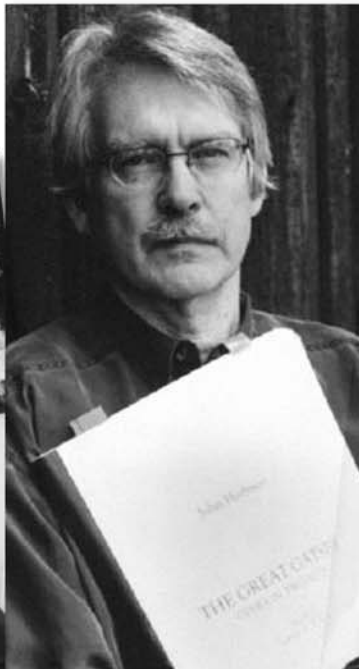


Songfest 2004

Rosemary Hyler Ritter, *Director*
June 1-20, 2004



Breaking the Long Barrier



Welcome to Songfest 2004!

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

– Albert Schweitzer



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Special thanks to Elaine Chow. Website design by Tamaki Hiratsuka.

Songfest photography courtesy of Luisa Gulley.

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Dear Friends,

It is a great honor and joy for me to present *Songfest 2004* at Pepperdine University once again this summer. In our second year of residence at this beautiful ocean-side Malibu campus, Songfest has grown to encompass an ever-widening circle of inspiration and achievement. Always focusing on the special relationship between singer and pianist, we have moved on from our unique emphasis on recognized masterworks of art song and opera to exploring the cantata arias of J.S. Bach and the creative fruits of 20th and 21st century compositions for voice and piano with our new Program for New Art Song. The début of this new addition brings established composers and master and apprentice level composer participants to *Songfest* to join our musical community. We are privileged to have John Harbison this year as the composer-in-residence.

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

I am thrilled to welcome back artist teachers Martin Katz and Graham Johnson. These two brilliant pianists have been the bedrock for the success of *Songfest*. Their insights into this wonderful repertoire, its melody and poetry, and especially the emphasis on the communication of meaning, have given hundreds of singers and pianists the inspiration to build their careers. This year we also greet again Pulitzer Prize-winning composer John Harbison, who is spearheading the Program for New Art Song and helping forge relationships with exciting current composers. I am happy to have artists Judith Kellock, D'Anna Fortunato, Craig Smith, and lecturer Cristanne Miller back with *Songfest* this summer. Special thanks also goes to Lisa Radakovich Holsberg and of course, my thanks to John Hall – the co-founder of *Songfest* and our voice of drama and theatre, he helps us make the music come alive.

Rosemary Hyler Ritter
Executive Director, Songfest



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

– Martin Katz



Since Songfest's inception in 1996, pianist Martin Katz has been the driving musical force behind the hallmark of this unique vocal festival: the special collaborative relationship between singer and pianist. Whether the repertoire is German lieder or Mozart recitatives, American art song or bel canto aria, Scandinavian or Spanish song, Martin Katz has brought his definitive imprint on the nature of the musical partnership between singer and pianist, and emboldened all participating artists to levels of expression and achievement they had never before believed possible. This year at *Songfest 2004*, Martin Katz continues his work with American art song and operatic aria interpretation. He will also lead a focus on the masterpieces of that most sensual, cerebral and ephemeral body of vocal art, the French *mélodie*.

Martin Katz

Songfest 2004 Distinguished Faculty



The sunlight of California, the bracing air of Mailbu, the energy of Rosemary Ritter and her team, the immortal legacy of the great song composers combined with the thrill of songs by great contemporary Americans – that is *Songfest*. At a time when too much of our cultural heritage is being allowed to wither we must preserve eternal musical values in a way that is relevant for today's students. It has been a privilege over the years to work on Rosemary's projects; here is her latest offering in a lifetime's championing of an endangered species. At Pepperdine *Songfest* prides itself on running less of a museum, more of a nature park. Please come and marvel at our array of living, feeling, breathing singers, pianists and composers – some of the best the world of classical music has to offer. They won't bite you, but their music might just leave you bitten with the same passion and enthusiasm we find all around us on this beautiful hill.

Graham Johnson

Songfest 2004



PEPPERDINE UNIVERSITY

Malibu, California

*Song
Fest 2004*

presents

“Breaking the Song Barrier”

THURSDAY, JUNE 10

7:30 pm – Raitt Recital Hall

SONGFEST 2004 SESSION I – FINAL CONCERT

An die Musik

Graham Johnson and John Hall, hosts

An evening of German Romantic lieder by Schubert and Schumann including opera arias, featuring the *Songfest 2004* singers and pianists.

SUNDAY, JUNE 13, 2004

3:00 pm – Raitt Recital Hall

SONGFEST PROGRAM FOR NEW ART SONG

Songfest and ACF-LA Composers Salon Series

John Harbison

In a joint venture with *American Composers Forum – Los Angeles*, works by John Harbison will be performed by *Songfest* singers and pianists, including the song cycles *Flashes and Illuminations*, *North and South*, and popular songs from the opera, *The Great Gatsby*.

Reception Following

MONDAY, JUNE 14, 2004

7:30 pm – Raitt Recital Hall

SONGFEST PROGRAM FOR NEW ART SONG

Of Things Not Seen

Concert featuring the works and premieres of *Songfest* Guest Composers: Daniel Crozier, Sally Lamb, Erica Muhl, Dorothy Chang, James Primosch, and Anna Weesner. World premieres include Anna Weesner's *Songs of Law and Light*, and Erica Muhl's *While millions join the theme...*

In addition, two new *Songfest*-commissioned songs, *Autumn* by Dorothy Chang, and *The Artist* by Anna Weesner. These new commissions are dedicated to longtime *Songfest* friend and supporter artist, Marcia Brown.

WEDNESDAY, JUNE 16, 2004

7:30 pm – Raitt Recital Hall

SONGFEST PROGRAM FOR NEW ART SONG

New Voices

Featuring compositions by *Songfest* composer participants as well as additional compositions by *Songfest* Guest Composers.

THURSDAY, JUNE 17, 2004

7:30 pm – Stauffer Chapel

SONGFEST PROGRAM FOR NEW ART SONG

“Something Old...Something Borrowed, Something New”

Pepperdine University faculty member N. Lincoln Hanks leads The Concord Ensemble in performances of contemporary vocal chamber works.

SUNDAY, JUNE 20, 2004

3:00 pm – Raitt Recital Hall

SONGFEST 2004 SESSION II – FINAL CONCERT

Mots et Musique – Words and Music

Martin Katz, host

Songfest faculty Martin Katz hosts the final performance of *Songfest 2004* in a concert of French *mélodie* featuring *Songfest 2004* singers and pianists.

SUNDAY, JUNE 20, 2004

7:30 pm – Raitt Recital Hall

Evening at the Opera

John Hall, host

INFORMATION: songfest@earthlink.net

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



June 1-11, SESSION I

Breaking the Song Barrier

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

Tuesday, June 1

Noon	Check-In	
*2:00-5:00 pm	Aria coachings for Mozart	Hall
7:00-9:30 pm	Master Class: German Lieder	Price

Wednesday, June 2

10:00 am-12:30 pm	Bach: The Passions	+Smith
2:30-5:00 pm	Schubert and Schumann	Smith

Thursday, June 3

10:00 am-12:30 pm	The Italianate Mozart from 19 to 35	Hall
2:30-4:30 pm	Master class: Bach Cantatas	+Smith
6:00-9:00 pm	Master Class: Handel Oratorio	Gondek

Friday, June 4

9:30 am-12:00 pm	Schubert I	Johnson
1:30-4:00 pm	Britten: If Music Be the Food of Love	Johnson
4:00-6:00 pm	Master class: Bach	+Smith
7:00-9:00 pm	Declamation in Bach	+Fortunato

Saturday, June 5

9:30-11:30 am	Handel: The Grandeur and the Glamour	Fortunato
1:00-4:00 pm	Schumann I	Johnson
6:30-9:00 pm	Schubert: II	Johnson

Sunday, June 6

10:00 am-12:30 pm	Early German Arias in Recital	Hall
1:30-4:00 am	Schubert: III	Johnson
*7:00-9:00 pm	Pianists: Dichterliebe I	Johnson

Monday, June 7

9:30 am -12:00 pm	Schumann and Schubert	Fortunato
1:30-4:00 pm	Schumann: Frauenliebe und Leben	Johnson
7:00-9:30 pm	Benjamin Britten: Folk Songs	Johnson

Tuesday, June 8

10:00 am-12:30 pm	19th-century Arias	Hall
1:00-3:00 pm	Master class: Oratorio	Fortunato
*3:00-5:00 pm	Pianists: Dichterliebe II	Johnson
7:00-9:00 pm	Schumann: Liederkreis, Op. 39	Johnson

Wednesday, June 9

*12:30-3:00 pm	Pianists: Winter Words	Johnson
3:30-5:45 pm	Master Class: Schubert IV	Johnson



June 10-20, SESSION II

Breaking the Song Barrier

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

Thursday, June 10

10:00 am-12:30 pm	19th-century French Arias	Hall
*12:00-2:00 pm	Program for New Art Song: Check-in	
*1:00-2:00 pm	Chat	Johnson
*5:00-6:00 pm	PNAS Orientation	Hanks
7:30 pm	Concert: Songfest Finale (Songfest Participants)	Raitt Recital Hall

Friday, June 11

*10:00 am-12:30 pm	New Music Forum I	Weesner
3:30-5:30 pm	Master Class: American	+Kellock
*7:00-9:30 pm	New Music Forum II	Lamb/Muhl

Saturday, June 12

*10:00 am-12:30 pm	New Music Forum III	Harbison
1:30-3:30 pm	"How To Take the Measure of a Brand-new Song"	+Kellock/Cheng
3:30-5:30 pm	Carl Sandberg and Rainier Maria Rilke	Primosch
*7:00-9:30 pm	New Music Forum IV	Chang

Sunday, June 13

*10:00 am-12:30 pm	New Music Forum V	Primosch
3:00-6:00 pm	ACF-LA Salon Series: John Harbison	Harbison
*6:30 pm	Pianists' Class: Poulenc (Tele jour, telle, nuit)	Katz
*7:00 pm	PNAS Composers Dinner	Hanks/Composers

Monday, June 14

9:30 a.m.-12:30 pm	Master Class: French Romanticism I	Katz
*1:30-4:00 pm	Pianists' Class: Accompanying Techniques	Katz
*1:30-4:00 pm	New Music Forum VI	Harbison/Primosch
7:30 pm	Concert: Of Things Not Seen	Raitt Recital Hall

Tuesday, June 15

9:30 am-12:15 pm	Méodies sur des poèmes de Paul Verlaine	Katz
*10:00 am-12:00 pm	Composers Forum	Crozier
1:30-4:00 pm	Poetry and Song	Harbison/Miller
4:00-6:00 pm	Master Class: French	+Kellock
*4:00-5:30 pm	Composer Forum	Hanks
6:30-9:00 pm	France in the 20th Century	Katz



June 10-20, SESSION II

Breaking the Song Barrier

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

Wednesday, June 16

9:15 am-12:00 pm	Emily Dickinson	Katz/Miller
*1:30-3:45 pm	Actus Interruptus	Katz
1:00-3:00 pm	Composer Forum	Pierce
7:30 pm	Concert: New Voices	Raitt Recital Hall

Thursday, June 17

9:30 am-12:00 pm	Classic American Song	Katz
1:00-3:15 pm	American Visions...American Voices	Hall
*1:00-3:30 pm	Composer Forum	Primosch
3:30-5:30 pm	Claude Debussy	Katz
7:30 pm	Concert: The Concord Ensemble "Something Old, Something Borrowed...Something New"	Stauffer Chapel

Friday, June 18

9:30 am-12:00 pm	Master Class: French Arias	Hall
*9:30 am-12:00 pm	Composer Forum	DeFeo/Carey
1:00-3:00 pm	Charles Ives	Kellock
*3:00-5:00 pm	Composer Forum	Carey/Conti/Holt
3:30-5:30 pm	Master Class: New Voices	Katz
7:00-9:00 pm	Master Class: French and Italian Arias	Katz
*6:30-8:30 pm	Composer Forum	Hartke/The Concord Ens.

Saturday, June 19

*8:30 am-10:30 pm	Composer Forum	Hagen/Lam
10:00 am-12:00 pm	French Romanticism II	Katz
1:00-3:30 pm	Master Class: Poulenc and Ravel	Katz
3:45-5:30 pm	Master Class: Mixed	+Katz
*6:30-8:30 pm	Composer Forum	TBA

Sunday, June 20

10:00 am-12:00 pm	Composer Forum: Survey of Contemporary Song Literature	Kellock
10:00 am-12:00 pm	Pianists' Class: Accompanying Techniques	Katz
3:00 pm	Concert: Mots et Musique	Raitt Recital Hall
7:30 pm	Concert: Evening at the Opera	Hall/Raitt

J. S. Bach (1685-1750)

Bach: The Passions An Introduction

Craig Smith

Wednesday June 2, 2004
10:00 a.m. – 12:30 p.m.
Raitt Recital Hall

Bach: Cantata Class

Craig Smith

Friday, June 4, 2004
4:00 – 6:00 p.m.
Raitt Recital Hall

Bach: Cantata Class

Craig Smith

Thursday, June 3, 2004
2:30 – 4:30 a.m.
Raitt Recital Hall

Declamation in Bach

D'Anna Fortunato

Friday, June 4, 2004
7:00 – 9:00 p.m.
Raitt Recital Hall

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

Mezzo-soprano D'Anna Fortunato is a founding member of the touring and recording ensemble Bach Aria Group, and has sung often with the Bethlehem, Winter Park, Carmel, Boulder, and Rome Bach Festivals. She was a long-time soloist with Emmanuel Music and the Cantata Singers.

BACH CANTATAS

- BWV 4 Christ lag in Todesbanden
BWV 21 Ich hatte viel Bekümmernis
Aria: Seufzer, Tränen, Kummer, Not
BWV 89 Gerechter Gott, ach, rechnest du?
BWV 105 Herr, gehe nicht ins Gericht mit
deinem Knecht
BWV 158 Der Friede sei mit dir
Arias: Welt, ade, ich bin dein müde
Nun, Herr, regiere meinen Sinn
BWV 211 Coffee Cantata

BACH ORATORIOS

- BWV 232 *Mass in B minor*
Laudamus te
BWV 243 *Magnificat*
Quia respexit humilitatem
Et exsultavit spiritus meus
BWV 244 *Passion of St. Matthew*
Recit: Am Abend da es kühle war
Aria: Mach dich, mein Herze, rein
Recit: Er hat uns allen wohlgetan
Aria: Aus liebe will mein Heiland sterben
Aria: Blute nur, du liebes
Aria: Buss und Reu
BWV 245 *Passion of St. John*
Ich folge dir gleichfalls
BWV 248 *Christmas Oratorio*
Bereite dich, Zion, mit zärtlichen Trieben
Grosser Herr, o starker König

Master Class

HENRY PRICE

- Was will die einsame Träne? (Heine) (1840) Robert Schumann (1810-1856)
Ari Harkov, *baritone* • Monica Swope, *piano*
- Seligkeit (*Hölty*), D 433 (1816) Franz Schubert (1797-1828)
Laura Puzio, *soprano* • Emily Sternfeld-Dunn, *piano*
- Du bist die Ruh (*Ruckert*), D 776 (1823) Franz Schubert
Margaret Jensen, *soprano* • Emily Sternfeld-Dunn, *piano*
- Wenn ich in deine Augen seh (No. 4) (1840) Robert Schumann
(Dichterliebe, Op. 48) (*Heine*)
Jong-In Kim, *tenor* • Seung-Yun Lee, *piano*
- Die Hochländer-Witwe (*Burns*, trans. *Gerhard*) (1840) Robert Schumann
Kristin Goodkin, *soprano* • Emily Sternfeld-Dunn, *piano*
- Ständchen (*von Schack*) (1885-1887) Richard Strauss (1864-1949)
Chelsey Forbess, *soprano* • Monica Swope, *piano*
- O wüss ich doch denn Weg (*Groth*) (1885-1887) Johannes Brahms (1833-1897)
Heather Athan, *soprano* • Michael Cotton, *piano*

Franz Schubert and Robert Schumann

CRAIG SMITH

- Shepherd on the Rock Franz Schubert (1797-1828)
Laurie Rubin, *mezzo-soprano* • David Wilkinson, *piano*
- Daß sie hier gewesen (*Rückert*), D 775 (1823) Schubert
Ari Harkov, *baritone* • Thomas Bandy, *piano*
- Aufträge (*L'Egru*) (1850) Robert Schumann (1810-1856)
Elyse Nakajima, *soprano* • Sarah Broomell, *piano*
- Der Soldat (*Andersen*, trans. *Chamiso*) (1840) Schumann
Teresa D'Amico, *soprano* • Joshua Grunmann, *piano*
- Marienwürmchen (*Anon.*, *Des Knaben Wunderhorn*) (1849) Schumann
Mary Alice Korth, *soprano* • Thomas Bandy, *piano*
- Der Hidalgo (*Geibel*) (1840) Schumann
Sang-Jun Yoon, *soprano* • Kate Stevens, *piano*

The Italianate Mozart from 19 to 35

JOHN HALL

Non mi dir (*Don Giovanni*, K 527) (1787) Wolfgang Amadeus Mozart (1756-1791)

Kristi Bergland, *soprano* • Philip Everingham, *piano*

Appena mi vedon (*La Finta Giardiniera*)

Kristin Goodkin, *soprano* • Mara Beckman, *piano*

Deh per questo istante solo (*La Clemenza di Tito*, K 621) (1791)

Yuki Otsuka-Lowe, *soprano* • Seung-Yun Lee, *piano*

Se il padre (*Idomeneo*, K 366) (1781)

Yoosun Park, *soprano* • Seung-Yun Lee, *piano*

Voi che sapete (*Le Nozze di Figaro*, K 492) (1786)

Meghann Vaughn, *mezzo-soprano* • Michael Cotton, *piano*

S'altro che lagrime (*La Clemenza di Tito*, K 621) (1791)

Ji Young Yang, *soprano* • Kate Stevens, *piano*

Handel Oratorio

JULIANA GONDEK

Gentle Morpheus (*Alceste*) George Frideric Handel (1685-1759)

Kristi Bergland, *soprano* • Philip Everingham, *piano*

O Had I Jubal's Lyre (*Judas Maccabaeus*)

Kimberly DeQuattro, *soprano* • Monica Swope, *piano*

Un cenno leggiadretto (*Xerse*)

Kristin Goodkin, *soprano* • Thomas Bandy, *piano*

La mia fortunato (*Agrippina*)

Blake Howe, *baritone* • Sarah Broomell, *piano*

Where ere you walk (*Semele*)

Will Johnson, *baritone* • Emily Sternfeld-Dunn, *piano*

As with rosy steps (*Theodora*)

Miranda Loud, *soprano* • Joshua Grunmann, *piano*

Dopo Notte (*Ariodante*)

Laurie Rubin, *soprano* • Tad Hardin, *piano*

Myself shall I adore (*Semele*)

Ji Young Yang *soprano* • Kate Stevens, *piano*

Franz Schubert I

GRAHAM JOHNSON

Griesengesang (*Ruckert*), D 788 (1822) Franz Schubert (1797-1828)

Ari Harkov, *baritone* • Philip Everingham, *piano*

Suleika I: Was bedeutet die Bewegung, (*Goethe*), D 720 (1821)

Elyse Nakajima, *soprano* • Mara Beckman, *piano*

Suleika II: Ach, um deine feuchten schwingen, (*Goethe*) D717 (1821)

Ann Moss, *soprano* • Monica Swope, *piano*

Der Zwerg (*Collin*), D 771 (1822)

Miranda Loud, *mezzo-soprano* • Tad Hardin, *piano*

Die Gebüsche (*Schlegel*), D 646 (1819)

Ji Young Yang, *soprano* • Kate Stevens, *piano*

Der Musensohn (*Goethe*), D 764 (1822)

Blake Howe, *baritone* • Michael Cotton, *piano*

Benjamin Britten I (1913-1976)

If Music Be the food of Love

GRAHAM JOHNSON

Sonnet (*Serenade*)

Rolando-Michael Sanz, *tenor* • Sarah Broomell, *piano*

The Tyger (*Songs and Proverbs of William Blake*)

Ari Harkov, *baritone* • Joshua Grunmann, *piano*

Canticle I 'My beloved is mine' (*Quarles*)

Ji Young Yang, *soprano* • Kate Stevens, *piano*

Tit for Tat (*de la Mare*)

Blake Howe, *baritone* • Joshua Grunmann, *piano*

Sonnetto XXX (*Seven Sonnets of Michelangelo*)

Jong-In Kim, *soprano* • Seung-Yun Lee, *piano*

Let the Florid Music Praise (*On this Island*) (W.H. Auden)

Ann Moss, *soprano* • Philip Everingham, *piano*

Evening Hymn (*Three Divine Hymns*) arr. Purcell

Miranda Loud, *mezzo-soprano* • Monica Swope, *piano*

Alternate: Seascape (*On this Island*) (W.H. Auden)

Ann Moss, *soprano* • Philip Everingham, *piano*

Handel Arias: “The Grandeur and the Glamour!”

D'ANNA FORTUNATO

Tu sei il cor (*Giulio Cesare* in Egitto (1724) George Frideric Handel (1685-1759)

Ari Harkov, *baritone* • Kate Stevens, *piano*

Vouchsafe, oh Lord

Will Johnson, *baritone* • Tad Hardin, *piano*

Alma mia (*Floridante* (1721)

Mary Alice Korth, *soprano* • Sarah Broomell, *piano*

Vieni, o figlio (*Ottone* (1723)

Miranda Loud, *soprano*

Piangerò la sorte mia (*Giulio Cesare* in Egitto (1724)

Heide Slezak, *soprano* • Seung-Yun Lee *piano*

Dixit Dominus

Meghann Vaughn, *mezzo-soprano* • Philip Everingham, *piano*

Laudamus te (Mass in C Minor, K 427 (1782)

Wolfgang Amadeus Mozart (1756-1791)

Yuki Otsuka-Lowe, *soprano* • Joshua Grunmann, , *piano*

Robert Schumann (1810-1856)

GRAHAM JOHNSON

Er ist's (*Mörike*) (1849)

Saewon Lee, *soprano* • Sarah Broomell, *piano*

Aus den 'Hebraischen Gesängen' (*Bryon, trans. Körner*) (1840)

Laurie Rubin, *soprano* • David Wilkinson, *piano*

Muttertraum (*Andersen, trans. Chamisso*) (1840)

Kristi Bergland, *soprano* • Monica Swope, *piano*

Verratene liebe (*Anon, trans. Chamisso*) (1840)

Kristi Bergland, *soprano* • Monica Swope, *piano*

Meine Rose (*Lenau*) (1850)

Ann Moss, *soprano* • Joshua Grunmann, *piano*

Schneeglöckchen Op. 79

Heide Slezak, *soprano* • Tad Hardin *piano*

In der Nacht Op. 78 Spanisches Liederspiel

Ann Moss, *soprano* • Rolando-Michael Sanz, *tenor*

Wild mung Op. 25 (*Rückert*)

Heather Athan, *soprano* • Tad Hardin, *piano*

Franz Schubert II

GRAHAM JOHNSON

Herbst (*Reilstab*), D 945 (1828)

Kristi Bergland, *soprano* • Emily Sternfeld-Dunn, *piano*

Nachstück (*Mayrhofer*), D 672 (1819)

Blake Howe, *baritone* • Philip Everingham, *piano*

An die Leier, (*Bruchmann*), D 737 (1822)

Sang-Jun Yoon, *baritone* • Joshua Grunmann, *piano*

Lied der Mignon II: Heiß mich nicht reden (*Goethe*), D 726 (1821)

Laurie Rubin, *mezzo-soprano* • David Wilkinson, *piano*

Auf dem Wasser zu singen (*Stollberg*), D 774 (1823)

Ji Young Yang, *soprano* • Monica Swope, *piano*

Lied der Mignon I: So laßt mich scheinen, (*Goethe*), D 727 (1821)

Cara Evans, *baritone* • Michael Cotton, *piano*

Delphine (*Schutz*), D 857 (1825)

Heide-Marie Stezah, *soprano* • Tad Hardin, *piano*

“Early German Arias in Recital”

JOHN HALL

Ach, ich fuhls (*Die Zauberflöte*, K 620) (1791)

Wolfgang Amadeus Mozart (1756-1791)

Cara Evans, *baritone* • Emily Sternfeld-Dunn, *piano*

Ein Mädchen oder Weibchen (*Die Zauberflöte*, K 620) (1791)

Mozart

Blake Howe, *baritone* • Joshua Grunmann, *piano*

Dich theure Halle (*Tannhäuser*) (1845)

Richard Wagner (1813-1883)

Kristin Kenaston, *soprano* • Sarah Broomell, *piano*

O wär ich schon mit dir vereint (*Fidelio*, Op. 72)

Ludwig van Beethoven (1770-1827)

Heide Slezak, *soprano* • Tad Hardin, *piano*

O du mein holder Abendstern (*Tannhäuser*) (1845)

Wagner

Sang-Jun Yoon, *baritone* • Kate Stevens, *piano*

Franz Schubert Class III

GRAHAM JOHNSON

Die Taubenpost (*Seidl*) (No. 14)

(Schwanengesang, D 957) (1827-28)

Ari Harkov, *baritone* • Tad Hardin, *piano*

Totengräbers Heimweh (*Craigher*), D 842 (1825)

Sang-Jun Yoon, *baritone* • Kate Stevens, *piano*

Ganymed (*Goethe*), D 544 (1817)

Kimberly DeQuattro, *soprano* • Mara Beckman, *piano*

An die Musik (*Schober*), D 547 (1817)

Yuki Otsuka-Lowe, *soprano* • Seung-Yun Lee, *piano*

Wohin? (No.2)

Der Veugierige, No. 6

Eric Downs, *bass-baritone*

Mein! (No. 11)

Pause (No. 12)

(Die schöne Müllerin (*Müller*), D 795) (1823)

Will Johnson, *baritone* • Thomas Bandy, *piano*

Franz Schubert and Robert Schumann

D'ANNA FORTUNATO

Ilmerne

Franz Schubert

Kristin Goodkin, *soprano* • Michael Cotton, *piano*

Die Sterne (*Fellinger*) D 176 (1815)

Schubert

Mary Alice Korth, *mezzo-soprano* • Joshua Grunmann, *piano*

Jemand (*Burns*, trans. *Gerhard*) (1840)

Robert Schumann

Mary Alice Korth, *mezzo-soprano* • Thomas Bandy, *piano*

Aus den 'Hebraischen Gesängen' (*Byron*, trans. *Körner*) (1840)

Schumann

Miranda Loud, *mezzo-soprano* • Joshua Grunmann, *piano*

Du Ring an meinem Finger (No. 4)

Schumann

(Frauenliebe und Leben, Op. 42) (*Chamisso*) (1840)

Teresa D'Amico, *soprano* • Mara Beckman, *piano*

Du bist wie eine Blume (*Heine*) (1840)

Schumann

Yoosun Park, *soprano* • Mara Beckman, *piano*

Dein blaues Auge (*Heine*) (1840)

Johannes Brahms

Heather Athan, *soprano*

Frauenliebe and Leben, Op. 42 (Chamisso)

GRAHAM JOHNSON

Seit ich ihn gesehen Robert Schumann (1810-1856)

Yuki Otsuka-Lowe, *soprano* • Tad Hardin, *piano*

Er, der Herrlichste von allen

Meghann Vaughn, *soprano* • Emily Sternfeld-Dunn, *piano*

Ich kann's nicht fassen

Meghann Vaughn, *soprano* • Philip Everingham, *piano*

Du Ring an meinem Finger

Yuki Otsuka-Lowe, *soprano* • Emily Sternfeld-Dunn, *piano*

Helft mir, ihr Schwestern

Ollie Watts Davis, *soprano* • Monica Swope, *piano*

Süsser Freund

Meghann Vaughn, *soprano* • Philip Everingham, *piano*

An meinem Herzen

Ollie Watts Davis, *soprano* • Monica Swope, *piano*

Nun hast du mir den ersten Schmerz getan

Ollie Watts Davis, *soprano* • Monica Swope, *piano*

“Britten Folksong”

Graham Johnson

Sail on, Sail on

Cara Evans, *soprano* • Thomas Bandy, *piano*

The Ash Grove

Will Johnson, *baritone* • Mara Beckman, *piano*

Little Sir William

Kristen Kenaston, *soprano* • Michael Cotton, *piano*

The Miller of Dee

Mary Alice Korth, *mezzo-soprano* • Tad Hardin, *piano*

The Last Rose of Summer

Laura Puzio, *soprano* • Emily Sternfeld-Dunn, *piano*

French folksong

Heide Slezak, *soprano*

The Salley Gardens

Margaret Jensen, *soprano* • Michael Cotton, *piano*

O that I had ne'er been married

Yuki Otsuka-Lowe, *soprano* • Emily Sternfeld-Lowe, *piano*

I wonder as I wander

Laurie Rubin, *mezzo-soprano* • David Wilkinson, *piano*

“19th C. Italian/English/French Baroque Arias”

JOHN HALL

Tu che di gel sei cinta (*Turandot*) (1926) Giacomo Puccini (1858-1924)

Teresa D'Amico, *soprano* • Seung-Yun Lee, *piano*

Bella si come un angelo (*Don Pasquale*) (1843) Gaetano Donizetti (1797-1848)

Ari Harkov, *baritone* • Monica Swope, *piano*

Governors Aria (*The Turn of the Screw*) (1954) Benjamin Britten (1913-1976)

Kimbery DeQuattro, *soprano* • Joshua Grunmann, *piano*

Steal me, sweet Thief (*The Old Maid and the Thief*) (1939) Gian Carlo Menotti (b. 1911)

Elyse Nakajima, *soprano* • Seung-Yun Lee, *piano*

Palais de ma Grandeur (*Castor et Pollux*) Jean Philippe Rameau (1683-1764)

Will Johnson, *baritone* • Tad Hardin, *piano*

Oratorio

D'ANNA FORTUNATO

Lascia ch'io pianga, (*Rinaldo*) (1711) George Frideric Handel (1685-1759)

Teresa D'Amico, *soprano* • Mara Beckman, *piano*

Giulio Cesare (1724) Handel

Cara Evans, *soprano* • Michael Cotton, *piano*

Tornami a vagheggiar, (*Alcina*) (1735) Handel

Saewon Lee, *soprano* • Philip Everingham, *piano*

Rejoice greatly, O daughter of Zion, (*Messiah*) (1741) Handel

Yoosun Park, *soprano* • Seung-Yun Lee, *piano*

Exsultate Jubilate, K 165 (Movement I) Wolfgang Amadeus Mozart (1756-1791)

Laura Puzio, *soprano* • Sarah Broomell, *piano*

Et incarnatus est, (Mass in c minor, K 475) Mozart

Ji Young Yang, *soprano* • Kate Stevens, *piano*

Liederkreis von Eichendorff, Op. 39

GRAHAM JOHNSON

No. 2 Intermezzo

Robert Schumann

Blake Howe, *baritone* • Michael Cotton, *piano*

No. 3 Waldesgespräch

Blake Howe, *baritone* • Michael Cotton, *piano*

No. 5 Mondnacht

Ji Young Yang, *soprano* • Kate Stevens, *piano*

No. 6 Schöne Fremde

Yoosun Park, *soprano* • Seung-Yun Lee, *piano*

No. 9 Wehmut

Margaret Jensen, *soprano* • Monica Swope, *piano*

No. 10 Zwielficht

Ollie Davis, *soprano* • Thomas Bandy, *piano*

No. 12 Frühlingsnacht

Kimberly DeQuattro, *soprano* • Philip Everingham, *piano*

Franz Schubert IV

GRAHAM JOHNSON

Die Männer sind mechant (*Seidl*), D 866 (1828)

Kimberly DeQuattro, *soprano* • Sarah Broomell, *piano*

Der Einsame (*Lappe*), D 800 (1825)

Kristi Bergland *soprano* • Emily Sternfeld-Dunn, *piano*

Frühlingsglaube

Yoosun Park, *soprano* • Seung-Yun Lee, *piano*

Gretchen am Spinnrade (*Goethe*), D 118 (1814)

Teresa D'Amico, *soprano* • Joshua Grunmann, *piano*

Rastlose Liebe (*Goethe*), D222 (1815)

Ann Moss, *soprano* • Sarah Broomell, *piano*

Aufloesung (*Magrhofer*)

Laurie Rubin, *mezzo-soprano* • David Wilkinson, *piano*

Du bist die Ruh (Rückert D 776 1823)

Margaret Jensen, *soprano* • Emily Sternfeld-Dunn, *piano*

“19th Century French Arias”

JOHN HALL

Depuis le jour (*Louise*)

Marc-Antoine Charpentier (1636-1704)

Margaret Jensen, *soprano* • Thomas Bandy, *piano*

Faites-lui mes aveux (*Faust*) (1859)

Charles Gounod (1818-1893)

Mary Alice Korth, *soprano* • Emily Sternfeld-Dunn, *piano*

Va, laisse couler mes larmes (*Werther*) (1892)

Jules Massenet (1842-1912)

Miranda Loud, *soprano* • Monica Swope, *piano*

Je suis Titania (*Mignon*)

Ambroise Thomas (1811-1896)

Ann Moss, *soprano* • Thomas Bandy, *piano*

Je suis encore toute tourdie (*Manon*) (1884)

Massenet (1842-1912)

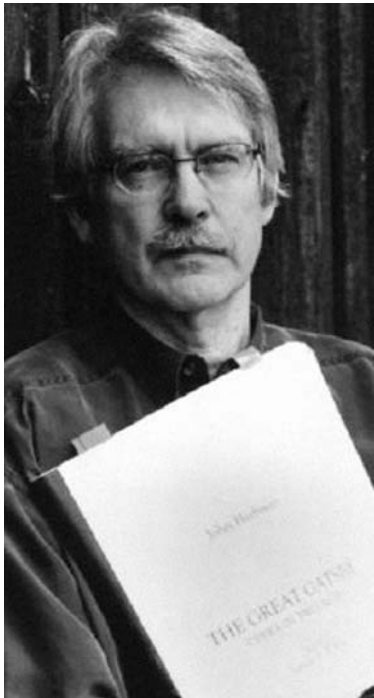
Yoonsun Park, *soprano* • Seung-Yun Lee, *piano*

Doll's Aria (*Les contes d'Hoffman*) (1880)

Jacques Offenbach (1819-1880)

Laura Puzio, *soprano* • Michael Cotton, *piano*





Program for New American Song

Distinguished Composer-in-Residence

JOHN HARBISON

Assitant to Mr. Harbison

N. Lincoln Hanks

Guest Composers

Dorothy Chang

Erica Muhl

Daniel Crozier

Forrest Pierce

Stephen Hartke

James Primosch

Sally Lamb

Anna Weesner

Dawn of a New Century

The Program for New Art Song with distinguished composer-in-residence, John Harbison, brings together established and emerging composers with Songfest singers and pianists for an exciting session featuring contemporary American Art song. Essential to this new program is the close relationship between poet composer and performer: words and music.

Songfest has long maintained a deep commitment to the performance of American song. This commitment broadens now to fostering new compositions and relationships between performers, composers and poets.

New Song Forums

Daily from June 11 – 20

See detailed listing for times

John Harbison and *Songfest* Guest Composers will work in the New Song Forums on interpretations of contemporary song. These forums will feature performances by *Songfest* singers and pianists in new and recent works by John Harbison, *Songfest* Guest Composers, and other contemporary composers. In-depth discussion of these works as well as interpretive exploration are highlights of the New Song Forums.

Composer Forums

Daily from June 11-20

See detailed listing for times

Songfest and the American Composers Forum of Los Angeles present a special composer Salon with John Harbison. In a joint venture with American Composers Forum – Los Angeles, works by *Songfest* featured composer John Harbison will be performed by *Songfest* singers and pianists, including the song cycles *Flashes* and *Illuminations*, North and South, excerpts from *Mirabai* and popular songs from the opera, *The Great Gatsby*.

Master Classes

See detailed listing for times

Noted interpreter of contemporary music soprano Judith Kellock will work with *Songfest* singers and pianists in a workshop presentation of recent American song.

Individual Sessions

Not open to the public

John Harbison and *Songfest* Guest Composers will also work privately with *Songfest* composer, singer and pianist participants.

Program for New Art Song Schedule

All events will take place in Raitt Recital Hall. Classes are open to the public for a nominal auditing fee.

Songfest and the American Composers Forum of Los Angeles present a special composer Salon with John Harbison

Erica Muhl and James Primosch, moderators

North and South (1999)

Song cycle on six poems of Elizabeth Bishop

BOOK I:

Ballad for Billie (I)

Gayle Shay, mezzo-soprano

Hisako Hiratsuka, piano

Late Air

Rita Litchfield, mezzo-soprano

Seung-Yun Lee, piano

Breakfast Song

Laurie Rubin, mezzo-soprano

David Wilkinson, piano

BOOK II:

Ballad for Billie (II)

Marilyn Nims, mezzo-soprano

Michael Cotton, piano

Song

Yuki Otsuka-Lowe, mezzo-soprano

Serena Chin, piano

Dear, My Compass...

Sophie Louise Roland, mezzo-soprano

Thomas Bandy, piano

Gatsby Songs

Popular songs from the opera *The Great Gatsby*

I Could End Up Loving You Tonight

Katrina Albers, mezzo-soprano

Hisako Hiratsuka, piano

Dreaming of You

Elisa Kaufman, soprano

Rolando Michael Sanz, tenor

Tad Hardin, piano

Blowing a Bundle on You

Elizabeth Cernadas, soprano

Monica Swope, piano

Strange

Hallie Silverston, soprano

Serena Chin, piano

Flashes and Illuminations (1994)

On the Greve (Montale)

Sang-Yun Yoon, baritone

Kate Stevens, piano

Chemin de Fer (Bishop)

Todd Wiecezorek, baritone

Thomas Bandy, piano

The Winds of Dawn (Fried)

Jameson Linville, baritone

Tad Hardin, piano

Cirque d'Hiver (Bishop)

Ari Harkov, baritone

Nobuko Amemiya, piano

To Be Recited to Flossie on Her Birthday (Williams)

David Williams, baritone

Monica Swope, piano

December 1 (Milosz)

Ari Harkov, baritone

Nobuko Amemiya, piano

Mirabai Songs (1982)

(trans. by Robert Bly)

It's True, I Went to the Market

Margaret O'Connell, mezzo-soprano

Tyson Deaton, piano

All I was doing was breathing

Khori Dastoor, soprano

Monica Swope, piano

Why Mira can't go back to her old house

Laura Bohn, mezzo-soprano

Tyson Deaton, piano

Where did you go?

Carola Emrich-Fisher, mezzo-soprano

Sharon Lee, piano

Don't go, don't go

Hallie Silverston, soprano

Reiko Uchida, piano

Reception following in the courtyard

PROGRAM NOTES

North and South (1999)

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

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

— John Harbison

Flashes and Illuminations (1994)

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

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

— John Harbison

Credits:

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

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

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

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

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

PROGRAM NOTES

Mirabai Songs (1982)

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

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

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

— John Harbison

Gatsby Songs

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

— John Harbison



“Of Things Not Seen”

featuring the works of Songfest 2004 Guest Composers

* Therefore We Do Not Lose Heart (2003) Angel Lam +
(II Corinthians 4:16-18)
For SSAA chorus

Anna Weesner, *conductor*

* Song About Law and Light (1996) Anna Weesner
(Psalm 119, v. 73-77) b. 1965

Ji-Young Yang, *soprano* • Kate Stevens, *piano*

How Can I Keep From Singin’ James Primosch
(Robert Lowery) b. 1956
from *Five Sacred Songs*

Gayle Shay, *mezzo-soprano* • Joshua Grunmann, *piano*

* While millions join the theme... (2004) Erica Muhl
(from *Children’s Letters to God*)

Khorī Dastoor, *soprano* • Lisa Radakovich Holsberg, *soprano* • Serena Chin, *piano*

INTERMISSION

* Forever is Composed of Nows (2004) Sally Lamb
(Emily Dickinson) b. 1965

Ji-Young Yang, *soprano* • Kate Stevens, *piano*

*The following two songs, “The Artist” and “Autumn” are new Songfest commissions in recognition
of the dedication and support of Songfest long-time friend Marcia Brown.*

* The Artist (2004) Weesner
(William Carlos Williams)

Sang-Yun Yoon, *baritone* • Kate Stevens, *piano*

* Autumn (2004) Dorothy Chang
(Rainier Maria Rilke) b. 1970

Carola Emrich-Fisher, *soprano* • Hisako Hiratsuka, *piano*

Three Songs (1990) Daniel Crozier

Through Love to Light (Richard Watson Gilder)

Teresa D’Amico, *soprano* • Kate Stevens, *piano*

And if sun comes how shall we greet him? (Gwendolyn Brooks)

Laura Bohn, *soprano* • Tyson Deaton, *piano*

The fire of a wild white sun (Thomas Merton)

Margaret O’Connell, *mezzo-soprano* • Nobuko Ameniya, *piano*

Three Sacred Songs (1989) Primosch

Jesu, Dulcis Memoria (St. Bernard)

Christus Factus Est (Philippians 2:8-9)

O Filii Et Filiae (Jean Tisserand)

Yoosun Park, *soprano* • Margaret O’Connell, *mezzo-soprano* • Daria Chung, *soprano*

Seung-Yun Lee, *piano* +

* premiere performance + Songfest 2004 Master Composer participants

“New Voices”

featuring the works of Songfest 2004 Composers

Four Whitman Songs (2002)

Sally Lamb (b. 1965)

(Walt Whitman)

O You Whom I Often and Silently Come

That Shadow My Likeness

Sometimes with One I Love

Of Your Soul

Judith Kellock, *soprano* • Nobuko Amemiya, *piano*

**Burning* (2004)

Dorothy Chang (b. 1970)

(William Carlos Williams)

Full Moon

The Counter

The Brilliance

Carola Emrich-Fisher, *mezzo-soprano* • Hisako Hiratsuka, *piano*

Five Songs on Poems by Emily Dickinson (1994)

Anna Weesner (b. 1965)

How happy I was

Laura Bohn, *soprano* • Monica Swope, *piano*

Holy the Firm (1999)

James Primosch (b. 1956)

“...that passeth all understanding” (Denise Levertov)

Teresa D’Amico, *soprano* • Thomas Bundy, *piano*

Cinder (Susan Stewart)

Laurie Rubin, *mezzo-soprano* • Tyson Deaton, *piano*

INTERMISSION

Psalm 116

Primosch

Jameson Linville, *baritone* • Sharon Lee, *piano*

Your beloved is right here

Forrest Pierce

Desire

Ending

Khori Dastoor, *soprano* • Monica Swope, *piano*

* *Songs of Separation* (2002)

Antonio Carlos Defeo +

When we two parted (Lord Gordon Byron)

By this he knew she wept with waking eyes (George Meredith)

Since there’s no help, come let us kiss and part (Michael Drayton)

Teresa D’Amico, *soprano* • Margaret O’Connell, *mezzo-soprano*

Tamara Cashour, *piano*

* premiere performance

+ Antonio Carlos Defeo is a *Songfest 2004* Master Composer participant

New Music Premiere Notes

Therefore We Do Not Lose Heart by Songfest 2004 Master Composer participant Angel On-Ki Lam is a setting of Biblical text for a capella SSAA chorus. The selected text, II Corinthians 4:16-18, has the power of revealing a spiritual world beyond our earthly existence; an eternal, divine supremacy that exists beyond “things which are seen.” The most intriguing lines of this text are the first three lines and the two concluding lines. They communicate an authoritative message that encourages us to not lose heart and to have inner spiritual strength. The meaning of the text is not limited to Christians; it has a universal message that there is a divine power beyond our knowledge.

Anna Weesner's *Songs About Law and Light* was commissioned in 1996 by the 92nd Street Y in New York for performance by Dawn Upshaw and Richard Goode. The work sets 2 Psalms from the Bible: Psalm 19, v.1-14 and Psalm 119 v. 73-77 and is in 2 sections. The first section is intended to create an open sound – big and public – which should offset the rather more private sound world of the second section. John Harbison has written that “none of it proceeds in obvious ways. Her vocabulary is subtle and rather elusive; the effect is paradoxically confident and decisive.” Psalm 119 – the second Psalm- has never been performed and will be premiered by Songfest soprano Ji Young Yang and pianist Kate Stevens, both Doctoral students at Manhattan School of Music.

Dorothy Chang's cycle *Burning* (words by William Carlos Williams) has been revised for Songfest 2004. The original setting was for small ensemble. Mezzo-soprano Carola Emrich-Fisher, a student of Songfest faculty D'Anna Fortunato at New England Conservatory and Tufts faculty pianist and Songfest Board member, Hisako Hiratsuka will premiere this cycle.

While millions join the theme... by University of Southern California faculty composer Erica Muhl will be premiered by Khorī Dastoor and Lisa Radakovich Holsberg and pianist Serena Chin. The texts for this cycle are excerpted from the 1966 book, *Children's Letters to God*. This book is a collection of short letters to God written by children of various ages-and it highlights the ways in which all humans – adults and children alike – relate to God. The title, “While millions join the theme...” is taken from the text of a 19th century American hymn “What Wondrous Love is This.” It is an intended musical reference to the unconditional love that seems to come so naturally to children, and blesses us all.

Songfest 2004 • Pepperdine University • Stauffer Chapel • Thursday, June 17, 2004 • 7:30 p.m.

The Concord Ensemble

“Something Old, Something Borrowed...Something New”

The Summer Ends	N. Lincoln Hanks (b.1969)
Moses and the Shepherd	Forrest Pierce (b.1968)
Viderunt Omnes	Perotinus (b.1200)
Cathedral in the Thrashing Rain	Stephen Hartke (b.1952)
A Lover's Journey	Libby Larson (b. 1950)

Rochelle Fox, *soprano* • Paul Flight, *countertenor* • Pablo Corá, *tenor* • N. Lincoln Hanks, *tenor*
Daniel Carberg, *tenor* • Aaron Cain, *baritone* • Scott Graff, *bass*

John Harbison

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

Harbison's music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance, ranging from the grandest to the most intimate, pieces that embrace jazz along with the pre-classical forms. He is considered to be "original, varied, and absorbing—relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated hearings—his style boasts both lucidity and logic" (*Fanfare* 1993). Harbison is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet (he wrote his own libretto for *Gatsby*). Today, he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

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

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

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

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

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

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

Guest Composers

DOROTHY CHANG – The music of Dorothy Chang (b. 1970) has been commissioned and performed by ensembles including the Albany, Chicago Civic, Indianapolis, Queens, and Seattle Symphony Orchestras, Collage New Music, North/South Consonance, Chicago Saxophone Quartet, Music From China, eighth blackbird, and TONK. She has received honors and awards from the American Academy of Arts and Letters, ASCAP, IAWM, Mu Phi Epsilon, the National Society of Arts and Letters and Meet the Composer. For the 2003-04 season, she served as Music Alive Composer-in-Residence with the Albany Symphony Orchestra. Dorothy is presently Assistant Professor of Music at the University of British Columbia in Vancouver, Canada.

DANIEL CROZIER – Works by Daniel Crozier have been recorded or premiered by the Seattle Symphony under Gerard Schwarz, saxophonist Branford Marsalis and the Walden Chamber Players, cellist Andres Diaz and pianist Alan Morrison, the Morpheus Trio, and the Bach Festival Society of Winter Park. His awards include ASCAP Special Awards annually since 1996, an ASCAP Foundation Young Composer's Grant for his first opera, *The Reunion*, to a libretto by Roger Brunyate, and first prize in the National Opera Association Chamber Opera Competition for his second, *With Blood, With Ink* to a libretto by Peter M. Krask. Excerpts from *With Blood, With Ink* have been featured on the New York City Opera's Showcasing American Composers Series. Daniel Crozier is currently Assistant Professor of Music at Rollins College.

N. LINCOLN HANKS – N. Lincoln Hanks was raised in Muscatine, Iowa. His masters and doctoral work in music composition were completed at Indiana University-Bloomington, where he helped found the early music vocal group, The Concord Ensemble. This award-winning group co-directed by Lincoln has produced two CD recordings on the Dorian Records label, and Concord has performed all over the United States and in Europe to rave reviews. Lincoln studied composition with Don Freund, Frederick Fox, Claude Baker, and he has studied with Pulitzer Prize composer John Harbison at the Aspen Music Festival. Lincoln's recent composition accolades include winning the 1999 Contemporary Choral Composition Competition from The Roger Wagner Center for Choral Studies and an ASCAP Foundation/Morton Gould Young Composer Award. He also serves as assistant to John Harbison for *Songfest's* Program for New Art Song, a music program for young composers held at Pepperdine University. In February of 2004, Lipscomb University awarded Lincoln the 2004 Distinguished Alumnus for the College of Arts and Humanities. Lincoln currently serves as a member of the music faculty at Pepperdine University in Malibu, California.

STEPHEN HARTKE – Hailed by Paul Griffiths recently in the *New York Times* as one of America's "Young Lions," Hartke's music reflects the diversity of his musical background, from medieval and renaissance polyphony, of which he was once quite an active performer, to very personal syntheses of diverse elements from non-Western and popular music. He has enjoyed commissions from such groups as the New York Philharmonic, the National Symphony Orchestra, the Koussevitzky Music Foundation, the Chamber Music Society of Lincoln Center, the National Endowment for the Arts, the Los Angeles Chamber Orchestra, the Fromm Music Foundation and the Hilliard Ensemble. Orchestral performances include those by the New York Philharmonic, the Los Angeles Philharmonic, the London Symphony Orchestra, the BBC Philharmonic, the Moscow State Philharmonic, the Canadian National Arts Centre Orchestra, the St. Paul Chamber Orchestra, as well as the symphony orchestras of Baltimore and Houston. Hartke has received awards from the American Academy in Rome, the American Academy of Arts and Letters, the ASCAP Foundation, the Chamber Music Society of Lincoln Center, the Aaron Copland Fund, the Fulbright Senior Scholars Program, the Guggenheim Foundation, and Meet the Composer. Much of his music is available on CD on CRI, ECM New Series, EMI Classics, Naxos American Classics, and New World Records. Stephen Hartke is Professor of Composition at the University of Southern California.

SALLY LAMB – Sally Lamb (b.1966) currently serves on the faculty of Syracuse University as Assistant Professor of Composition and Theory. Lamb's recent honors include a Whitaker Reading Session Award from the American Composers Orchestra (2003) and a Charles Ives Fellowship from the American Academy of Arts and Letters (2001). She has received awards from the New York Foundation for the Arts, Meet-the-Composer and ASCAP. Her works have been performed by the Ariadne String Quartet, Eastman Wind Orchestra, Cayuga Chamber Orchestra, Cornell University Wind Ensemble, Ithaca College Wind Ensemble, the Cayuga Vocal Ensemble, North/South Consonance and at new music festivals including June in Buffalo. She was a winner in the Womens Philharmonic "Music in the Making" Reading Sessions (1997) and recipient of the Brian M. Israel Prize (Syracuse Society for New Music, 1993). Recent commissions include *The Sadness of the Sea* for the Cornell University Womens Chorus, *Seven Colors for Solo Violin* (Susan Waterbury, soloist), *The Coincidence of Being* for the Cayuga Chamber Orchestra, and a work in progress for Ensemble X. She received a BFA in 1990 from the California Institute of the Arts where she studied with Mel Powell.

Guest Composers

ERICA MUHL – Erica Muhl's works have been commissioned by such organizations as Minnesota Opera, Cleveland Chamber Symphony, Venezuela's National Philharmonic Orchestra, the Orchestra of St. Luke's, the Arditti Quartet, the American Guild of Organists, National Public Radio, and the Canadian Broadcasting Corporation. Her music has been featured at festivals, including the Aspen Festival; the Ernest Bloch Festival; the International Festival of New Music in Caracas, Venezuela; the International Forum of New Music in Mexico City, Mexico; and the International Percussion Competition in Luxembourg. She has received grants and awards from such organizations as the American Academy of Arts and Letters, the National Endowment for the Arts, and Opera America, and was the recipient of the prestigious Whitaker Commissioning Prize. She has been awarded residencies and fellowships from – among many – Italy's Civitella Ranieri Foundation and the Charles Ives Center for American Music. Also a fine conductor, Muhl has served as Assistant Conductor for Los Angeles Opera Theater, Seattle Opera and the Pacific Northwest Wagner Festival's complete *Der Ring des Nibelungen*. She regularly conducts her own works, including a recently completed Cleveland Chamber Symphony recording of her work *Consolation* for Albany Records. Erica Muhl is Professor of Composition at the University of Southern California's Thornton School of Music.

FORREST PIERCE – A student of Dominick Argento and Don Freund, Pierce earned degrees from the University of Puget Sound, the University of Minnesota, and Indiana University, where he was awarded the Dean's Prize in Composition. Pierce's music has been performed by the Indianapolis Symphony Orchestra, the chamber players of the League of Composers/ISCM, the Seattle New Music Ensemble, the Brave New Works Core Ensemble, the Northwest Repertory Singers, and by distinguished soloists across North America and overseas. His output is led by his work for the voice, encompassing opera, art song, and choral music, and earned him first prize in the Cambridge Madrigal Singers International Choral Competition. Pierce recently returned from an autumn spent as Visiting Scholar at Cambridge University. Forrest Pierce is composer-in-residence with the Seattle New Music Ensemble, and assistant professor of music at Lewis & Clark College.

JAMES PRIMOSCH – born in Cleveland, Ohio, James Primosch studied at Cleveland State University, the University of Pennsylvania, and Columbia University; he counts Mario Davidovsky, George Crumb and Richard Wernick among his principal teachers. Primosch's instrumental, vocal, and electronic works have been performed throughout the United States and in Europe by such ensembles as the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, the Chicago Symphony, Collage, the Twentieth Century Consort, Speculum Musicae, and singers Dawn Upshaw, Lisa Saffer, and Lucy Shelton. Among the honors he has received are a grant from the National Endowment for the Arts, a Guggenheim Fellowship, two prizes from the American Academy-Institute of Arts and Letters, a Pew Fellowship in the Arts, the Stoecker Prize of the Chamber Music Society of Lincoln Center, and a fellowship to the Berkshire Music Center at Tanglewood where he studied with John Harbison. Since the fall of 1988, James Primosch has served on the faculty of the University of Pennsylvania.

ANNA WEESNER – Anna Weesner currently lives in Philadelphia, where she is Associate Professor at the University of Pennsylvania. Recent performances include the American Composers Orchestra's New York premiere of *Still Things Move in Carnegie Hall* and the premiere of *What gathers, what lingers*, in Rome, Italy. She is the recipient of a 2003 Pew Fellowship in the Arts. Past performances include those by Dawn Upshaw, Richard Goode, Gilbert Kalish, Judith Kellock, Scott Kluksdahl, the Cassatt Quartet, the Cypress Quartet, the Syracuse Society for New Music and Orchestra 2001, among others. She has been commissioned by Metamorphosen, Network for New Music, Music at the Anthology, the Cypress Quartet for their Call and Responseseries, and by Dawn Upshaw for her *Voices of the Spirit* series at the 92nd St. Y in New York. The recipient of a Bunting Fellowship (2002), she has been in residence at the MacDowell Colony, the Wellesley Composers Conference, Blue Mountain Center, the Summit Institute for the Arts and Humanities, the Seal Bay Festival, and at Fondation Royaumont in France. Other honors include a Young Composer Award from ASCAP, the Brian Israel Prize, publication in the 1995 G. Schirmer Anthology of New American Art Songs, the Lakond Scholarship from the American Academy of Arts and Letters, and honorable mention from the International League of Women Composers.

New American Song

*CAREY, Julia Scott

*Poor soul, the centre of my sinful earth
(William Shakespeare) (2004)

CARLSON, Mark

"Turning to him, who meets me with desire
(Song of Songs)

*CHANG, Dorothy

All I have left (Charles Simic, D.H. Lawrence,
Allen Ginsberg, Shel Silverstein, Lucien Stryk)
*Autumn (Rainier Maria Rilke): Songfest commission)
*Burning (William Carlos William) (2004)

CHASALOW, Eric

The Central Cameo (Rachel Hadas)
Late Air (Elizabeth Bishop)
Rain Towards Morning (Elizabeth Bishop)
Pass it on (Rachel Hadas)

CONTI, Michael

Helen of Troy (Christina Rossetti)

CRAWFORD-SEEGER, Ruth

Five Songs (Carl Sandburg)

CROZIER, Daniel

Intimations of Immorality (William Wordsworth)
Three Songs (Richard Watson Gilder, Gwendolyn Brooks,
Thomas Merton)

CRUMB, George

Early Songs (Robert Southey, Sara Teasdale) (1986)
The Sleeper (Edgar Allen Poe)

DAVIDOSVKY, Mario

Lost (Carl Sandburg)

*DEFEO, Antonio Carlos

*Songs of Separation

HAGEN, Jocelyn

Hope is the thing with feathers (Emily Dickinson)

HARBISON, John

Flashes and Illuminations (Eugenio Montale,
Elizabeth Bishop, Michael Fried, Czeslaw Milosz,
William Carlos William) (1994)
Mottetti di Montale (Eugenio Montale) (1981): selections
Mirabai Songs (trans by Robert Bly)
North and South (Elizabeth Bishop) (1995-1999)
Gatsby Songs (Murray Horwitz) (1999)

HOLT, Christopher

Elderly Dream

*LAM, Angel

*Therefore We Do Not Lose Heart (II Corinthians 4:16-18)

*LAMB, Sally

*Forever is Composed of Nows (Emily Dickinson) (2004)
Four Whitman Songs (Walt Whitman) (2000)

LEICH, Roland

On this Wondrous Sea (Emily Dickinson) (1996)
The sun went down (Emily Dickinson) (1998)

LIEBERSON, Peter

Rilke Songs

MUHL, Erica

Occupying Space and Time
*While millions join the theme.. (2004)

PIERCE, Forrest

Ending
Your Beloved's Here

*PRIMOSCH, James

Holy the Firm (Denise Levertov, Annie Dillard,
John Climacus, Susan Stewart) (1991)
The Book of Hours (Rainer Maria Rilke) (2002)
Three Sacred Songs (St. Bernard, Philippians 2: 8-9,
Jean Tisserand) (1989)
Five Sacred Songs
*How Can I Keep from Singing (Robert Lowery)
Psalm 116

RAIKEN-KOLB, Miriam

I Dwell in Possibility (Emily Dickinson) (1991)

SCHWANTNER, Joseph

Black Anenomes (Agueda Pizzaro)

*WEESNER, Anna

*The Artist (William Carlos William):
Songfest commission
How happy I was (Emily Dickinson) (1994)
*Songs about Law and Light (Psalms 19, v.1-14,
Psalms 119, v.73-77) (1996)

*Indicates premiere performance

New Music Forum III

John Harbison will discuss his works including
three newly composed songs with texts by C. Milosz

Poems by Czeslaw Milosz (b. 1911)

Lauda

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

Rays of Dazzling Light

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

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

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

A Task

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



“How to take the measure of a brand –new song”

JUDITH KELLOCK

Forever is composed of nows (*Emily Dickinson*) (2004) Sally Lamb (b. 1965)

Ji Young Yang, *soprano* • Kate Stevens, *piano*

On the Beach at Fontana (*Joyce*) (1930) Roger Sessions (1896-1985)

Elyse Nakajima, *soprano* • Reiko Uchida, *piano*

Black Anemones (*Agueda Pizarro*) (1980) Joseph Schwantner (b. 1943)

Elisa Kaufmann, *soprano* • Nobuko Amemiya, *piano*

Luke Havergal (*Edwin Arlington Robinson*) (1948) John Duke (1899-1984)

Todd Wiczorek, *baritone* • Thomas Bandy, *piano*

The Sleeper (*Edgar Allen Poe*) (1984) George Crumb (b. 1929)

Margaret O'Connell, *mezzo-soprano* • Reiko Uchida, *piano*

Let it Be Forgotten (No. 2) (*Sara Teasdale*) Crumb

(*Three Early Songs*) (1947)

Elisabeth Cernadas, *soprano* • Monica Swope, *piano*

The Poets: Carl Sandburg and Rainier Maria Rilke

JAMES PRIMOSCH

Carl Sandburg (1878-1967)

Lost (1984) Mario Davidovsky (b. 1934)

Rita Litchfield, *mezzo-soprano* • Reiko Uchida, *piano*

Loam (No. 4) Ruth Crawford-Seeger (1901-1953)

Sunsets (No. 5)

(Five Songs) (1929)

Rita Litchfield, *mezzo-soprano* • Michael Cotton, *piano*

Rainer Maria Rilke (1875-1926)

O ihr Zärtlichen (*Rilke Songs*) (2000) Peter Lieberman (b. 1946)

Laurie Rubin, *mezzo-soprano*

Du nachbar Gott (*Book of Hours*) (2001) James Primosch (b. 1956)

Elizabeth George, *soprano* • Serena Chin, *piano*

*Autumn (2004) Dorothy Chang

Carola Emrich-Fisher, *mezzo-soprano* • Hisako Hiratsuka, *piano*

*Premiere

Dwelling in Beauty: The Art of Poetry and the Song of Music

Cristanne Miller, *lecturer* • John Harbison, *composer*
Songfest 2004 Guest Composers

“Poetry is truth dwelling in beauty” – Gilfillan

An exploration of the works of 20th and 21st century women poets, Emily Dickinson and
Walt Whitman and the musical creations inspired by their poems.

- Gwendolyn Brooks (1917-2000) Daniel Crozier
From *Three Songs*
And if the Sun comes, how shall we greet Him?
(first line from poem “Truth”)
Laura Bohn, *soprano* • Tyson Deaton, *piano*
- Elizabeth Bishop (1911-1979) Eric Chasalow
Late Air
Rita Litchfield, *mezzo-soprano* • James Primosch, *piano*
Rain Towards Morning
Khorl Dastoor, *soprano* • James Primsoch, *piano*
- Emily Dickinson (1830-1886) Anna Weesner
How happy I was
Laura Bohn, *soprano* • Monica Swope, *piano*
On this Wondrous Sea
Yuki Otsuka-Lowe, *soprano* • Tamara Cashour, *piano*
The Sun Went Down
Yoosun Park, *soprano* • Sharon Lee, *piano*
- Forever is composed of Nows Sally Lamb
Ji Young Yang, *soprano* • Kate Stevens, *piano*
Hope is the thing with feathers
Jennifer Kult, *soprano* • Jocelyn Hagen, *piano*
- Susan Stewart (b. 1952) James Primosch
Cinder from The Forest
Laurie Rubin, *mezzo-soprano* • Tyson Deaton, *piano*
- Denise Levertov (1923-1997) Primosch
...that passeth all understanding
Teresa D’Amico, *soprano* • Thomas Bandy, *piano*
- Walt Whitman (1819-1892) Lamb
O You Whom I Often and Silently Come
Teresa D’Amico, *soprano* • Thomas Bandy, *piano*
That Shadow My Likeness
Sometimes with One I Love
Of Your Soul
(Poems 1-III from *Leaves of Grass*, poem IV is uncollected)
Judith Kellock, *soprano* • Nobuko Amemiya, *piano*

France in the 20th Century

MARTIN KATZ

- Psaume 114 Ernst Bloch (1880-1959)
Elisa Kaufman, *soprano* • Monica Swope, *piano*
- Pablo Picasso (Le Travail du Peintre) (Éluard) (1956) Francis Poulenc (1889-1963)
Ari Harkov, *baritone* • Reiko Uchida, *piano*
- Catalogue de Fleurs (selections) (Daudet) (1920) Darius Milhaud (1892-1974)
Carola Emrich-Fisher, *mezzo-soprano* • Sharon Lee, *piano*
- Trois mélodies Eric Satie (1866-1925)
Halie Silverston, *soprano* • Michael Cotton, *piano*
- Réponse d'une épouse sage Albert Roussel (1869-1937)
Ji Young Yang, *soprano* • Kate Stevens, *piano*
- Fôret (Le vieux Couffnet) (Gourmont) (1917) Andre Caplet (1878-1925)
Gayle Shay, *mezzo-soprano* • Joshua Grunmann, *piano*

Emily Dickinson

CRISTANNE MILLER • MARTIN KATZ

- There came a wind like a bugle Lee Hoiby (b. 1926)
Elisabeth Cernadas, *soprano* • Tyson Deaton, *piano*
- Will there really be a morning? Richard Hundley (b. 1931)
Jiyeon Daria Chung, *soprano* • Seung-Yun Lee, *piano*
- Why do they shut me out of Heaven? Aaron Copland (1900-1990)
Elisa Kaufman, *soprano* • Tad Hardin, *piano*
- I Dwell in the Possibility Miriam Raiken-Kolb
Katrina Albers, *soprano* • Margaret O'Connell, *mezzo-soprano*
Thomas Bandy, *piano*
- Nobody knows this little rose John Duke (1899-1984)
Bae Lee, *soprano* • Michael Cotton, *piano*
- This little rose William Roy
Jameson Linville, *baritone* • Sharon Lee, *piano*
- Have you got a brook in your little heart Duke
Elyse Nakajima, *soprano* • Tamara Cashour, *piano*
- There came a wind like a bugle Copland
Marilyn Nims, *soprano* • Reiko Uchida, *piano*
- Going to Heaven Copland
Hallie Silverston, *soprano* • Serena Chin, *piano*
- Heart, we will forget him
Various Composers and Performers

French Romanticism

Martin Katz

- L'Absent (*Gounod*) (1876) Charles Gounod (1818-1893)
Rolando-Michael Sanz, *tenor* • Hisako Hiratsuka, *piano*
- Danse macabre (*Lahor*) Camille Saint-Saëns (1835-1921)
Sophie Louise Roland, *mezzo-soprano* • Tyson Deaton, *piano*
- Le Spectre de la rose (*Gautier*) Hector Berlioz (1803-1869)
(Les Nuits d'été) (1841)
Yuki Otsuka-Lowe, *mezzo-soprano* • Seung-Yun Lee, *piano*
- L'île inconnue (*Gautier*) Hector Berlioz
(Les Nuits d'été) (1841)
Marliyn Nims, *mezzo-soprano* • Michael Cotton, *piano*
- Le rossignol des lilacs Reynaldo Hahn (1875-1947)
Yoosum Park, *soprano* • Seung-Yun Lee, *piano*
- Le temps des lilas Ernest Chausson (1855-1899)
Teri Ann Johnson, *soprano* • Nobuko Amemiya, *piano*
- Testament Henri Duparc (1848-1933)
Ari Harkov, *baritone* • Thomas Bandy, *piano*

Mélodies sur des poèmes de Paul Verlaine

Martin Katz

- L'heure exquise (1917) Irene Regine Wieniawski-Poldowski (1878-1932)
Daria Chung, *soprano* • Seung-Yun Lee, *piano*
- C'est l'extase (No.1) Claude Debussy (1862-1918)
(Ariettes oubliées) (1885-87)
Katrina Albers, *mezzo-soprano*
- C'est l'extase (Cinq mélodies 'De Venise') Gabriel Fauré (1845-1924)
Elisa Kaufman, *soprano* • Reiko Uchida, *piano*
- Spleen (1888) Fauré
Carola Emrich-Fisher, *mezzo-soprano* • Serena Chin, *piano*
- Le jardin mouillé (*de Régnier*) (1903) Albert Roussel (1869-1937)
Yoosun Park, *soprano* • Seung-Yun Lee, *piano*
- Prison (1894) Fauré
Laurie Rubin, *mezzo-soprano* • David Wilkinson, *piano*
- L'hiver a cessé (No. 9) (1894) Fauré
(La Bonne Chanson, Op. 61) (1892-94)
Rolando-Michael Sanz • Hisako Hiratsuka, *piano*
- Colloque sentimental (No.3) Debussy
(Fêtes galantes II) (1904)
Ari Harkov, *baritone* • Nobuko Amemiya, *piano*
- Alternate: Mandoline Reynaldo Hahn (1875-1947)
Teri-Ann Johnson, *soprano* • Tamara Cashour, *piano*

“*Actus Interruptus!*” *Recitatives without their Arias*

MARTIN KATZ

E pur così in un giorno (*Giulio Cesare in Egitto* (1724) George Frideric Handel (1685-1759)
Elisa Kaufman, *soprano* • Sarah Broomell, *piano*

È Susanna non vien (*Le Nozze di Figaro*, K.492 (1786) Wolfgang Amadeus Mozart (1756-1791)
Daria Chung, *Soprano* • Tamara Cashour, *piano*

Che disse (*Orfeo* (1892) Christoph Willibald Gluck (1714-1787)
Sophie Louise Roland, *mezzo-soprano* • Kate Stevens, *piano*

Ah, scostati! (*Così fan tutte*, K. 588 (1790) Mozart
Margaret O'Connell, *mezzo-soprano* • Nobuke Amemiya, *piano*

Tombe de gl'avi miei (*Lucia di Lammermoor* (1835) Gaetano Donizetti (1797-1848)
Rolando-Michael Sanz, *tenor* • Tyson Deaton, *piano*

Hai già vinta la causa (*Le Nozze di Figaro*, K.492 (1786) Mozart
Todd Wieczorek, *baritone* • Reiko Uchida, *piano*

Tutto e disposto (*Le nozze di Figaro*, K.492 (1786) Mozart
Jameson Linville, *baritone* • Michael Cotton, *piano*

Mi tra di (*Don Giovanni* (1787) Mozart
Elizabeth George, *soprano* • Sharon Lee, *piano*

St It's Vision (*Hermit Songs*) (1953) Samuel Barber (1910-1981)
Laura Bohn, *soprano* • Nobuko Amemiya, *piano*

Steal me, Sweet, thief (*Thr Old Maid and the Thief*) (1939) Gian Carlo Menotti (b. 1911)
Chelsey Forbess, *soprano* • Reiko Uchida, *piano*

Alternate: Am Abend (*St. Matthew Passion*, BWV 244) Johann Sebastian Bach (1685-1750)
Ari Harkov, *baritone* • Seung-Yun Lee, *piano*

“Classic American Voices”

MARTIN KATZ

- David Mourns for Absalom David Diamond (b. 1915)
Sang-Jun Yoon, *baritone* • Kate Stevens, *piano*
- When I bring to you colored toys John Alden Carpenter (1876-1951)
Marilyn Nims, *mezzo-soprano* • Tyson Deaton *piano*
- Jeanie with the Light Brown Hair (*Foster*) (1854) Stephen Foster (1826-1864)
Hallie Silverston, *soprano* • Monica Swope, *piano*
- A Desire for Hermitage (No. 10) Samuel Barber (1910-1981)
(Hermit Songs, Op. 29) (anonymous 8th-13th centuries Irish texts) (1953)
Jameson Linville, *baritone* • Nobuko Amemiya, *piano*
- Tears (*Wang Seng-Ju*) (1916) Charles Griffes (1884-1920)
(Five Poems of Ancient China and Japan, Op. 10) (1917)
Carola Emrich-Fisher, *mezzo-soprano* • Thomas Bandy, *piano*
- The Lordly Hudson (*Goodman*) (1947) Ned Rorem (b. 1923)
Laurie Rubin, *mezzo-soprano* • David Wilkinson, *piano*
- I send up my heart to thee Amy Beach (1867-1944)
(Three Browning Songs, Op. 44) (*Robert Browning*) (1900)
Elyse Nakajima, *soprano* • Sharon Lee, *piano*
- Alternate: A Green Lowland of Pianos Barber (1910-1981)
(Three Songs, Op. 45) (*Harasymowicz*, trans. *Milosz*) (1972)
Katrina Albers, *mezzo-soprano* • Michael Cotton, *piano*



“American Visions...American Voices”

JOHN HALL

- Laurie's Song
The Tender Land (New York, 1954)
Libretto by Edwin Denby (1938)
Aaron Copland (1900-1990)
Hallie Silverston, *soprano* • Tad Hardin, *piano*
- Of Mice and Men Aria
Of Mice and Men (Seattle, 1970)
Libretto by the composer after John Steinbeck's novel
Carlisle Floyd (b. 1926)
Khorl Dastoor, *soprano* • Monica Swope, *piano*
- Ballad of Baby Doe
Ballad of Baby Doe (Central City, CO, 1956)
Libretto by John LaTouche
Douglas Moore (1893-1969)
Todd Wiecezorek, *baritone* • Tad Hardin, *piano*
- Alma's Cathedral Aria
Summer and Smoke (St. Paul, MN, 1971)
Libretto by Lanford Wilson based on a play by Tennessee Williams
Lee Hoiby (b. 1926)
Teri Ann Johnson, *soprano* • Tyson Deaton, *piano*
- Things Change
Little Women (Houston, 1998)
Libretto by the composer after Louisa May Alcott's novel
Mark Adamo (b. 1962)
Margaret O'Connell, *mezzo-soprano* • Serena Chin, *piano*
- Song to the Moon
Rusalka (Prague, 1901)
Libretto by Jaroslav Kvapil
Antonin Dvorak (1841-1904)
Elizabeth George, *soprano* • Tyson Deaton, *piano*

Claude Debussy (1862-1918)

MARTIN KATZ

- Jane (*Leconte de Lisle*) (1881)
Elisabeth Cernadas *soprano* • Michael Cotton, *piano*
- Noëls des enfants qui n'ont plus de maisons (*Debussy*) (1915)
Teri Ann Johnson, *soprano* • Hisako Hiratsuka, *piano*
- Pierrot (*Banville*) (1881)
Bae Lee, *soprano* • Sharon Lee, *piano*
- Cheveaux de bois (*Atriettes oubliés*)
Elizabeth George, *soprano* • Serena Chin, *piano*
- Les Chansons des Bilitis (“Bucoliques en Pamphylie”) (1899)
I. La flûte de Pan (1897)
Gayle Shay, *mezzo-soprano* • Tad Hardin, *piano*
II. La Chevelure (1897)
Sophie Louise Roland, *mezzo-soprano* • Tyson Deaton, *piano*
III. Le Tombeau des Naiades (1898)
Marilyn Nims, *mezzo-soprano* • Nobuko Amemiya, *piano*

French Arias

JOHN HALL

- Je dis, que rien ne m'épouvante
Carmen (Paris, 1875)
Libretto by Henri Meilhac and Ludovic Halévy
Elisa Kaufman, *soprano* • Tamara Cashour, *piano*
Georges Bizet (1838-1875)
- Pays merveilleux...Ô paradis
L'Africaine (Paris, 1865)
Libretto by Eugene Scribe
Rolando-Michael Sanz, *tenor* • Tamara Cashour, *piano*
Giacomo Meyerbeer (1791-1864)
- Jewel Song
Faust (1859)
Libretto by
Elisabeth Cernadas, *soprano* • Tad Hardin, *piano*
Charles Gounod (1818-1893)
- Oma lyre immortale
Sapho (1867)
Libretto by
Yuki Otsuka-Lowe, *mezzo-soprano* • Hisako Hiratsuka, *piano*
Charles Gounod (1818-1893)
- Mab, la reine des mensonges
Romeo et Juliette (1867)
Libretto by
Jameson Linville, *soprano* • Thomas Bandy, *piano*
Charles Gounod (1818-1893)
- The Princess Scene
Enfant et les Sortilèges
Bae Lee, *soprano* • Michael Cotton, *piano*

Charles Ives (1874-1954)

JUDITH KELLOCK

- General William Booth Enters Into Heaven (*Lindsay*) (1914)
Jameson Linville, *baritone* • Tad Hardin, *piano*
- Song (*Coleridge*) (1893)
Margaret O'Connell, *mezzo-soprano* • Sarah Broomell, *piano*
- Tom Sails Away (No.3)
(Three Songs of War) (*Ives*) (1917)
Ari Harkov, *baritone* • Nobuko Amemiya, *piano*
- Ann Street (*Morris*) (1921)
Carola Emrich-Fisher, *mezzo-soprano* • Hisako Hiratsuka, *piano*
- Dreams (after *Porteous*) (1897)
Elisabeth Cernadas, *soprano* • Serena Chin, *piano*
- The World's Highway (*Twichell*) (1906)
Bae Lee, *soprano* • Monica Swope, *piano*
- Cradle Song (*A.L. Ives*) (1919)
Elisa Kaufman, *soprano* • Hisako Hiratsuka, *piano*

New Voices

MARTIN KATZ

- Big sister, say 1967 Libby Larsen
Gayle Shay, mezzo-soprano • Tyson Deaton, piano
- Recuerdo (St. Vincent Millay) (1988) John Musto
Jennifer Kult, soprano • Serena Chin, piano
- Parents (Diary of Virginia Woolf) (December, 1940) Dominick Argento
Margaret O'Connell, mezzo-soprano • Thomas Bandy, piano
- Amor (Cabaret Songs) William Bolcom
Chelsey Forbess, soprano • Hisako Hiratsuka, piano
- In the Beginning Jake Heggie
Marilyn Nims, mezzo-soprano • Tad Hardin, piano
- I Hear an Army, Op. 10, No. 3 (Joyce) Samuel Barber (1910-1981)
Rolando-Michael Sanz, tenor • Hisako Hiratsuka, piano

French and Italian Arias

MARTIN KATZ

- Au fond du temple saint (*Les pêcheurs de perles* (1863) Georges Bizet (1838-1875)
Rolando-Michael Sanz, *tenor* • Sang-Jun Yoon, *baritone*
Tyson Deaton, *piano*
- Enfin, je suis ici (*Cendrillon* (1894-95) Jules Massenet (1842-1912)
Laurie Rubin, *mezzo-soprano* • Nobuko Amemiya, *piano*
- Rossignols amoureux (*Hippolyte et Aricie* (1733) Jean-Phillipe Rameau (1683-1764)
Ji Young Yang, *soprano* • Kate Stevens, *piano*
- Cruda sorte (*L'Italiani in Algieri* (1832) Giachino Rossini (1792-1868)
Sophie Louise Roland, *soprano* • Michael Cotton, *piano*
- Si, mi chiamano Mimi (*La Bohème* (1894-95) Giacomo Puccini (1858-1924)
Yoosun Park, *soprano* • Seung-Yun Lee, *piano*
- Non so più (*Le Nozze di Figaro* (1785-86) Wolfgang Amadeus Mozart (1756-1791)
Katrina Albers, *soprano* • Reiko Uchida, *piano*
- Alternate: Parmi veder le lagrime Giuseppe Verdi (1813-1901)
Rolando-Michael Sanz, *tenor* • Nobuko Amemiya, *piano*

French Romanticism

MARTIN KATZ

- Aimens-nous (*Adenis*) Camille Saint Saëns (1864-1944)
Jameson Linville, *baritone* • Michael Cotton, *piano*
- La vague et la cloche (*Coppée*) Henri Duparc (1848-1933)
Todd Wieczorek, *baritone* • Serena Chin, *piano*
- La vie antérieure (*Baudelaire*) Henri Duparc
Sang-Jun Yoon, *baritone* • Kate Stevens, *piano*
- Enfant, si j'étais roi (*Hugo*) Franz Liszt (1811-1886)
Elyse Nakajima, *soprano* • Serena Chin, *piano*
- O! quand je dors Franz Liszt
Daria Chung, *soprano* • Tamara Cashour, *piano*

Maurice Ravel (1875-1937) Francis Poulenc (1899-1963)

MARTIN KATZ

- Vocalise – étude (en forme de habañera) Maurice Ravel
Gayle Shay, *mezzo-soprano* • Thomas Bandy, *piano*
- Le Cygne (No. 3) (*Renard*)
(Histoire naturelle) (1906)
Sophie Louise Roland, *mezzo-soprano* • Reiko Uchida, *piano*
- Le réveil de la mariée (No. 1) (*Calvocoressi*)
(Cinq Mélodies Populaires Grecques) (1907)
Carola Emrich-Fisher, *mezzo-soprano* • Serena Chin, *piano*
- Les chemins de l'amour (*Anouilh*) Francis Poulenc
Teri Ann Johnson, *soprano* • Tad Hardin, *piano*
- Nous avons fait la nuit (No. 9) (*Eluard*)
(Tel jour telle nuit) (1937)
Rolando-Michael Sanz, *tenor* • Reiko Uchida, *piano*
- Don Quichotte à Dulcinée (Morand) (1932) Ravel
No. 1 Chanson romanesque
Sang-Jun Yoon, *baritone* • Kate Stevens, *piano*
No. 2 Chanson épique
Todd Wieczorek, *baritone* • Thomas Bandy, *piano*
No. 3 Chanson épique
Ari Harkov, *baritone* • Serena Chin, *piano*
- Alternate: Sainte
Laurie Rubin, *mezzo-soprano* • David Wilkinson, *piano*

Pianist Classes

Session I • June 1-11

GRAHAM JOHNSON

Benjamin Britten (1913-1976)

Winter Words Opus 52 (Thomas Hardy 1840-1928)

At Dayclose in November	Michael Cotton
Midnight on the Great Western	Sarah Broomell
Wagtail and Baby	Tad Hardin
The Little Old Table	Monica Swope
The Choirmaster's Burial	Thomas Bandy
Proud Songsters	Mara Beckman
At the Railway Station, Upway	Phillip Everingham
Before Life and After	Emily Sternfeld-Dunn

Robert Schumann (1810-1856)

Dichterliebe Opus 40 (Heinrich Heine)

1. Im wunderschönen Monat Mai	Emily Sternfeld-Dunn
2. Aus meinen Tränen	Tad Hardin
3. Die Rose, die Lilie	Sarah Broomell
4. Wenn ich in deine Augen seh	Monica Swope
5. Ich will meine Seele tauchen	Thomas Bandy
6. Im Rhein, im heiligen Strome	Phillip Everingham
7. Ich grolle nicht	Emily Sternfeld-Dunn
	Jong-In Kim, <i>tenor</i>
8. Und wussten's die Blumen	Kate Stevens
9. Das ist ein Flöten und Geigen	Michael Cotton
	Jong-In Kim, <i>tenor</i>
10. Hör ich das Liedchen klingen	Phillip Everingham
	Jong-In Kim, <i>tenor</i>
11. Ein Jungling liebt ein Mädchen	Monica Swope
	Will Johnson, <i>baritone</i>
12. Am leuchtenden Sommermorgen	Mara Beckman
	Jong-In Kim, <i>tenor</i>
13. Ich hab' im Traum geweinet	Mara Beckman
14. Allnächtlich im Traume	Thomas Bandy
15. Aus alten Märchen	Kate Stevens
16. Die alten bösen Lieder	Joshua Grunmann
17. Dein Angesicht	Sarah Broomell
18. Lehn' deine Wang'	Michael Cotton
19. Es leuchtet meine Liebe	Tad Hardin
20. Mein Wagen rollet langsam	Seung-Yun Lee

Pianist Classes

Session II • June 10-20

MARTIN KATZ

Francis Poulenc (1899-1963)

Tel jour, telle nuit (Éluard) (1937)

Bonne journée	Hisako Hiratsuka
Une ruine coquille vide	Seung-Yun Lee
Le front drapeau perdu	Nobuko Amemiya
Une roulotte couverte en tuiles	Tad Hardin
A toute brides	Hisako Hiratsuka
Une herbe pauvre	Thomas Bandy
Je n'ai envie que de t'aimer	Tamara Cashour
Figure de force brûlante et farouche	Tyson Deaton
Nous avons fait la nuit	Reiko Uchida

Accompanying Techniques Classes

Cinq mélodies populaires grecques (1904-06)

Ensemble Nightmares

Unique Problems

Specialized Problems with Orchestra Music

Famous Solos for Us

“Technique Class for Arias”

Du bist der Lenz (*Die Walküre*) (1870)

Richard Wagner (1813-1883)

Composer's Aria (*Ariadne auf Naxos*) (1911)

Richard Strauss (1864-1949)

Anne Truelove's aria (*The Rake's Progress*) (1951)

Igor Stravinsky (1882-1971)

Biographies

GLORIA CHENG

Pianist **Gloria Cheng** is widely recognized as one of today's foremost interpreters of contemporary music. She has premiered dozens of new compositions, including works composed for her by John Adams, Pierre Boulez, Terry Riley, and Esa-Pekka Salonen. Ms. Cheng has appeared as a soloist and chamber artist at major festivals worldwide, including Ojai, Aspen, and the Kuhmo Chamber Music Festival in Finland. In her close association with the Los Angeles Philharmonic and its New Music Group, Ms. Cheng has collaborated with composers Thomas Adès, Elliott Carter, György Ligeti, Witold Lutoslawski, and many others. In 1992, Boulez invited her to participate in the Ojai Festival, the first of numerous featured appearances there.

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

D'ANNA FORTUNATO

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

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

JULIANA GONDEK

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

JOHN HALL

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

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

As one of the founding members of SongFest, a summer program for young singers and pianists, he has helped to give young artists a solid technique in communicating opera and musical theater on the recital stage. This summer he will be working with the SongFest participants at Pepperdine University and at Icicle Creek Music Festival in Washington State.

LISA RADAKOVICH HOLSBERG

Soprano **Lisa Radakovich Holsberg** returns to *Songfest 2004* as Assistant Program Director for the Professional and Young Artist Programs, and also serves on the artist faculty directing movement, acting and vocal master classes for the new *Songfest 2004 Young Artist Program at Icicle Creek*, in the Cascade mountains of the Pacific Northwest. An MFA graduate of UC Irvine, she received a Rotary Foundation Scholarship to study music and poetry at Hull University, England, and subsequently continued her travels around the world singing on luxury cruise liners, national and international tours in music theatre, opera and concert performances.

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Recently she has commissioned and performed the 9/11 song cycle *Race for the Sky* by Richard Pearson Thomas throughout the NYC metro region, the West Coast, and an upcoming appearance at the NATS 48th National Convention in New Orleans July 2004. Roles include Anne in *A Little Night Music*, Kate in *Kiss Me, Kate*, Phyllis in *Iolanthe*, Elizabeth Bennet in *Pride and Prejudice*, and Sarah Brown in *Guys and Dolls*.

Lisa currently serves on the faculty of the C.W. Post Campus of Long Island University, and maintains a NYC studio, where her singers have gone on to perform at Goodspeed Opera House, Sacramento Music Circus, and other regional and off-Broadway houses. As an arts administrator, she has worked as a consultant for such firms as Columbia Artists Management (CAMI) and Colbert Artists Management as well as *Songfest*. A committed educator, Lisa is an adjudicator for Performing Arts Consultants and is continuing her studies and research in music and music education at Teachers College, Columbia University. Lisa lives in Manhattan with her husband Peter and two young children, Sarah and Lukas.

GRAHAM JOHNSON

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

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

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

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

MARTIN KATZ

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

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

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

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

JUDITH KELLOCK

Soprano **Judith Kellock** has been described in the press as "a singer of rare intelligence and vocal splendor, with a voice of indescribable beauty." A primary influence in her musical life was the late Jan DeGaetani, with whom she studied for many years. Other teachers have included Grace Hunter, Hazel O'Donnell, Phyllis Curtin at Tanglewood, and Wilma Thompson at Boston University. Ms. Kellock has been featured with the St. Louis Symphony, the Minnesota Orchestra, the Brooklyn Philharmonic, the Los Angeles

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Philharmonic Green Umbrella Series, the Honolulu Symphony, the Pro Arte Chamber Orchestra, the Greek Radio Orchestra, the Cayuga Chamber Orchestra, the West Virginia Symphony and orchestras throughout New England. At the Aspen Festival she has been featured with the Symphony Orchestra as well as in chamber music and oratorio. Other festival performances include Monadnock, Arcady and the Music Festival of the Hamptons. Highly acclaimed for her song recitals and chamber music performances, she is also sought after by composers for her interpretation of contemporary music. She is a founding member of the new music group "Ensemble X," whose music director is composer Steven Stucky. Ms. Kellock's recent residency in Prague included recitals of German Lieder and American art song with pianist Phillip Moll, as well as master classes and lectures at the Prague Conservatory. As a recipient of a National Endowment of the Arts recitalist fellowship, she toured the west coast with a variety of programs. Ms. Kellock has sung major operatic roles in Italy and Greece, toured with the Opera Company of Boston and performed with the Mark Morris Dance Company at the Theatre de la Monnaie in Brussels. Most recently, she created the role of The Woman in Poulenc's *La Voix Humaine* to critical acclaim. She has recorded for the Koch International, turnabout, Sine Qua Non and Gasparo labels. Ms. Kellock makes her home in Ithaca, NY, where she serves on the performing faculty of Cornell University.

CRISTANNE MILLER

Cristanne Miller is the W. M. Keck Distinguished Professor and Professor of English at Pomona College. She has authored and edited several books on American poetry, and served for five years as the President of the Emily Dickinson International Society. Her publications on Dickinson include *Emily Dickinson: A Poet's Grammar* (Harvard UP, 1987), *Comic Power in Emily Dickinson*, and the *Emily Dickinson Handbook*. Other publications include *Marianne Moore: Questions of Authority* (Harvard UP, 1995) and *Selected Letters of Marianne Moore*. She is currently completing a book entitled *Women Shaping Modernism: Poetry, Gender, and Nation*.

HENRY PRICE

Henry Price has been hailed by major critics as one of America's finest singing actors. He has appeared with opera companies and symphony orchestras throughout North America and abroad, including the Metropolitan and New York City opera companies, the New York Philharmonic under Zubin Mehta and the Detroit Symphony under Sir Neville Marriner. Dr. Price's performances from the *Live from Lincoln Center* series on PBS opposite the legendary Beverly Sills (in *Manon*, *The Barber of Seville* and *La Traviata*) have been released on home video. His recording of Lehar's *The Merry Widow* on Angel Records, on which he sang the role of Camille, won a Grammy Award as "Best Opera Recording." Henry Price has appeared as a recitalist throughout the United States and abroad. During the 1999 Salzburg Festival, he presented Massenet's *Poème d'Avril* at the University of Salzburg.

Dr. Price is Associate Professor of Voice and Opera at Pepperdine University. Under his direction, the Flora L. Thornton OPERA PROGRAM has grown from a small opera workshop to a major operatic resource for Malibu and the Conejo and San Fernando Valleys. Recent graduates from the all-undergraduate program have already gone on to some of the nation's finest graduate schools.

CRAIG SMITH

The American Conductor Craig Smith has been artistic director of Emmanuel Music in Boston, and, from 1988 to 1991, was the Permanent Guest Conductor of the Theatre Royal de la Monnaie in Brussels.

For 27 years with Emmanuel Music, Craig Smith has conducted a Cantata of J.S. Bach each week as part of the Sunday worship service at Boston's Emmanuel Church. As artistic director of Emmanuel Music, Craig Smith presides over a popular and critically acclaimed concert series which has included the *Passions*, *Christmas Oratorio* (BWV 248), and *B minor Mass* (BWV 232) of Bach; Mozart and Handel operas; major symphonic works; chamber series surveying the complete vocal, piano and chamber works of great composers (currently Schubert); and world premieres and commissions by composer John Harbison.

He has collaborated with stage director Peter Sellars in opera productions presented in the USA at Pepsico Summerfare, the Brooklyn Academy of Music, the Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, the American Repertory Theatre, and the Opera Company of Boston. Their productions of the three Mozart/da Ponte operas, *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni* were premiered at Pepsico Summerfare, later performed throughout the USA and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video compact disc for Decca Records. As principal guest conductor of the Monnaie Theatre, Mr. Smith collaborated with choreographer Mark Morris for two seasons, and has since toured with these productions to Boston, Minneapolis, New York City's Lincoln Center, Hong Kong, Los Angeles, Holland, Israel, and New Zealand. He has conducted the Vienna Symphony, the Dresden Staatskapelle, the Northern Sinfonia, and the Hong Kong Philharmonic. Craig Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare* directed by Nicholas Hytner.

His work with Emmanuel Music has been the subject of numerous radio and television specials including National Public Radio's Performance Today, and CBS Sunday Morning. With Emmanuel Music, on the Koch International label, he has recorded three highly acclaimed CD's of a capella music by Heinrich Schutz, and a recently completed CD which features works by Pulitzer Prize-winning composer John Harbison who is closely associated with Emmanuel Music.

Craig Smith has taught at Juilliard, MIT, New England Conservatory, and currently is on the faculty of Boston Conservatory.

THE CONCORD ENSEMBLE

The Concord Ensemble is an *a cappella* consort of voices dedicated mostly to the performance of Early Music and contemporary vocal literature.

The voices of the Concord Ensemble came together in 1997. Since that time, the ensemble has received numerous accolades, including the Grand Prize in the *First Early Music America / Dorian Recording Competition*, and the *Competition in Performance of Hispano-American Music*. The ensemble's debut recording *The Victory of Santiago: Voices of Renaissance Spain* earned them the prized "5-Star" and "Best of 1999" distinction in *Goldberg Magazine*.

The Concord Ensemble is a regularly featured vocal sextet at the Bloomington Early Music Festival, where for the last two years the ensemble premiered several newly discovered manuscripts of sacred Latin-American colonial works, and gave a concert of Spanish Renaissance music. The Concord Ensemble's most recent projects feature a joint recording of 17th-Century Florentine music with Piffaro (anticipated release in November 2002) and a recording project of vocal music of Dutch composer Jan Pieterszoon Sweelinck.

2004 Participants

THE SINGERS

HEATHER ATHAN (soprano) performed the role of Johanna in *Sweeny Todd* by Sondheim, a spirit in *The Magic Flute* by Mozart, and sang "Rejoice!" from *Messiah* by Handel while working towards her B.A. in English Literature at the University of Tennessee. Heather Athan is now intensely enthusiastic about her participation in Songfest 2004. Presently, Heather Athan is a fourth grade teacher at South Shores Visual and Performing Arts Magnet Elementary School in San Pedro, California. She also teaches modern dance in the fall as well as singing and choral movement in the spring at South Shores. She sends her warmest gratitude to her vocal instructor – William Hanrahan, vocal coach – Paul Baker, language coach – Joel Peisinger, and to all her friends (Kung Fu friends, too!) and family.

KATRINA ALBERS (mezzo-soprano) grew up in Santa Cruz, California singing in her church choir and performing with the local musical theatre. She is now a senior at San Jose State University, where she studies with Erie Mills. She has performed in operas such as *Le Nozze de Figaro*, *The Rape of Lucretia*, *Carmen*, *Mikado*, and *Orfeo e Euridice*. She performs with the SJSU Choraliers, while conducting her own church choir. Katrina has also performed for such events as the Harry Partch Centennial Celebration, and will be performing at the CMS convention in San Francisco this fall.

ELISABETH CERNADAS (soprano) has sung a variety of roles, including Susanna in *The Marriage of Figaro*, Monica in *The Medium*, Gianetta in *L'Elisir D'Amore*, the title role in *Cinderella* with Shakespeare Santa Cruz, and most recently Belinda in *Dido and Aeneas* with Bay Area Classical Harmonies. Her operatic ventures have taken her to the Spoleto Arts Festival in Italy and to the Bay Area Summer Opera Theatre Institute in San Francisco. Elisabeth sings with Volti, formerly known as the San Francisco Chamber Singers, and won the East Bay Opera League Award in January 2004.

TERESA D'AMICO (soprano) received her Bachelor of Music in Vocal Performance with an Italian minor from Ithaca College in 1999 and her Master of Music in Vocal Performance from the University of Minnesota in 2002. She has performed in such operas as *Suor Angelica*, *Orpheus in the Underworld*, *Dido and Aeneas*, *Le Nozze di Figaro*, *Die Fledermaus*, and Libby Larsen's *Eric Hermannson's Soul*. She has worked closely with coaches Margo Garrett, Karl Paulnack, Patrick Hansen, and voice instructors Patrice Pastore and Glenda Maurice. Teresa currently studies with Jane Olian.

KHORI DASTOOR (soprano) returns to her home state after graduating with honors from the New England Conservatory. Currently, she is pursuing graduate studies in opera at UCLA with Juliana Gondek. She was seen this year as Miss Wordsworth in *Albert Herring* and Maria in *West Side Story*. Last summer, she performed with the Aspen Opera Theatre Center and is presently playing the role of Sophie de Palma in Terrence McNally's *Master Class* at the Odyssey Theatre in Los Angeles. This year she also performed as a Showcase Artist for Opera Buffs of Los Angeles.

OLLIE WATTS DAVIS (soprano) is an associate professor of music on the voice faculty of the University of Illinois at Urbana-Champaign, and conductor of the UCI Black Chorus. She made her New York debut at Carnegie Hall and has appeared throughout North and South America and in Europe with major orchestras and opera companies. Other creative projects include two recordings, *Have Thine Own Way, Lord*, with the UCI Black Chorus, and *Here's One*, a CD of spiritual arrangements for solo voice and piano.

KIMBERLY DEQUATTRO (soprano) earned her B.A. at Yale and is now in the master's degree program at the New England Conservatory. At Yale, she received the Sudler Prize and Selden Award, and as a winner of the William Waite Concerto Competition, she performed Knoxville, Summer 1915 with the Yale Symphony Orchestra. Her operatic roles include Pamina (*The Magic Flute*) and Cleopatra (*Giulio Cesare*). After Songfest, she will participate in the Aspen Music Festival.

CAROLA EMRICH-FISHER (mezzo-soprano) is an experienced recitalist and performs regularly in the United States and Europe. In 2000, she received the Richard Wagner Foundation Scholarship in her native Germany. She has premiered the works of many contemporary composers, including *Three Songs for Mezzo-Soprano and Piano* by Lior Navok; *Solovey*, an opera by Noam Elkies, and *That Time was Like Never*, a song cycle written for her by Paul Preusser. She has a B.A. from New England Conservatory and is pursuing graduate studies at Longy School of Music with D'Anna Fortunato.

CARA EVANS (soprano) is a student of Marcia Baldwin at the University of Puget Sound in Tacoma, Washington, double majoring in vocal performance and music. She recently gave her Junior recital and appeared as Edith in *Pirates of Penzance*. Cara is a member of the Adelphian Concert Choir, UPS Madrigal Singers, and is director of Underground Jazz-Rhythm. She is the recipient of the Lorrian T. Nelson Vocal Scholarship and the Paul M. Bellamy Music Excellence Scholarship. She plans to pursue a masters in performance after graduation in 2005.

CHELSEY FORBESS (soprano) has just completed her freshman year at Harvard University, where she sang the role of La Chatte in the regional production of *L'Enfant et les Sortilèges*. She is a two-time recipient of the Carol Reiner Award at the Young Musicians Foundation competition, and has performed on the national radio program "From the Top" and on "The Opera Show" in Los Angeles. She has appeared as Mabel in *The Pirates of Penzance* at the Edinburgh Fringe Festival. Her teacher is D'Anna Fortunato.

ELIZABETH GEORGE (soprano) is a native of Philadelphia. She earned her Master of Music degree in vocal performance from the University of Cincinnati College Conservatory of Music, and her Bachelor of Music in vocal performance from Boston University. Roles performed include Sarah in *The Ballad of Baby Doe*, the Foreign Princess in *Rusalka*, and Fiordigli in *Così fan Tutte*. She currently studies voice with Metropolitan Opera soprano, Sharon Sweet.

KRISTIN GOODKIN (soprano) has just completed her second year of undergraduate studies at the Eastman School of Music as a voice performance major, with a certificate in arts leadership, in the studio of Kathryn Cowdrick. At Eastman, she has sung in a master class for Richard Hundley and was seen as The Sandman (*Hansel and Gretel*) and Rose (*Street Scene*). She was a participant in the Lake Placid Vocal Institute in 2002 and later this summer will attend the Opera Theatre and Music Festival in Lucca, Italy.

2004 Participants

ARI SAMUEL HARKOV (baritone) was the winner of the Rossini Award at the 2002 Orpheus National Vocal Competition. He recently received his B.A. from Vassar College, with a concentration in art history. He twice took part in the Chautauqua School of Music Vocal Program, and spent a year studying voice and art history in Bologna. This September he will begin full-time study at the Guidhall School of Music and Drama, under the tutelage of Rudolf Piernay.

BLAKE HOWE (baritone), who will be a senior at Vassar College next year, is carrying a double major in music and German, with a minor in Medieval and Renaissance studies. A student of Drew Minter, he sings with four choirs, and is co-founder and vocal director of the Vassar Camerata. Blake has sung in master classes taught by Elly Ameling and Amy Burton. Later this summer, he will be attending the Amherst Early Music Festival and the International Summer Academy in Salzburg.

MARGARET JENSEN (soprano) has loved to perform in one form or another ever since she can remember. She has performed in both opera scenes and productions at the University of Michigan as Cendrillon in *Cendrillon*, Elisetta in *Il Matrimonio Segreto*, Héro in *Béatrice et Bénédicte*, the Lay Sister in *Suor Angelica*, and will be playing Antonia this summer in Shaker Mountain Opera's *Les Contes d'Hoffmann*. She is completing her senior year at the University of Michigan and looks forward to continuing to sing and develop as she pursues a career in opera.

TERI ANN JOHNSON (soprano) has sung roles ranging from Yum-Yum in *The Mikado* to Micaela in *Carmen* and Elsie in *Yeoman of the Guard*. She has performed with a number of companies, including Nashville Opera and Opera Memphis. Ms. Johnson has worked with such composers as Stanley Friedman, Alexandro Kalogeras, and Libby Larsen. She recently premiered the song cycle "Windblown Secrets Where My Heart Should Be" by Scott Robbins. Ms. Johnson currently teaches voice at the University of Memphis.

ELISA ROSE KAUFMAN (soprano) is currently pursuing her M.M. at the University of Southern California, where she also received her B.M. in Vocal Performance. She has attended Music Academy of the West, the Manhattan School of Music, Accademia Italiana di Canto, and Opera Works. A Discovery Artist of the New West Symphony, she was also a first-place NATS winner, and a finalist in both the Burbank Symphony and American Institute of Fine Arts Vocal Competitions. Opera credits include *Gianni Schicchi*, *La Serva Padrona*, *Hansel and Gretel*, *Die Zauberflöte*, *Dialogues of the Carmelites*, and *The Crucible*.

JONG-IN KIM (tenor), a native of Korea, graduated from University of North Texas this past May with a B.M. in vocal performance. At UNT, he performed the roles of Basil's servant in the world premiere of Hans Schaeuble's opera *Dorian Gray*, Rinuccio in *Gianni Schicchi*, Monostatos and Man in Armor in *The Magic Flute*, and soldier, friend and tribune in *The Coronation of Poppea*. He will be returning to UNT for graduate studies in vocal performance, as a student with Mr. David Sundquist, and choral conducting under Dr. Jerry McCoy.

MARY ALICE KORTH (mezzo-soprano) will be graduating from Ohio Wesleyan University in May 2005, with a bachelor's degree in vocal performance. She studies with Marilyn Nims. Her most recent operatic role was Lility, Adam's feisty wife in *Eve's Odds* by Bruce Trinkley. Mary's future plans include graduate school and teaching at the collegiate level.

JENNIFER KULT (soprano) is a recent graduate of St. Olaf College, Minnesota, and a student of Carol Eikum. She is firmly committed to performing the music of our time and has presented works by Dominick Argento, Jocelyn Hagen, and Libby Larsen in concert. Most recently, she co-produced and performed at the "Leap Day Concert:" at the Southern Theater in Minneapolis, premiered three new song cycles, and has performed in recitals throughout the Midwest. She has performed with the Schubert Club, Theatrical Music Company, Opera Twin Cities, and the Rochester Aria Group.

BAE AH JOANNA LEE (soprano) is currently studying with Stanley Cornett at the Peabody Conservatory of the Johns Hopkins University in Baltimore, Maryland as an undergraduate student. In her high school years, she attended the Juilliard Pre-College Program, where she studied with Lorraine Nubar.

SAEWON LEE (soprano) received her Master and Bachelor degrees in Music from the New England Conservatory of Music, where she studied with Ms. Carole Haber. She was a soloist in Mozart's *Regina Coeli* KV 276 with the NEC Choir and Orchestra, a guest soloist of Concordia Consort and the Phillips Consort of Viols in the 2004 Bach Festival, and a featured soloist with the St. Paul Cathedral Church Choir for *Bach's Magnificat* and *Handel's Messiah*. She is also an accomplished organist and pianist and has collaborated with singers and instrumentalists in Providence and Boston.

JAMESON LINVILLE (baritone) completed his sophomore year as a vocal performance major at the State University of West Georgia in the spring of 2004 with 12 student recital appearances, two commencement ceremony solo performances, numerous choral solos, a solo art song recital, and one first-place finish at the NATS Student Auditions. His debut opera performance was with the West Georgia Opera Company as Figaro in *Le Nozze di Figaro*. In 2004, his roles included Tonio in *Pagliacci* and Alfio in *Cavalleria Rusticana*.

RITA LITCHFIELD (mezzo-soprano) made her Carnegie Hall debut in 2002 as a soloist in Mozart's *Requiem* and returned again last spring as soloist in Vivaldi's *Gloria*. She has worked at New York City Opera, Florida Grand Opera, Chautauqua Opera, Opera Domani, Brandenburg Opera and Opera Roanoke singing in productions such as *The Ballad of Baby Doe*, *Albert Herring*, *La Traviata*, *Rigoletto*, *Suor Angelica*, *Orfeo*, *Carmen* and *Candide*. Recently, she appeared with the New River Valley Symphony as a soloist in Mozart's *Grand Mass in C Minor*, and in recital at the Lincoln Center Library featuring works by Libby Larsen and Vernon Duke.

MIRANDA LOUD (soprano) began studying voice in 2002, after a successful career as an organist, harpsichordist, and pianist. She studied organ at Wellesley College and then at Eastman School of Music. She has performed in New York and Boston on harpsichord and organ and founded an early music group, the Rialto Ensemble. She is currently music director at St. Peter's Episcopal Church in Weston, MA, where she directs two choirs, teaches piano, and runs a concert series, Music at St. Peter's.

2004 Participants

ANN MOSS (soprano) completed a master of music degree in 2002 at the Longy School of Music, where she continues to study with Anna Gabrieli. In addition to teaching voice and piano privately, she is currently employed as soloist and section leader at St. Peter's Church in Weston, MA. In May 2003, she joined colleagues at Longy in forming the Boston Art Song Collective. In September, she will begin a post-graduate diploma program in voice performance at the San Francisco Conservatory of Music.

ELYSE NAKAJIMA (soprano) appears frequently on both the operatic and concert stage, most recently as Despina in *Così fan tutte* with the New York Opera Studio. A nation finalist in competitions at Florida Grand Opera and Palm Beach Opera, her operatic credits include Pamina in *Die Zauberflöte*, Mabel in *The Pirates of Penzance*, and engagements with Bay Area Summer Opera Theatre Institute and Oakland Lyric Opera. She has been featured in such works as Bach's *Magnificat*, Finzi's *In terra pax*, and Vaughn William's *Serenade to Music*. She has sung in master classes with Elly Ameling and performed several solo recitals.

MARILYN NIMS (mezzo-soprano) is associate professor of voice at Ohio Wesleyan University, where she has taught since 1984. She has been an active soloist with the Columbus, Mansfield, Welsh Hills, Central Ohio, and Columbus Youth Symphony orchestras, as well as with Cantari Singers and the Columbus Bach Ensemble. She has also performed with the Robert Shaw Festival Singers in Souillac, France, and at Carnegie Hall. She has a particular interest in zarzuela. Marilyn holds performance degrees from Boston University and Ohio State University.

MARGARET O'CONNELL (mezzo-soprano) holds degrees in voice and violin from McGill University and Oberlin Conservatory. Most recently she sang the role of Giulietta in *Tales of Hoffmann* at the Amato Opera in New York City. Other roles include Dorabella in *Così fan tutte* and Emily Dickinson in the world premier of "I Dwell in Possibility" by Miriam Raiken-Kolb. Her recording of Randall Snyder's "Traveling West," settings of Nebraskan women poets, will be released at the end of 2004.

YUKI OTSUKA-LOWE (mezzo-soprano), a native of Japan, is currently pursuing her master of music degree at the Manhattan School of Music in the studio of Hilda Harris. She has performed in the roles of Octavian in *Der Rosenkavalier*, Idamante in *Idomeneo*, and Mistress Page in *The Merry Wives of Windsor*. Most recently, she performed the role of Grosse Dame in *Les Mamelles de Tirésias* at the Chautauqua Institution and Hippolyta in *A Midsummer Night's Dream* at the Manhattan School of Music.

YOOSUN PARK (soprano), a native of Korea, is currently pursuing her M.M. at the Manhattan School of Music with of Edith Bers, after completing her B.M. at the San Francisco Conservatory of Music. Performance credits include Fiorligi in *Così fan tutte*, Adina in *L'elisir d'amore*, and Norina in *Don Pasquale* with the San Francisco Lyric Opera. She was also a soloist at the Davis Symphony Hall in *Handel's Messiah*. A winner of the YMF in 2001, she was the recipient of the NATS Emerging Artist Award in 2002 and the winner of the Henry & Maria Holt Competition in 2003.

LAURA ROSEN PUZIO (soprano) is a junior vocal performance major in the studio of Carol Webber at the Eastman School of Music. She was ranked first in New York State and the Eastern Region and second nationally in the 2001 Music Teacher's National Association Vocal Competition. She has trained with the Boston University Tanglewood Institute Young Artist Program. Opera Theatre credits include Rose in *Street Scene*, Mrs. Hayes in *Susannah*, and Gretel in Offenbach's *Christopher Columbus*.

SOPHIE LOUISE ROLAND (mezzo-soprano) received her early training in piano, voice, and drama in Québec. She holds a Honours B. Mus. from Wilfrid Laurier University, a M.A. in musicology and a M. Mus in vocal performance from the University of Western Ontario. She is now completing a D.M. in voice performance under Constanza Cuccaro. Recently, she participated in a master class given by Marilyn Horne at Carnegie Hall. A finalist in the 2004 Palm Beach Opera Competition, she will compete in the advanced division in April 2004.

LAURIE RUBIN (mezzo-soprano) received a master of music degree from Yale School of Music at Yale University, and a bachelor of music from Oberlin College Conservatory of Music. Highlights of her performing career include a duet concert with Frederica von Stade, a recital at Weill Recital Hall at Carnegie Hall, debuting four Gatsby Songs by John Harbison, and concerts at The Kennedy Center and The White House, among many others.

ROLANDO-MICHAEL SANZ (tenor) recently completed his master of music degree and artist diploma at Yale University School of Music, where he appeared as Tamino in *Die Zauberflöte*, Nerone in *L'incoronazione di Poppea* and Basilio in *Le Nozze di Figaro*. With the Aspen Opera Theatre, he has appeared as L'Aumônier in *Dialogues des Carmélites*, under the baton of James Conlon, and as Lippo Fiorentino in *Street Scene*, under Maestro Julius Rudel. He recently served as assistant conductor for Long Beach Opera's *Die Schweigsame Frau*.

GAYLE SHAY (mezzo-soprano) has performed throughout the United States in musical theatre, opera, and oratorio. Last fall, Dr. Shay appeared in the North West Electronic and Acoustic Music Organization Festival in both Portland, OR, and San Diego, CA, and recently sang the role of the mother in The Blair Concert Series production of *Amahl and the Night Visitors*. Recent directing engagements included the Nashville Opera's apprentice production of *The Barber of Seville*. She is on the faculty of The Blair School of Music at Vanderbilt University, and is director of its opera theatre.

HALLIE SILVERSTON (soprano) is pursuing a B.M. in vocal performance at the University of Oregon as a student of Milagro Vargas. She has been a semi-finalist in various competitions in the Los Angeles area and has performed in master classes with Ruth Golden, Suzanna Guzman, John Hall, and Daniel Helfgot. Performance credits include Papagena in *The Magic Flute*, Anne Egerman in *A Little Night Music*, and Belinda *Dido and Aeneas*. A winner of the University's Concerto Competition, Hallie recently performed three of Copland's Emily Dickinson Songs with the University Symphony.

HEIDE-MARIE SLEZAK (soprano) is currently a student at Florida State University, where she is pursuing a D.M.A. in vocal performance. After completing her masters in vocal pedagogy at Westminster Choir College, she became a full-time instructor at The Musical Arts Center in Cincinnati. She has worked with prominent teachers and coaches, and participated in many opera workshops. Mrs. Slezak is actively pursuing both a performance and academic career.

2004 Participants

MEGHANN VAUGHN (mezzo-soprano) is currently in her third year of a BM in Performance degree. She attends the University of North Carolina at Greensboro, where she studies with Dr. Carla Lefevre. Meghann has performed various roles with UNCG Opera Theatre, including the Third Lady in Mozart's *The Magic Flute*, Voice # 4 in Adamo's *Little Women*, and Mrs. McLean in Floyd's *Susannah*. She is a winner of NC NATS for two consecutive years and is also a 2004 Orpheus National Vocal Competition Semifinalist.

TODD WIECZOREK (baritone) is currently finishing his doctorate of music in voice performance and literature at Indiana University, studying with Andreas Poulimenos. He has appeared in Indiana University Opera productions of *The Ballad of Baby Doe* (Bouncer, Politician), *La Traviata* (Dr. Grenvil), and *The Merry Widow* (Cascada). Other roles include Cold Genius in Purcell's *King Arthur*, Turpin in *Sweeney Todd*, and the title role in *The Mikado*.

JI YOUNG YANG (soprano) is a native of Korea. In May 2004, she earned her master's degree at the Manhattan School of Music. She made her New York debut as Servilia in Warren Jones's production of Mozart's *La Clemenza di Tito*, conducted by Julius Rudel in May 2002. In April 2004, she sang Héro in Berlioz's *Béatrice et Bénédict* at the Manhattan School of Music Opera Theatre. She was also active Warren Jones's Brahms and Italian repertoire seminars in 2004.

SANG-JUN YOON (baritone) is from South Korea, and is currently pursuing his D.M.A. at the University of Colorado. He also holds B.M. and M.M. degrees from the Manhattan School of Music. He has performed with the Aspen Opera Theatre, the Opera Company of Brooklyn, and at the Chataqua Music Festival. He has also appeared as a soloist at Riverside Church, Weill Recital Hall at Carnegie Hall, and Alice Tully Hall, where he performed works such as *Handel's Messiah*, and Schubert's *Die schöne Mullerin* and *Winterreise*.

THE PIANISTS

NOBUKO AMEMIYA works at the Manhattan School of Music and the Aspen Music Festival as a staff pianist and vocal coach. Twice-awarded a Tanglewood vocal piano fellowship, she was an opera coach for Seiji Ozawa's opera productions and received the Tanglewood Hooten Prize. In recitals and concerts, she has collaborated James Conlon, Brian Priestman, Lucy Shelton, James Dunham, Colin Carr, and Janna Batty. An enthusiastic advocate of new music, she has worked with composers of the likes of George Crumb, Bright Sheng, and George Benjamin.

THOMAS BANDY studies at the University of Michigan with Martin Katz; he has just completed his master's degree in accompanying and chamber music, and will start the D.M.A. program in the fall. He graduated summa cum laude from Furman University (South Carolina) with a double major in piano performance and philosophy.

MARA BECKMAN received her master's of music in vocal accompanying and coaching in August of 2003 from UW-Milwaukee, with a full assistantship in choral accompanying. She is currently a freelance accompanist, playing for voice and instrumental students, the UWM dance department, UWM Symphony Band and Wind Ensemble, Milwaukee School of Ballet, among others. She recently served as musical director and accompanist for Menotti's *The Medium*.

SARAH BROOMELL is currently pursuing a D.M.A. degree in collaborative piano at the University of California, Santa Barbara, studying with Anne Epperson. She earned her B.M. and M.M. degrees at Baylor University. Prior to her study at UCSB, Sarah was on the faculty of Cuesta College in San Luis Obispo, and maintained a private studio in Pismo Beach. This summer she looks forward to five weeks as staff pianist for the University of Miami School of Music at Salzburg program.

TAMARA CASHOUR has been on the vocal coaching staff of the Manhattan School of Music since 1999. An active recitalist, Ms. Cashour has accompanied singers in New York City at Carnegie Weill Hall, the Manhattan School, Christ & St. Stephens Church, and in regional venues throughout the United States as well as in Rome, Italy. Ms. Cashour also has credits as a musical director and/or coach/accompanist with: Natchez Opera Festival, Indianapolis Opera, Lake George Opera and New Opera Festival di Roma.

MICHAEL COTTON is currently coach/accompanist at the University of Nebraska, Lincoln. He is a graduate of Drake University and the University of North Carolina, Chapel Hill, with additional study at Indiana University and the Franz Schubert Institut, Baden bei Wien, Austria.

TYSON DEATON has had varied experience as a collaborative pianist in both recitals and operas. He has taught at the University of the Pacific Conservatory of Music, where he was on the opera and voice faculties. This summer, he will be preparing Rossini's *Barbiere de Siviglia* with Ashlawn Opera in Virginia, in addition to maintaining an active recital schedule in the coming year.

PHILIP EVERINGHAM has collaborated with singers and instrumentalists throughout the United States in a variety of art song, opera, and chamber music repertoire. Most recently, he was on the staff of Opera in the Ozarks summer season as coach/accompanist for production of *Don Giovanni*, *Hansel and Gretel*, *Postcard from Morocco*, and *Die Fledermaus*. He is currently pursuing his doctorate at the University of Minnesota, where he coached their 2003-04 productions of *Albert Herring* and *Les Contes d'Hoffmann*.

JOSHUA GRUNMANN is a vocal accompanist and coach at the University of Western Ontario in London, Ontario. For the past two summers he has worked as repetiteur for the Opera as Theatre program at the Banff Centre. Other recent performances include recitals with baritone Theodore Baerg. Future collaborations are planned with sopranos Jackalyn Short and Monica Whicher, as well as baritone, Sean Watson.

2004 Participants

TAD HARDIN is a doctoral candidate at the Florida State University School of Music in chamber music performance and accompanying. He holds a master's degree from FSU in vocal coaching and a bachelor's degree in performance from Ouachita Baptist University. As a soloist, accompanist and chamber musician, he has performed in Austria, Germany, France, Switzerland, Bolivia, and the Southeastern U.S., and was recently a national finalist in the NFMCC Ellis Competition for Duo-Pianists. Mr. Hardin resides in Tallahassee with his wife and expects his first child in July.

HISAKO HIRATSUKA, a graduate of the Tokyo University of Arts and Music, Japan, enjoys a fine reputation as a chamber musician and accompanist. She teaches piano and chamber music at Tufts University. Hisako serves as a Songfest Board Member.

SEUNG-YUN LEE, a native of South Korea, has performed widely as a soloist and collaborative artist. Equally at home with vocal and instrumental repertoire, she began working as an accompanist in the studios of Maitland Peters, Jane Olian, Trish McCaffrey, David Geber, and Sylvia Rosenberg. She was the staff accompanist at the International Institute of Vocal Arts in Chiari, Italy. She is now completing a second master's degree at the Manhattan School of Music, under Dr. Heasook Rhee.

EMILY STERNFELD-DUNN received her B.A. from California State University, Hayward, in June 2003, and is currently pursuing a master's degree in piano performance at Washington State University, Pullman. Her teachers include Christine Kyhn, Ellen Wassermann, and Susan Chan. She has served as an accompanist for singers, instrumentalists, operas and musicals, as well as playing with chamber groups and orchestras throughout the Bay Area.

KATE STEVENS, a native of Australia, studied with Eleonora Sivan in Adelaide, SA where she completed her B.M. She completed her M.M. and Artist Diploma at Cliburn Institute at Texas Christian University on the Lili Kraus Scholarship. After serving for two years on the music faculty at Laredo Community College, she accepted a scholarship to the Manhattan School of Music, where she is pursuing her D.M.A. under John Forconi. She has played in the studios of Midori, Patricia Misslin, and David Soyer, and is in demand as an audition pianist and vocal coach in New York City.

MONICA SWOPE, lecturer in voice and accompanist at the University of the Pacific, in Stockton, CA, since 1998, has coached and accompanied many singers, including John DeHaan and Jane Giering DeHaan. She has performed the roles of Cherubino and the Old Maid, has coached/accompanied many musicals and operas.

REIKO UCHIDA, a Southern Californian, lives in New York City, and enjoys an active career as both a soloist and a chamber musician. She has been a member of the Lincoln Center Chamber Music Society Two and a participant in the Marlboro, Santa Fe, and Tanglewood music festivals. She has collaborated with the Borromeo and Tokyo String Quartets and has been a recital partner for David Shifrin, Sharon Robinson, and Jaime Laredo. Reiko studied at the R.D. Colburn School, Curtis Institute of Music, and the Mannes College of Music.

THE COMPOSERS

JULIA SCOTT CAREY began composing at the age of five and at fifteen became the youngest composer to be placed under contract to the oldest music publishing company in America, Theodore Presser. Now eighteen, she has had over sixty performances of ten of her orchestral works by twenty orchestras, including the Boston Pops and Boston Symphony, under Keith Lockhart and the Indianapolis Symphony, under Raymond Leppard. Julia is presently studying composition under Rodney Lister, and piano with Sergey Schepkin at the New England Conservatory and will attend Harvard in the fall.

MICHAEL CONTI is pursuing a doctorate in composition at Michigan State University. He has composed numerous pieces for flute, saxophone, piano, voice, and chorus. In March 2002, his composition *Choric Song* won the Raymond W. Brock Memorial Student Composition Contest and was premiered at the American Choral Directors Association Central Division Convention. He is the 2003 Steiner Chorale Original Composition Contest winner for *Have you got a book*, for mixed chorus with piano accompaniment. *Three Rossetti Songs*, for mixed chorus and piano, won the Michigan State 2004 Honors Composition Competition.

ANTONIO CARLOS DEFEO, a native New Yorker, has already had his work commissioned by some of the pre-eminent performers in the world, including Pual Lustig Dunkel, Charles Bressler, and Renée Fleming. Trained at the Berklee College of Music and the Manhattan School of Music, he has had his compositions performed at such prestigious institutions as Tanglewood Music Center, Salzburg Music Festival, and the Philadelphia Cathedral. He scored the independent feature film *All American Boy*, which premiered at the Hollywood Film Festival in October 2002.

JOCELYN HAGEN of Valley City, North Dakota, began piano lessons at the age of three and began writing songs at the age of fourteen. She graduated magna cum laude from St. Olaf College in 2003 with a bachelor degree in vocal music education and in theory and composition. Her recent composition *Ashes of Roses* received Honorable Mention in the 2003 ASCAP Rudolph Nissim Composition Competition. She plans to pursue graduate study in composition at the University of Minnesota in the fall of 2004.

CHRISTOPHER HOLT received his B.M. from Oakland University in 2003. During his time there, he was honored with departmental awards and a scholarship to study in Vienna, Austria. He is currently working on his first commission.

ANGEL ON-KI LAM is currently completing her doctorate at the Peabody Institute of John Hopkins University, studying with Christopher Theofanidis. Recent honors include: first prize in "Prix d'Ete Composition Competition 2003" at Peabody; first prize in the "Millennium Music Competition for Woodwind Quintet Composition" in Hong Kong; Randolph S. Rothschild Composition Award at Peabody; ASCAP Morton Gould Young Composer Award, Honorable Mention 2003 and 2004, and SCI/ASCAP Young Composer Commission Award regional winner.

We welcome the faculty to

Songfest 2004

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MARTIN KATZ, *Piano*

JOHN HALL, *Opera Director*

JOHN HARBISON, *Pulitzer-prize winning composer*

CRAIG SMITH, *Boston Emmanuel Music*

JUDITH KELLOCK, *Soprano*

HENRY PRICE, *Tenor*

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(in loving memory of Mary Lynn Moyer)
Craig Smith
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The FLORA L. THORNTON OPERA PROGRAM at PEPPERDINE UNIVERSITY Home of SONGFEST 2004 *boasts*

- A highly successful opera program exclusively for undergraduates
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For more information, contact:
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FLORA L. THORNTON OPERA PROGRAM
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**PEPPERDINE
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Acknowledgement 2004

SongFest Staff

Rosemary Hyler Ritter, *Director*
N. Lincoln Hanks, *Assistant to John Harbison, Program for New Song*
Lisa Radakovich Holsberg, *Assistant Program Director*
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Elaine Chow, *Administrator*
Luisa Gully, *Photography*
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Rosalinda Monroy, *Publications*
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Marnie Duke Mitzie, *Director, Center for the Arts*
Henry Price, *Professor of Music*

Songfest 2004 Faculty:

D'Anna Fortunato	Martin Katz
Julianna Gondek	Judith Kellock
John Hall	Cristanne Miller
John Harbison	Henry Price
Graham Johnson	Craig Smith

Guest Composers:

Dorothy Chang	Erica Muhl
Daniel Crozier	Forrest Pierce
N. Lincoln Hanks	James Primosch
Sally Lamb	Anna Weesner

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Marcia Brown	Marnie Duke Mitze
Elaine Chow	Pepperdine University
Gonzalez & Harris	John Steele Ritter
Emmanuel Music	John Taussig
John L Hall	Yamaha Piano
Janet Loranger	

Songfest 2004 Participants

SINGERS

Katrina Albers	Ari Samuel Harkov	Elyse Nakajima
Heather Athan	Blake Howe	Marilyn Nims
Kristen Bergland	Margaret Jensen	Margaret O'Connell
Laura Bohn	Teri Ann Johnson	Yuki Otsuka-Lowe
Jiyeon Daria Chung	Will Johnson	Yoosun Park
Elisabeth Cernadas	Elisa Kaufmann	Laura Puzio
Teresa D'Amico	Jong-In Kim	Sophie Roland
Khori Dastoor	Kristin Kenaston	Laurie Rubin
Ollie Watts Davis	Mary Alice Korth	Rolando-Michael Sanz
Kimberly DeQuattro	Jennifer Kult	Gayle Shay
Eric Down	Bae Lee	Hallie Silverston
Carola Emrich-Fisher	Saewon Lee	Heide-Marie Slezak
Cara Evans	Jameson Linville	Meghann Vaughn
Chelsey Forbess	Rita Litchfield	Todd Wieczorek
Elizabeth George	Miranda Loud	Ji Young Yang
Kristin Goodkin	Ann Moss	Sang-Jun Yoon

PIANISTS

Nobuko Amemiya	Michael Cotton	Sharon Lee
Thomas Bandy	Tyson Deaton	Seung-Yun Lee
Mara Beckman	Philip Everingham	Emily Sternfeld-Dunn
Sarah Broomell	Joshua Grunmann	Kate Stevens
Tamara Cashour	Tad Hardin	Monica Swope
Serena Chin	Hisako Hiratsuka	Reiko Uchida

COMPOSERS

Julia ScottCarey	Jocelyn Hagen
Michael Conti	Christopher Holt
Antonio Carlos DeFeo	Angel On-Ki Lam



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

– John Harbison, Distinguished American Composer