soprano* | Bobby Pace, *piano*

Heiss mich nicht reden, Op. 98, No. 5

Rachel Schutz, *soprano* | TBA

Lied der Suleika, Op. 25, No. 9

Myrten-Lieder

Emily Tweedy, *soprano* | Javier Arrebola, *piano*

Meerestille, Op. 15, No. 7

12 Goethe-Lieder

Nikolai Medtner
(1880-1951)

Jihee Kim, *soprano* | Soyoung Kim, *piano*

Class order will be at the discretion of the instructor.

Lieder von Robert Schumann

Lecture: Song Secrets of Program Planning

GRAHAM JOHNSON

Schneeglöckchen, Op. 79, No. 26 (Rückert)
Liederalbum für die Jugend

Robert Schumann
(1810-1856)

Caitlin Vincent, *soprano* | Jihae Lim, *piano*

Jemand, Op. 25, No. 4 (Gerhard)
Myrten-Lieder

Sophie Wingland, *soprano* | Javier Arrebola, *piano*

Lied der Braut I, Op. 25, No. 11 (Rückert)
Myrten-Lieder

Laura Choi Stuart, *soprano* | Bobby Pace, *piano*

Lied der Braut II, Op. 25, No. 12 (Rückert)
Myrten-Lieder

Laura Choi Stuart, *soprano* | Bobby Pace, *piano*

Abendlied, Op. 107, No. 6 (Kinkel)

Danya Katok, *soprano* | Javier Arrebola, *piano*

In der Nacht, Op. 74, No. 4 (Geibel)
Spanisches Liederspiel

Noelle McMurtry, *soprano* | Kevin Delaney, *tenor* | Evan Roider, *piano*

Class order will be at the discretion of the instructor.

MASTER CLASSES

SongFest 2012 | Wednesday, June 27 | 1:15-4 p.m. | Thayer Hall

Cabaret Songs

AMY BURTON

La Diva de l'Empire (Blès)

Erik Satie
(1866-1925)

Mary-Elizabeth O'Neill, *mezzo-soprano* | Liza Stepanova, *piano*

Youkali (Fernay)

Kurt Weill
(1900-1950)

Ana Guigui, *soprano* | Jasper Jimenez, *piano*

Unlucky Eutichus

Ancient Cabaret

William Bolcom
(b. 1938)

Rachel McIntosh, *mezzo-soprano* | TBA, *piano*

Gigerlette (Bierbaum)

Brettl-Lieder (Cabaret Songs)

Arnold Schoenberg
(1874-1951)

Sophie Wingland, *soprano* | Manuel Arellano, *piano*

Arie aus dem Spiegel von Arkadien

Brettl-Lieder (Cabaret Songs)

Schoenberg

Sophie Wingland, *soprano* | Hyueen Ham, *piano*

What good would the moon be?

Street Scene

Kurt Weill
(1900-1950)

Caitlin Vincent, *soprano* | Jihae Lim, *piano*

Surabaya Johnny

Happy End

Weill

Siobahn Sung, *mezzo-soprano* | Hyueeun Ham, *piano*

Class order will be at the discretion of the instructor.

Colburn Mentor Program

The *SongFest* Mentor Program is a way for voice teachers and coaches to refresh their teaching methods with new ideas from our outstanding faculty, meet new colleagues, and perform in our classes. The new curriculum is centered on a series of special performing seminars with other professionals to give a forum for techniques and repertory ideas to enrich vocal studios.

2012 MENTOR SEMINARS

Recital Programming

Margo Garrett (The Juilliard School)

Martin Katz (University of Michigan)

The Grandeur and the Glory: Handel Ornamentation

Lisa Saffer (New England Conservatory)

Extended Vocal Technique for Contemporary Music

D'Anna Fortunato (New England Conservatory/Longy School of Music)

Singing in Motion: Incorporating Kinesthetic Exercises and Alexander Technique into the Voice Studio

Audrey Luna (Miami University of Ohio)

The Singer's Breath I

Audrey Luna (Miami University of Ohio)

Sense-Memory Workshop

Michael Rader (Cirque Du Soleil)

The Singer's Breath II

D'Anna Fortunato (New England Conservatory/Longy School of Music)

Beyond Pronunciation: Finding the "je ne sais quoi" of Singing in French

Amy Burton (Mannes College: The New School For Music)

Composer and Singer

William Bolcom (University of Michigan)

Amy Burton (Mannes College: The New School For Music)

Joan Morris

John Musto

Performing Brahms: Solo Vocal Technique vs. Choral Vocal Technique in the Undergraduate Performance Major

Dr. Gwen Coleman Detwiler (University of Cincinnati, College-Conservatory of Music)

Movement, Breath, and Spontaneity: A Performance Class

Frances Young (University of California-Irvine)

Faculty Biographies

WILLIAM BOLCOM (see page 50)

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. This is his second season at *SongFest*.

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.

GWEN COLEMAN DETWILER

Soprano **GWEN COLEMAN DETWILER** has been praised by music critics for possessing a voice of "divine beauty" with "sparkling coloratura" and "impressive high-flying top notes." Her solo concert work includes appearances with symphony orchestras and opera companies across the United States and in Europe. A frequent professional recitalist, her repertoire includes literature spanning Baroque chamber music, German lieder, French chanson and the modern American art song. Dr. Detwiler can be heard on the Newport Classic's CD recording of Moore's *The Ballad of Baby Doe* and as the lead role, Suleika, on Centaur Record's world-premier recording of Schubert's *Der Graf von Gleichen*.

Gwen Coleman Detwiler has won numerous national awards for her artistry, including a MacAllister Award, the Italo Tajo Opera Award, a Presser Award, and the Naftzger Award first prize. She is currently an associate professor of voice at the University of Cincinnati College-Conservatory of Music (CCM). Dr. Detwiler taught at the Vianden International Music Festival in Luxembourg in August of 2010 and at the CCM Spoleto Music Festival in Italy in 2011. She is pleased this summer to be joining the faculty of *SongFest* at Colburn in Los Angeles, CA. Dr. Detwiler currently lives in the greater Cincinnati area with her husband and two children.

MELANIE EMELIO

Soprano, **MELANIE EMELIO** is Professor of Voice at Pepperdine University. 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. 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. She recently studied with Dominic Cossa and Jeanette Lombard, and has performed in master classes with Gerard Sousay, 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*, Fransquita 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*. She is currently recording the songs of Alva Henderson to be released in 2013.

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 (see page 4)

JAKE HEGGIE (see page 38)

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 dubbed "The gold standard of collaborative pianists today." He is in constant demand by the world's most celebrated vocal soloists for four decades and has appeared and recorded regularly with Marilyn Horne, Frederica von Stade, Karita Mattila, Samuel Ramey, David Daniels, Lawrence Brownlee, 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 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, and the University has recognized this, creating the Artur Schnabel professorship for him. In addition to his work there, he is a regular guest at Songfest, Santa Fe Opera, San Francisco Opera, Chicago College of Performing Arts, San Francisco Conservatory, Tokyo's New National Theatre as well as innumerable music schools in the U.S. and Canada. Mr. Katz is the author of a comprehensive guide to accompanying, *The Complete Collaborator*, published by Oxford University Press. Martin Katz has been a *Songfest* faculty member each summer since its inception in 1996

LIBBY LARSEN (see page 45)

AUDREY LUNA

Acclaimed soprano **AUDREY LUNA** has been heard in theaters, concert halls and festivals around the world. Ms. Luna launched her career abroad on tour with the Hagen Quartet and in Germany at the Goetheplatz Theater in Bremen where she sang dozens of opera roles in five seasons as part of their fest repertoire company. She was lauded as “musically and theatrically first class...with technical sovereignty, she laid before us so much warmth, expression, and sensitivity that it was pure joy.” (*Orpheus*)

In Europe and the U.S. she has performed such roles as Susanna (*Le Nozze di Figaro*), Rosina (*Il Barbiere di Siviglia*) Gilda (*Rigoletto*), Adina (*L'Elisir D'Amore*), Sophie (*Der Rosenkavalier*), Zdenka (*Arabella*).

From North and South America, to the Middle East and China, Ms. Luna has been heard in the following international festivals and concert halls: Salzburger Festspiel, Schleswig-Holstein Festival, the Ludwigsburg Schlossfestspiel, Mettlach Chamber Music Festival, Shanghai Spring Festival, Jerusalem Festival, Lexington Bach Festival, Konzerthaus Wien, Berlin Philharmonie, Wigmore Hall, Queens Hall, the Louvre, St. John the Divine, and the Kennedy Center, to name a few.

Current activities include collaborating with countertenor William Sauerland in concert and with workshops applying kinesthetic techniques to facilitate healthy vocal technique and touring in solo recitals and with her soprano duo Detour de Force. Ms. Luna is a professor at Miami University of Ohio.

LINDA MCALISTER

LINDA MCALISTER is the first-ever Executive Director of *SongFest* and has held the position since September 2010. 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. She made her German debut in 2007 as Rosalinde in *Die Fledermaus* at the Park Theater in Göggingen and earned the title of Meisterin from the Hochschule für Musik, Nürnberg-Augsburg. Linda continued to work as a freelance opera/concert singer in Germany until 2010. As an active member of her community, Linda co-founded “Cincideutsch” in 2011, the most authentic German Stammtisch (Regulars' Table) in the region.

JOAN MORRIS

Born in Portland, Oregon, mezzo-soprano **JOAN MORRIS** attended Gonzaga University in Spokane prior to her scholarship studies at the American Academy of Dramatic Arts in New York. She continued speech and voice studies with Clifford Jackson and Frederica Schmitz-Svevo while appearing in off-Broadway and road productions and with harpist Jay Miller at the Cafe Carlyle, the Waldorf-Astoria's Peacock Alley, and other Manhattan night spots. Since 1973 Joan Morris has concertized with her husband and accompanist, William Bolcom, singing popular songs from the late 19th-century through the 1920s and '30s, the latest songs by Leiber and Stoller, and cabaret songs by Bolcom and poet-lyricist Arnold Weinstein.

In the words of the *Chicago Tribune*, “Her voice is notable for ease, flexibility, expressiveness; you understand every word she sings, and in these songs the words deserve to be heard. She projects not just a song, but the character singing it, and gives that character her own irresistibly funny and winning personality.”

From 1981-2009 Ms. Morris taught a cabaret class at the School of Music, University of Michigan. On their travels throughout the United States, Canada, and abroad, Joan Morris and William Bolcom frequently give master classes focusing on “classic American popular song.” Recent residencies have been at Rice University (Houston, TX), Central Washington University (Ellensburg, WA), the Virginia Arts Festival, Tanglewood, and the University of Evansville (IN). This is her first season at SongFest.

MICHAEL RADER

For the past decade **MICHAEL RADER** has worked as a NYC based director, actor and arts executive. He holds the distinction of serving as one of the youngest Artistic Resident Directors in the history of the prestigious Cirque Du Soleil organization where he toured internationally with the critically acclaimed production of *Varekai*. He has also worked for several arts-based non-profit organizations and has taught music and drama to special-needs children.

Highlights as a director or assistant director include: *Cirque Du Soleil*, *Sacramento Music Theatre*, *The Actors Studio Drama School*, *A Christmas Carol* (National Tour), *The Jerry Lewis Telethon*, *The Human Race Theatre Co.*, *You are Not Alone* with Betty Buckley and the critically acclaimed benefit production of William Finn's *Elegies: A Song Cycle*. As an actor, Michael has toured nationally as Baptista and the General in *Kiss Me Kate*, as Young Scrooge in *A Christmas Carol* and starred as Michael Wiley in the international tour of Susan Stroman's *Contact*. Favorite New York City and regional credits include Arthur Howe in *Trophy Wife*, Lank in **Crazy For You**, Jesus in *Godspell*, Wes in *Urban Cowboy*, The Dentist in *Little Shop of Horrors*, Clive in *Granola! The Musical*, and Demetrius in *...Dream*.

He has a BFA in Acting and Musical Theatre from Wright State University and Baldwin Wallace College-Conservatory of Music and is currently pursuing a MFA in Directing from The Actors Studio Drama School.

ROSEMARY HYLER RITTER

Pianist **ROSEMARY HYLER RITTER** is the Founder and Artistic Director of the acclaimed art song festival *SongFest*. Her past teaching positions include the University of California-Irvine, UCLA, and UC-Santa Barbara. Summer study includes fellowships to Aspen, Tanglewood Music Festival, and The Music Academy of the West, where she was assistant to Martin Katz and Graham Johnson. Ms. Ritter received a Bachelor of Music degree from Catholic University as a student of William Masselos and Master of Music in Collaborative Piano from the University of Southern California under its pioneer teacher, Gwendolyn Koldofsky. She currently lives in Cincinnati, Ohio with her husband, pianist John Steele Ritter.

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 currently teaches at the New England Conservatory and has been a *SongFest* faculty member since 2010. She 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.

LIZA STEPANOVA

Pianist **LIZA STEPANOVA** has performed extensively in Europe, most recently as a soloist with the Südwestdeutsche Philharmonie in May 2011. In the United States, she has appeared in Weill and Zankel Recital Halls at Carnegie, at Alice Tully Hall, Merkin, and Steinway Halls in New York City, at the Kennedy Center and The Smithsonian in Washington, DC, and live on WQXR, WFMT Chicago, and WETA Washington. Ms. Stepanova has twice been a soloist with the Juilliard Orchestra, led by James DePreist and Nicholas McGegan. She was a top prizewinner at the Liszt-Garrison, Steinway, and Ettingen competitions, and, with Lysander Piano Trio, received the Grand Prize at the 2011 Coleman and the Bronze Medal at the 2010 Fischhoff Chamber Music Competitions. A dedicated chamber musician, Ms. Stepanova

has performed at the Davos Festival in Switzerland, Salzburg Schlosskonzerte, Music@Menlo, and La Jolla SummerFest. She studied art song collaboration with Wolfram Rieger in Berlin and Margo Garrett and Brian Zeger in New York and was invited to the Cleveland Art Song Festival, the Castleton Festival, and the Hugo-Wolf-Tage Festival in Austria, where she worked with Dietrich Fischer-Dieskau. In New York, she frequently performs in Joy in Singing concerts and is a co-founder of SongFusion, an innovative art song group. Deeply committed to new music, she has been a member of AXIOM, New Juilliard, and Mimesis ensembles, premiered and commissioned numerous compositions, and worked with many composers, including John Adams, John Harbison, Libby Larsen, John Musto, Steve Reich, and Tobias Picker. In May 2012, Ms. Stepanova is scheduled to receive her DMA from The Juilliard School, where she studied piano with Jerome Lowenthal, Seymour Lipkin, and Joseph Kalichstein. Her undergraduate degree is from the “Hanns Eisler” Academy in Berlin, Germany. Ms. Stepanova will join the Juilliard faculty in the 2012-2013 academic year.

JENNIFER TUNG

Currently the Vocal Department Coordinator, Vocal Coach and faculty of the Glenn Gould School of the Royal Conservatory of Music in Toronto, **JENNIFER TUNG** is one of the most sought after collaborative pianist, teacher and soprano in Ontario. Having received a Bachelor of Music in Vocal Performance and a Master of Music in Piano Accompanying and Chamber Music from Eastman School of Music, Tung’s versatility has allowed her career to develop in very unique ways. As a singer, Tung has collaborated with the Hong Kong Philharmonic Orchestra, St. Paul’s Festival Orchestra, Rochester Chamber Orchestra, Toronto Sinfonietta, Mississauga Symphony Orchestra, Georgian Bay Symphony Orchestra to name a few, performing works such as Britten’s *Ceremony of Carols*, Handel’s *Messiah*, Mozart’s *Requiem and Mass in C minor*, Ravel’s *Sheherazade*, Stravinsky’s *Mass* and Vivaldi’s *Gloria* among others. In addition to her duties as Director of the Intern Program and Faculty of the Young Artist Program at “Songfest at Colburn” this summer, Tung is also Music Director for Summer Opera Lyric Theatre’s production of Mozart’s *Marriage of Figaro* in Toronto. Recently, Tung was appointed Artistic Director of Opera British Columbia in Vancouver and will be faculty in this year’s summer festival.

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.

LUCAS WONG

Pianist **LUCAS WONG** is earning a diversified career as a soloist, chamber musician, teacher, and répétiteur. He made his solo debut at the Canadian Broadcasting Company in Vancouver after winning the Début Young Artists Competition. Wong is one of very few pianists around the world who has performed Liszt-Berlioz’s *Symphonie Fantastique* in Canada, the US, and China. As a chamber musician and collaborator in demand, Wong was a featured artist alongside with violinist Soovin Kim and bassoonist Frank Morelli at the Banff Centre. He was invited to perform the Shanghai premiere of Mahler’s *Des Knaben Wunderhorn* at the Sixth International Piano Academy. He appeared in James Levine’s vocal masterclass under the auspice of the Marilyn Horne Foundation in Carnegie Hall. Wong is currently on the roster of Assistant Conductor at the New York City Opera (Rufus Wainwright’s US premiere of *Prima Donna* and Mozart’s *Così fan tutte* in season 2011-12). As a répétiteur, Wong attended the Music Academy of the West and worked closely with William Bolcom in the west coast premiere of *A Wedding*. He is on the faculty of *SongFest*, on staff at the Yale Opera and the Opera Theater of Connecticut. He will serve as the official accompanist for the 2012 Metropolitan Opera Council District Auditions in Connecticut. Wong is a graduate of both University of British Columbia (B. Mus) under Robert Silverman and Yale School of Music (M.M., M.M.A, D.M.A) under Boris Berman. Wong also holds a Post-Graduate Fellowship from Bard Conservatory, where he worked closely with Dawn Upshaw. Wong was nominated by William Bolcom as a finalist for the Lili Boulanger Prize. Among other top achievements are the Piano Encouragement Award at the Marilyn Horne Foundation Vocal Competition, the Yale School of Music Alumni Association Prize, and the Vancouver Foundation Award. He has given masterclasses at Xinghai Conservatory, British Columbia Conservatory of Music, and Shanghai Conservatory. He has been a guest lecturer on Debussy at the Juilliard School. He is a regular adjudicator at the Young Musicians Festival at Fairfield University.

FRANCES YOUNG

The *LA Times*’ described **FRANCES YOUNG** 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, *Hänsel 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 eighth summer teaching for *SongFest*.



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