

ROSEMARY RITTER
DIRECTOR

SongFest

JUNE 3-27, 2022



The Complete Recitalist

I gratefully dedicate this year's SongFest to the many people who make it possible but especially:

To John Ritter, who was there behind the scenes from the beginning and
without whom SongFest would not exist today.

To Rosalinda Monroy, who does this beautiful Program Book every year, the website and all the publicity
always receiving the material yesterday but magically manages to get it done on time.

These people make me look better than I really am!

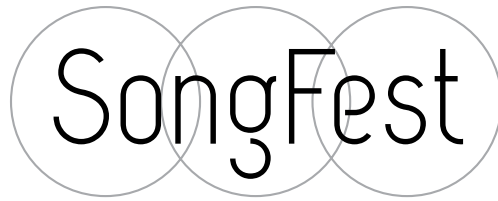
To Alan Louis Smith who we will miss terribly this summer!

To Martha, Tory and Javier.
Who are the next generation of Song singers and lovers of the art and will keep the fire burning.

And finally most of all

To all the generous inspiring faculty who are always there to help in any way
and to all the singers and pianists who gather every summer.

—Rosemary Ritter



Welcome

Dear Friends,

Welcome to SongFest 2022 and to the San Francisco Conservatory of Music. I am thrilled to be sharing this space with so many talented and supportive people. This is our first year back in person and we are excited to present our Festival in the city by the bay.

As I try to write, I am overwhelmed with gratitude for all the people who have given so much to be where we are today, and especially staying strong and committed through the pandemic. I won't mention names, they know who they are and how much I appreciate them and their unique gifts and talents.

I have been asked many times "What is SongFest and why bother?" – This is a hard one to answer. A friend wrote this about SongFest, "this often, neglected genre of voice and piano song will provide the singers and pianists with a rich view of this world which will nourish them for their entire lives." This sums it up for me. Being here among these amazingly talented faculty, singers and pianists – is inspiring and uplifting. I invite you, in the words of Graham Johnson, "to come and marvel at our array of living, feeling, breathing singers, pianists and composers – some of the best the world has to offer. Visit a class, attend our concerts, meet and hear our singers – the music might just leave you bitten with the same passion and enthusiasm we find around us."

Again, welcome to SongFest 2022 and to the magnificent Bowes Center here at the San Francisco Conservatory of Music. May song fill the hallways and concert venues with beautiful music to lift us all up.

Rosemary Ritter
Artistic Director

"... It is a quiet endeavor, this intimate communion between composer and poem, singer and pianist, and all the above with the audience. And I believe there will always be a place for it. So long as there are thoughts to be felt, there will be songs."

–John Musto

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Graham Johnson
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Martin Katz

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*deceased

Welcome to SongFest 2022

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

– Goethe



©Jeanine Hill Photography

Our SONGFEST mission, under the all-encompassing Californian skies, is to bring together the old and new where the study of masterpieces from the past enhances the vitality and relevance of contemporary music. Many of the singers and pianists have come here because they already sense that art song has brought depth and refinement to their lives, both as musicians and human beings. Younger performers find themselves crossing a summer threshold that will lead to lifelong fealty. Teachers and students share a devotion to a genre that is too easily labelled “elitist” or simply “boring”. These golden weeks, shining with youthful energy, purpose and enthusiasm, demonstrate that art song is impossible to belittle or dismiss – old hands inspired by fresh and questing talent pass on a tradition rich in the articulation of many of civilisation’s most precious values. If art can make men see things in a different way, one should never underestimate the power of great poetry from many countries in tandem with great music to touch a hitherto unresponsive heart and make a difference. I would like to believe that a world prepared to listen to more song recitals, and take to heart what they convey, would be less inclined to destroy the past with the reckless abandon that is sadly characteristic of present times.

–Graham Johnson

SongFest

Table of Contents

Brown Loranger Fellowship Program	4
Composer Forums	
Davd Conte.....	6
John Harbison.....	7
Jake Heggie.....	8
Libby Larsen.....	9
John Musto.....	10
Sheila Silver.....	11
SongFest Concert Series.....	12
Master Classes.....	60
The SongFest-Sorel Composer Mentorship Program.....	84
Thank you.....	86
Acknowledgement.....	87
San Francisco Conservatory of Music.....	88
SongFest Participants.....	Inside Back Cover



**Scan the QR code to read about
the SongFest Faculty and Guests.**

Brown Loranger Fellowship Program – Singers and Pianists



FLORENZA BADILA COSTANTINI, mezzo-soprano

Hometown: Trieste, Italy

Education: Trinity Laban Conservatoire for Music and Dance, London (MMus); LTCL Performance Diploma (2022); Conservatorio di Musica G. Tartini, Trieste (BMus, 2021); Alma Mater Studiorum University of Bologna (2018); Hochschule für Musik und Theater München (2016)

Awards/Competitions/Festivals: XXXIV Lilian Caraian Song Competition, second prize (2021); Erik Satie Festival, Teatro Miela Trieste (2021); Ex Tempore Festival, Croatia (2017); Grand Théâtre de Luxembourg Young Artists' Project (2017); Festival Internacional de Panticosa, Spain (2017); Alpenklassik, Bad Reichenhall Germany (2015)



NATALIE BUICKIANS, soprano

Hometown: Los Angeles, CA

Education: DMA, MM, Eastman School of Music

Awards/Competitions/Festivals: She was a winner of the Metropolitan National Council Competition, Los Angeles District 2020 and a participant in SongStudio 2020 at Carnegie Hall under the direction of soprano Renée Fleming. She competed in the Aram Khachaturian International Competition where she took top jury prizes, 2nd in the Friends of Eastman Opera Aria Competition, and 3rd in the Jesse Kneisel Lieder Competition.



AIDA CARDUCCI, soprano

Hometown: New York, NY

Education: M.M., Bard College Conservatory; B.A., State University of New York at Geneseo

Awards/Competitions/Festivals: Teatro Nuovo Young Artist Program - Apprentice Artist (2018); Concorso Internazionale di Canto Lirico "Luciano Neroni" – Ripatransone, Italia; Audience Choice Award and Third Prize (2017); Fondazione Italiana per la Musica Antica – Urbino, Italia; Study of Madrigals, Motets, Cantatas, Baroque Opera (2011, 2013)



CLAIRE GALLOWAY, soprano

Hometown: Baltimore, MD

Education: Peabody Conservatory MM 2015, BU School of Education MAT 2012, Bard College BA 2008

Awards/Competitions/Festivals: Ravinia Steans Music Institute Fellow 2021/2020, 2nd Prize International Clara Schumann Competition 2022, 1st Place North International Competition 2021, Semi-Finalist Jensen Foundation Vocal Competition 2021, Semi-Finalist Astral Artists 2021, Semi-Finalist James Toland Vocal Arts Competition 2021/2020, Semi-Finalist Partners for the Arts Competition, 2020



SAMUEL KRAUSZ, tenor

Hometown: St. Louis, MO

Education: Current MM student at Northwestern University, BM Voice 2018, University of Cincinnati CCM

Awards/Competitions/Festivals: 2022 Central Region Encouragement Award, The Metropolitan Opera Laffont Competition, 2022 Luminarts Fellowship finalist, 2016 SongFest Studio Artist; 2014 Young Arts Silver Award Winner



PAGE MICHELS, soprano

Hometown: Lake Oswego, OR

Education: M.M. Rice University, B.M. Cincinnati College-Conservatory of Music

Awards/Competitions/Festivals: Florida Grand Opera Studio 2022, Miami, FL; Met Opera Laffont Competition District Winner 2022, Portland, OR; Aspen Music Festival Renée Fleming Artist 2021, Aspen, CO; Saengerbund Awards Finalist 2020, Houston, TX; Des Moines Metro Opera Apprentice Artist 2019, Des Moines, IA

Brown Loranger Fellowship Program – Singers and Pianists



NATALIE SHERER, piano

Hometown: Bloomington, IL

Education: DMA, Collaborative Piano, University of Michigan MM; Piano Performance, Roosevelt University

Awards/Competitions/Festivals: Eva & Marc Stern Fellowship, SongFest 2022; University of Michigan Tuition Scholarship; Emerging Artist; NATS 2020 Intern Program; Prague Summer Nights Young Artist Festival, Fellowship; Musicians Club of Women Farwell Trust Award



JAYE SIMMONS, soprano

Hometown: Baltimore, MD

Education: Currently at The Juilliard School

Competitions/Festivals: Steven Blier's New York Festival of Song program "Kurt Weill's Berlin" in 2019 and "Cubans in Paris" in 2020



GREGORY SMITH, piano

Hometown: Pampa, TX

Education: Eastman School of Music (MM); Brigham Young University (BM)

Awards/Competitions/Festivals: 2019 Utah State MTNA Piano Competition (Honorable Mention); 2021 Utah Young Collaborative Pianists Competition (1st Prize); 2022 Kneisel Lieder Competition at Eastman School of Music



SOPHIE THOMPSON, soprano

Hometown: Princeton, NJ

Education: MM in Voice Performance and Repertoire Eastman School of Music, BFA in Voice Performance Carnegie Mellon University

Awards/Competitions/Festivals: New York Gilbert & Sullivan Players - The Pirates of Penzance (Mabel); College Light Opera Company; 2022 American Traditions Vocal Competition (Semifinalist and Audience Favorite); 2020 Lotte Lenya Competition (Semifinalist); 2019 Jessie Kneisel Lieder Competition (1st); Friends of Eastman Opera Competition (2nd); Eastman Concerto Competition and Carnegie Mellon Concerto Competition (Les Illuminations)



BERGSVEIN TORVERUD, tenor

Hometown: Lenoir, NC

Education: M.M. Eastman School of Music, B.M. Furman University

Awards Competitions: Classical Singer, Division Winner 2019; Friends of Eastman Competition, Finalist 2021; Young Artist Programs: Palm Beach Opera, Apprentice Artist 2021-2022



MICHELE WONG, piano

Hometown: Huntington, NY

Education: Eastman School of Music (BM), Indiana University Jacobs School of Music Awards/Festivals/

Accomplishments: Next Generation Artist featured by the Omega Ensemble (performing with artists of the Escher String Quartet).

FORUM • Monday, June 6, 7-9 p.m.

Everyone Sang

Everyone Sang

Matthew Worth, baritone

Gregory Smith, piano

Homecoming

Matthew Worth, baritone

David Conte, piano

Entrance

Geoffrey Schmelzer, baritone

Maeve Berry, piano

Quilt

Edward Bland, baritone

Greg Smith, pianist



American Death Ballads

Wicked Polly

Bergsvein Torverud, tenor

Greg Smith, piano

The Unquiet Grave

Matthew Worth, baritone

Maeve Berry, piano

Three Rossetti Songs

Rest

Claire Galloway, mezzo-soprano

Alyssa Soriano, piano

A Hope Carol

Inés Cordero, soprano

Alyssa Soriano, piano

RECORDING

Sexton Songs

Marnie Breckenridge, soprano

*“For me, the composing of a piece
of music is a performance in
itself, to be experienced as much
as possible in real time.”*

—David Conte

John Harbison

COMPOSER

FORUM • Friday, June 10, 4-6 p.m.

North and South

Breakfast Song

Florenza Badila Constantini, mezzo-soprano
Sandy Lin, piano

Dear My Compass

Sarah Scofield, soprano
Michele Wong, piano

Mirabai Songs

Where Did You Go?

Aida Carducci, soprano
Gregory Smith, piano

Gatsby

Dreaming of You (Duet)

Page Michels, soprano
Samuel Krausz, tenor
Gloria Engle, piano

Mottetti di Montale

XV. Al Prima Chiaro

Inés Cordero, mezzo-soprano
Yihao Zhou, piano

After Long Silence:

A Crazy Girl

Lucy Fitz Gibbon, soprano
Lydia Brown, piano

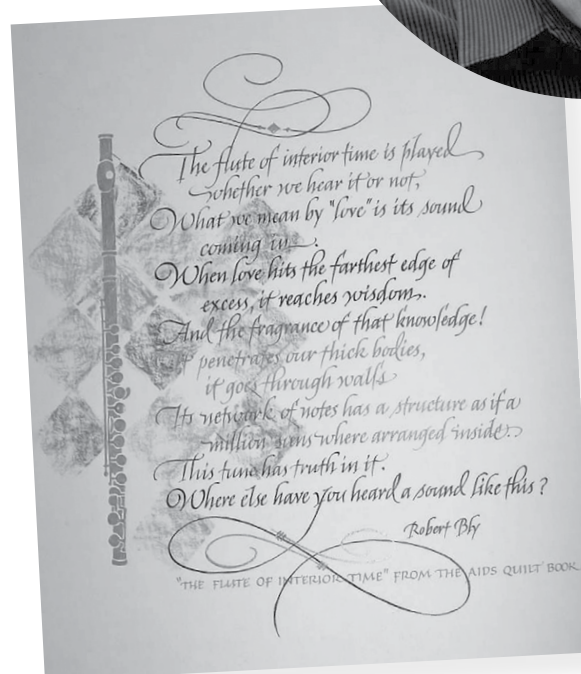
The Flute of Interior Time

Hans Grunwald, baritone
Gloria Engle, piano

Four Psalms

Prayer

Shir Ordo, mezzo-soprano
Michele Wong, piano



Jake Heggie

COMPOSER

FORUM • Tuesday, June 7, 7-9 p.m.

Eve-Song (1996 Live)

Snake

Temple Hammen, soprano
Jenny Choo Kirby, soprano

Even

Abigail Sinclair, soprano
Hyunmin Lee, piano

Natural Selection (1997 Live)

Joy Alone

Sara Stevens, soprano
Chun-Hsin Liu, piano

Songs & Sonnets to Ophelia (1999 Live)

Not in a Silver Casket

Nisha Caiozzi, soprano
Ava Linvog, piano

Statuesque (2005 Recording)

Winged Victory

Jamie Barton, mezzo-soprano

For a Look or a Touch (2007/2011 Live)

A Hundred Thousand Stars

Jack O'Leary, baritone
Gloria Engle, piano

Camille Claudel: Into the Fire (2012 Recording)

The Gossips

Joyce DiDonato, mezzo-soprano

The Work at Hand (2015 Recording)

The Slow Seconds

Jamie Barton, mezzo-soprano



INTONATIONS: Songs from the Violins of Hope (2020 Recording)

Motele

Sasha Cooke, mezzo soprano

Songs for Murdered Sisters (2020 Recording)

Lost

Joshua Hopkins, tenor

What I Miss the Most (2020 Live)

Music

Sarah Scofield, mezzo-soprano
Michele Wong, piano

*“Storytellers who are singers
have always been primary to me
from day one.”*

—Jake Heggie

FORUM • Thursday, June 9, 4-6 p.m.

GROUP I

Try me Good King

Katherine of Aragon

Morgan Wolfe, soprano

Ava Linvog, piano

Anne Boleyn

Sofia Scattarreggia, soprano

Maeve Berry, piano

Jane Seymour

Sofia Scattarreggia, soprano

Maeve Berry, piano

Anne of Cleves

Claire Galloway, soprano

Mizi Li, piano

Katherine Howard

Claire Galloway, soprano

Mizi Li, piano



GROUP II

Greenwich Village

ME

Sophie Thompson, soprano

Yu-Hsin Teng, piano

In this Short Life

Chanting to Paradise

Helena Losada, soprano

Ava Linvog, piano

GROUP III

Recordings

Wolf Song in Los Angeles

Pharoah Songs

“I think of all music as existing in the substance of the air itself. It is the composer's task to order and make sense of sound, in time and space, to communicate something about being alive through music.”

—Libby Larsen

John Musto

COMPOSER

FORUM • Saturday, June 11, 2:30-4:30 p.m.

Dove Sta Amore

The Hangman at Home

Julia Maria Johnson, soprano

Michael Leach, piano

Quiet Songs

maggie and milly and molly and mae

Morgan Wolfe, soprano

Gloria Engle, piano

Christmas Carol

Sophie Thompson, soprano

Gloria Engle, piano



Recuerdo

Echo & Recuerdo

Alex Smith, baritone

Yu Hsin Teng, piano

Viva Sweet Love

As the Sea is Marvelous

Geoffrey Schmelzer, baritone

Natalie Sherer, piano

Penelope

Penelope's Song

Temple Hammen, soprano

Jenny Choo Kirby, piano

Since 2008, John's heart and soul has illuminated the halls of SongFest. John, with his wife, the indelible soprano and director Amy Burton, has curated and produced a concert of the Great American Songbook to close each year's festivities. The concert is lengthy (full of forgotten gems) and the singers are many, yet he accompanies it all.

For singers, this is invaluable. John doesn't merely dabble in jazz. He has genuine improvisational chops and a swift, incisive ear. When his hands meet the keyboard, spontaneous composition erupts; but not merely for its own sake. Collaborating with John is like being swept up in a conversation at once cool, sophisticated, engaging, riotously entertaining, and entirely unselfish. John's contributions as composer, pianist, and teacher exemplify SongFest: unpretentious musicianship of the highest caliber given over generously to song.

—Peter G. Davis, *Musical America*

Sheila Silver

COMPOSER

FORUM • Wednesday, June 8, 7-9 p.m.

Beauty Intolerable (LIVE)

What lips my lips have kissed

Natalie Buickians, soprano

Chun-Hsin Liu, piano

She is Overheard Singing

Claire Galloway, soprano

Sandy Lin, piano

Mindful of You

Aida Carducci, soprano

Greg Smith, piano

On Loving

Love is a Magic Ray

Emily Rocha, soprano

Mizi Li, piano

If Trees Could Talk

Human

Julia Stuart, soprano

Natalie Sherer, piano

RECORDINGS

Beauty Intolerable

Aubade

Lucy Fitz Gibbon, soprano

Ryan McCullough, piano

On Loving

O she doth teach the torches

Dawn Upshaw, soprano

Gilbert Kalish, piano

Love though for this

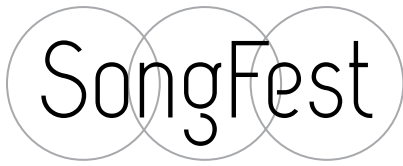
Stephanie Blythe, mezzo-soprano

Kayo Iwama, piano

“Sheila Silver is a creative dynamo. Her music is vital, with a conviction that obliterates fashion and speaks its own language.”

—The American Academy and Institute of Arts and Letters





Rosemary Hyler Ritter
Founder/Director

ALL CONCERTS REQUIRE A TICKET.

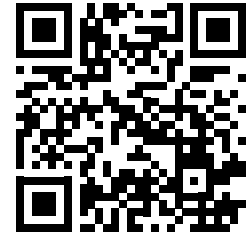
^Please note paid concerts.

Reserve Tickets: sfc.edu/songfest

Ticketing Information: boxoffice@sfc.edu
(415) 503-6275 on Mon-Fri 10 a.m. to 4 p.m.

Master Class auditing fee \$15 per class.

Dates and programs subject to change



Scan the QR code to read about the
SongFest Faculty and Guests.

Concert Series*

All concerts feature the *SongFest* participants, faculty and guest artists.

Sun, Jun 5 • 3 p.m. • Barbro Osher Recital Hall

SONGFEST DISTINGUISHED

ALUMNI RECITAL – “New Beginnings”^

Featuring former SFO
Adler Fellow Maria Valdes,
soprano** and
Javier Arrebola, piano.

This recital celebrates
SongFest’s new home
at San Francisco



Conservatory and the longed-for return of the
festival to in-person music-making after the
COVID-19 pandemic and its aftermath.

Thurs, Jun 9 • 7:30 p.m. Barbro Osher Recital Hall

REMEMBERING JAMES PRIMOSCH

Honoring and celebrating James Primosch.



The recital will feature
works by Primosch and
performances of his close
friends, colleagues and
teachers: John Harbison,
Lucy Fitz Gibbon, Susan
Narucki, George Crumb
and Anna Weesner.

The recital will also include the world premiere of
Four Poems for Robin (text: Gary Snyder) featuring
Daniel McGrew, tenor and Lydia Brown, piano.

Fri, Jun 10 • 7:30 p.m. • Cha Chi Ming Recital Hall

RAYS OF DAZZLING LIGHT

Featuring the works of the SongFest-Sorel Composer
Mentorship Program and the piano version of
Milosz Songs by John Harbison. Featuring guest
artists Susan Narucki, soprano and Tomasz Lis, piano

Sat, Jun 11 • 7 p.m. • Barbro Osher Recital Hall

COME MEET SONGFEST! GALA CONCERT^

Featuring SongFest alumni and special friends &
artists, Frederica Von Stade and composer Jake
Heggie and a “surprise guest!” *Reception to follow the
concert. Tickets: \$50 includes post recital reception.*

Sun, Jun 12 • 3 p.m. • Caroline H. Hume Concert Hall

CELEBRATING AMERICAN COMPOSERS AT SONGFEST

World premiere
performance of the
Sorel 2020 & 2022
commissions by Sheila
Silver and Juhi Bansal.
If Trees Could Talk by



Sheila Silver with four solo singers, piano, Tibetan
singing bowls and video projections by filmmaker
John Feldman. Works of SongFest’s Composers,
David Conte, John Harbison, Jake Heggie, Libby
Larsen and John Musto will be featured.

Mon, Jun 13 • Noon • Cha Chi Ming Recital Hall

PIONEERS OF AMERICAN SONG+

Featuring the SongFest singers and pianists.
Program devised by Lydia Brown, piano



2022 GUEST ARTIST MASTER CLASS

Frederica Von Stade
and
Jake Heggie

Wed, June 15 • 1-3 p.m.
Barbro Usher Recital Hall
Tickets: \$15

Thurs Jun 16 • 7:30 p.m. • Barbro Osher Recital Hall
EAST OF THE ELBE, DOWN THE DANUBE
– Songs of Poland, Czech Republic, Hungary,
and other countries

The rich world of Slavic composers is explored in
this program and includes both beloved favorites and
lesser known but gorgeous works rarely heard.

SongFest singers and pianists.

Liza Stepanova and Mark Trawka, directors

Fri, Jun 17 • 7:30 p.m. • Barbro Osher Recital Hall
A JOURNEY THROUGH SCHUBERT LIEDER

SongFest singers and pianists with narration

by Graham Johnson

Sat, Jun 18 • 5 p.m. • Cha Chi Ming Recital Hall
BEAUTY INTOLERABLE

A Songbook based on the poetry
of Edna St. Vincent Millay.

Sheila Silver, composer



Sat, Jun 18 • 7:30 p.m. • Barbro Osher Recital Hall
SONGFEST DISTINGUISHED
ALUMNI RECITAL[^]

Featuring Metropolitan
Opera Star Erika
Baikoff, soprano** and
Liza Stepanova, piano



Tickets: \$25 - Student and Senior \$15

Sun, Jun 19 • 3 p.m. • Barbro Osher Recital Hall
PARIS, BERLIN, NEW YORK - COME
ENJOY CABARET! An Afternoon of Song
from the Boulevard to Broadway[^]

A tale of three iconic cities in Song, this concert will
present music from the 1920s-1940s in operetta,
théâtre musicale, cabaret, and Tin Pan Alley. These
songs, like the composers who wrote them, are
citizens of the world. Featuring music by Reynaldo
Hahn, Kurt Weill, André Messager, Cole Porter,
Alexander Zemlinsky, Hans Eisler, Duke Ellington,
and Sidney Bechet. SongFest singers and pianists.

Amy Burton, director and John Musto, piano

*This special concert helps SongFest recover from
Covid and helps our scholarship fund*

Tickets: \$50 includes post-concert reception

Mon, Jun 20 • Noon • Cha Chi Ming Recital Hall
THE COLBURN FOUNDATION
YOUNG ARTISTS SINGERS⁺

Liza Stepanova, piano

Tues, Jun 21 • Noon • Cha Chi Ming Recital Hall
BROWN LORANGER FELLOWSHIP
SINGERS⁺

“Echoes From Afar”

With Javier Arrebola, piano

Thurs, Jun 23 • 7 p.m. • Cha Chi Ming Recital Hall
THE SCHUBERT STUDIO ARTISTS & BROWN
LORANGER FELLOWSHIP SINGERS

Jennifer Tung, Gloria Engle and Sandy Lin, piano

Fri, Jun 24 • Noon • Cha Chi Ming Recital Hall
A JOURNEY ACROSS TIME WITH
SONG AT ITS CENTER⁺

SongFest singers and pianists.

Program devised by Javier Arrebola

Fri, Jun 24 • 7:30 p.m. • Barbro Osher Recital Hall
CELEBRATE 25 YEARS OF SONGFEST
WITH THE BEST OF BROADWAY

Directed by Michele Patzakis and Devon Guthrie

Sat, Jun 25 • 7:30 p.m. • Barbro Osher Recital Hall
AN EVENING WITH JAKE HEGGIE

Sun, Jun 26 • Noon • Cha Chi Ming Recital Hall
STUDIO & YOUNG ARTIST SHOWCASE
CONCERT⁺

Grant Knox and Jennifer Tung, co-directors

Sun, Jun 26 • 4 p.m. • Barbro Osher Recital Hall
THE AMERICAN SONGBOOK

with John Musto

Finale concert with
SongFest singers
and pianists.

Amy Burton, director
and John Musto, piano



* Program subject to change

**Erika Baikoff appears courtesy of The Metropolitan Opera

***Maria Valdes appears courtesy of Stratagem Artist Management

+The Brown Loranger Noon Concert Series is free and open to the
public. Their generosity and love of SongFest have allowed the
program to continue.

NEW BEGINNINGS

Featuring former SFO Adler Fellow SongFest alumna Maria Valdes, soprano*
and Javier Arrebola, piano

Music for a while	Henry Purcell (1659-1695)
Gretchen am Spinnrade	Franz Schubert (1797-1828)
Der Genesene an die Hoffnung	Hugo Wolf (1860-1903)
Le soir	Charles Gounod (1818-1893)
L'invitation au voyage	Henri Duparc (1848-1933)
La guirnalda de rosas	Traditional Sephardic folk song, collected by Alberto Hemsí (1898-1975)
Pastorcito Santo	Joaquín Rodrigo (1901-1999)
Let me enjoy the earth	Gerald Finzi (1901-1956)
Våren	Edvard Grieg (1843-1907)
Здесь хорошо (Zdes' khorosho)	Serge Rachmaninoff (1873-1943)
Օրոր (Oror)	Traditional Armenian lullaby, collected by Komitas (1869-1935)
花は咲く (Hana wa Saku)	Yoko Kanno (b. 1964)
Monument	Craig Utting (b. 1965)

CONCERT SERIES

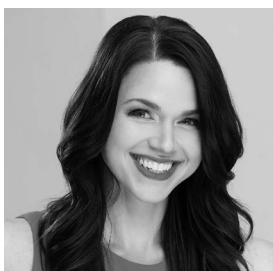
Sunday, June 5 • 3 p.m. • Barbro Osher Recital Hall

New Beginnings

Continued

Plaashek	Hendrik Hofmeyr (b. 1957)
Pampamapa	Carlos Guastavino (1912-2000)
Yaraví	Gerardo Guevara (b. 1930)
Dawn's Awakening	Florence Price (1887-1953)
Litany	John Musto (b. 1954)
The Shaman	Jake Heggie (b. 1961)
San Francisco (Arr. John Musto)	Bronisław Kaper (1902-1983) & Walter Jurmann (1903-1971)

**Maria Valdes appears courtesy of Stratagem Artist Management*



American soprano **MARIA VALDES** was recently described as a “first-rate singing actress.” During the 2021-2022 season, Ms. Valdes will make her Georgia Symphony Orchestra debut as the soprano soloist in Mahler’s *Symphony No. 4*, returns to The Phoenix Symphony as the soprano soloist in Beethoven’s *Symphony No. 9*, makes her Hawaii Opera Theater debut as Micaëla in Peter Brook’s *La tragédie de Carmen*, makes her Gulf Coast Symphony debut as the soprano soloist in a concert titled “A Grand Night of Opera,” rejoins Berkshire Opera Festival for a recital, debuts the role of Maria in *The Sound of Music* with Charlottesville Opera, joins SongFest as the distinguished alumna

for a solo recital, and returns to the Bellingham Festival of Music to sing a concert of *Strauss lieder* and Mahler’s *Symphony No. 4*. In 2021, Ms. Valdes was slated to return to Houston Grand Opera as the role of Amy in the world premiere of *The Snowy Day* (COVID19 – postponed to 2021-22) and to make her Hawaii Opera Theater debut as Euridice in Offenbach’s *Orpheus in the Underworld* (COVID19). Ms. Valdes also sang the role of Younger Alyce in *Glory Denied* and covered the role of Lucy in *The Threepenny Opera* with Atlanta Opera.

CONCERT SERIES

Thursday, June 9 • 7:30 p.m. • Barbro Osher Recital Hall

REMEMBERING JAMES PRIMOSCH

Honoring and celebrating James Primosch.

Two songs from *A Sibyl* (2017) (Text: Susan Stewart)

Descent

Return

Lucy Fitz Gibbon*, soprano • Tomasz Lis*, piano

Distant Heart (2006) (Text: Jennifer Clarvoe)

Anna Weesner

(b. 1965)

Temple Hammen, soprano • Lydia Brown, piano

Three Simple Songs (Text: Anna Weesner)

Weesner

1. Circular Argument

2. The Very Air

3. Writing a Letter to Jane After Many Years

Inés Cordero, mezzo-soprano • Yihao Zhou, piano

Holy the Firm (1999)

James Primosch

(1956-2021)

3. The Ladder of Divine Ascent (Text: John Climacus)

4. Cinder (Text: Susan Stewart)

5. Deathbeds (Text: Annie Dillard)

Susan Narucki, soprano • Liza Stepanova, piano

INTERMISSION

How Can I Keep from Singin'?

Primosch

Matthew Worth, baritone • Liza Stepanova*, piano

+Four Songs for Robin (2019) (Text: Gary Snyder)

John Harbison

(b.1938)

Siwashing it out once in Siuslaw Forest

A spring night in Shokoku-ji

An autumn morning in Shokoku-ji

December at Yase

Daniel McGrew, tenor • Lydia Brown, piano

Three Early Songs

George Crumb

(1929-2022)

Night (Text: Robert Southey)

Let it be Forgotten (Text: Sara Teasdale)

Wind Elegy (Text: Sara Teasdale)

Natalie Buickians*, soprano • Javier Arrebola*, piano

Bedtime (1989) (Text: Denise Levertov)

Primosch

Who do you say that I am? (2016) (Text: Katherine Norris)

Lucy Fitz Gibbon, soprano • Liza Stepanova, piano

+World Premiere

*SongFest Alumni

CONCERT SERIES

Thursday, June 9 • 7:30 p.m. • Barbro Osher Recital Hall

Remembering James Primosch

Continued



Jim Primosch, who died this past April at age 64, was part of the SongFest family for more than two decades.

He was constantly fascinated by the alchemy of certain word-tone combinations, finding many ways to combine his literary discernment with a searching exploration of his spiritual beliefs.

Using traditional canonical texts as well as recent writing—especially by Susan Stewart, Denise Levertov, and Annie Dillard, Jim carried forward sacred music with fresh impulse.

His work is never decorous or reverential. It is always vigorously contemporary, an unapologetic assertion of heartfelt convictions. He struck the fine balance between simple personal expression and rigorous exploration.

—John Harbison
June 9, 2022

***“So powerful is the light of unity that it can
illuminate the whole earth.”***

—Bahá' U'lláh

CONCERT SERIES

Thursday, June 9 • 7:30 p.m. • Barbro Osher Recital Hall

Remembering James Primosch

Continued

PROGRAM NOTES

Two songs from *A Sibyl* (2017)

(Text: Susan Stewart)

Descent

Wade the gloomy sedge and thorns,
Pluck the burnished bloom.

The gate's ajar, early, late.
Shadows loom and lie in wait.

Some will fling their bracing arms
and some will turn their backs.

Some will flee your living hand
as if you were on fire.

Wreck wrack, hack and hack,
the books are buried, burning.

The gate stands open, early, late
the work lies in returning.

Your dream was just a wish,
your wish was just a dream.

The gate stands open, early, late
the work lies in returning.

Return

I see the wood where sparrows
gathered, where roses tangled
and the wild cats fled.

The past has its own far place.
Cave and brambles in the green
wood: cave and wood and brambles.

My footsteps lead backward through
the tall grass...

A face is floating in the stream
so pale
with eyes held open wide and deep below
the mossy stones
a scythe decays to rust.

Inside the water lies a door
the latch is locked with leaden weights
whoever falls into that stream
will not survive to tell.

Inside the water I can see
the floating face
cannot see me, but looks behind
with open eyes
for signs of rain,
for signs of life.

Transparent, blue and wavering
world, below its mirrored sky.

Distant Heart

Anna Weesner

(Text: Sby Jennifer Clarvoe)

What is the shape made there
where the lingering red bird sings
from a branch let free to steady
itself, and two last leaves
clinging, reverberate
imperfectly matching red
when he launches into cold air—
what is the shape made there?

CONCERT SERIES

Thursday, June 9 • 7:30 p.m. • Barbro Osher Recital Hall

Remembering James Primosch

Continued

PROGRAM NOTES

Three Simple Songs

for voice and piano (2019; 2022) words and music by Anna Weesner

Circular Argument

Not every song is a love song
And not every day is a day for all days Not every day is a song
Not every love is a song for all days
A song for all days for a love that arrives and stays Not every love is a song
A song can be less than a day nothing more It falls away, a love can arrive and not stay
A day is a song on the day of all days When a love sings a song
And stays for the dullest of days
I yearn for the dullest of days For now and then a day is a song
Not every day is a love song
Not every love that arrives and sings Stays for the dullest of days
For the dullest of days is the love song I yearn for the dullest of days

The Very Air

(He makes me want to taste air, eat up the air There's such a thing as delicious water)
My life is out of order
Young parts coming late
I had to get so old before I could feel this young And in love
There's such a thing as delicious water
You've had it every day of your life
And yet your eyes can go wide tasting it If you're thirsty
Or happy
He makes me want to taste air
Makes me want to eat up the very air

Writing a Letter to Jane After Many Years

Dear Jane, do you remember me,
I trust you—I hope you—remember me, Jane?
I was a friend of your brother
It's so long ago, you may recall
I thought I'd say hello
The word 'friend' may be an understatement
He was my first love
You must miss him, too
Could you tell me something?
I hope you're well
It's been years
I'd love to talk, Jane
I never knew what happened. Can you tell me, Jane. I've always wondered what happened to him
How could I not know?
I live in Philadelphia now
I don't want to make you sad, Jane

CONCERT SERIES

Thursday, June 9 • 7:30 p.m. • Barbro Osher Recital Hall

Remembering James Primosch

Continued

PROGRAM NOTES

When I say I've wondered what happened
It's not so much how he died, why he died
So much as it's why is he not here?
It's so strange feels like he's only missing
Like I've misplaced my jacket or my purse
I always thought you were so pretty so kind
A musician, you knew how you wanted to live
You had clarity, Jane—Did he love me?
Did he love me he said he did he love me
There are songs about circles I can't do them justice Back then with him life was a line
We followed it
I never said, let's keep going
Dear Jane,
The older I get the closer it feels
The past lives right next door
It's not timelessness, it's not speed
It is being closer to end, feeling the whole
Some possible arc, a circle of time
I don't mean to get carried away, Jane
I still wonder what happened, Jane
I hope you're well

Holy the Firm (1999)

James Primosch

III. The Ladder of Divine Ascent

-John Climacus (7th Century; translated by Colm Luibheid and Norman Russell, adapted by the composer)

I long to know how Jacob saw you fixed above the ladder. That climb, how was it? Tell me, for I long to know. What is the mode, what is the law joining together those steps that the lover has set as an ascent in his heart I thirst to know the number of those steps, and the time required to climb them. He who discovered Your struggle and Your vision has spoken to us of the guides. But he would not-perhaps he could not-tell us any more.

from JOHN CLIMACUS translation by Colm Luibheid and Norman Russell ©1982 by the Missionary Society of St Paul the Apostle in the State of New York. Used by Permission of Paulist Press.

IV. Cinder

(Text: Susan Stewart)

We needed fire to make
the tongs and tongs to hold
us from the flame; we needed
ash to clean the cloth
and cloth to clean the ash's
stain; we needed stars
to find our way, to make
the light that blurred the stars;
we needed death to mark

an end, an end that time
in time could mend.
Born in love, the consequence
born of love, the need.
Tell me, ravaged singer,
how the cinder bears the seed.

from *The Forest* by Susan Stewart. © 1995 by University of Chicago Press. Used by permission of Susan Stewart.

CONCERT SERIES

Thursday, June 9 • 7:30 p.m. • Barbro Osher Recital Hall

Remembering James Primosch

Continued

PROGRAM NOTES

V. Deathbeds

(Text: Annie Dillard)

This is too tight; loosen it a little. I pray
You give me some sack! Bring me last year's apple,
If you can, or any new melon. A dozen cold oysters.
My children! My papers! My book, my unfinished book!
From my present sensations, I should say I was dying
-And I am glad of it. The world is bobbing around.
Do you know the Lord's Prayer? Cover me.
Shut the door. Can't see you any more.
I must go home. I am very forlorn at the present
Moment and wish I was at Malvern.
Am I still alive? Do I drag my anchors?
So here it is at last, the distinguished thing!
Is this dying? Is this all? Is this
All that I feared when I prayed against a hard death?
O! I can bear this! I can bear it!
Now I have finished with all earthly business
-High time, too. Yes, yes,
My dear child, now comes death.
Is it come already? Here, here is my end.

Wait a moment. Do you not hear the voices?
And the children's are the loudest! The chariots
And horses! I do not know how this happened.
I can account for it in no way.
Already my foot is in the stirrup. Lift
Me up, lift me right up! Now farewell.
We are over the hill; we shall go better now.
I am coming, Katie! John, it will not
Be long. Supremely happy! Excellent!
My dearest, dearest Liz. We are all going;
We are all going; we are all going.
This is it, chaps. Take me home.
I believe my son, I am going. That's it.
Good-bye-drive on. Cut her loose, Doc.
I'm going, I'm going. At a gallop!
Clear the way. Good-bye, God bless you!
Good-bye, everybody. A general good-night.

from *MORNINGS LIKE THIS* by Annie Dillard, © 1995 by Annie Dillard

Four Songs for Robin (1999)

John Harbison

(Text: Annie Dillard)

1. *Siwashing it out once in Siuslaw Forest*

I slept under rhododendron
All night blossoms fell
Shivering on a sheet of cardboard
Feet stuck in my pack
Hands deep in my pockets
Barely able to sleep.
I remembered when we were in school
Sleeping together in a big warm bed
We were the youngest lovers
When we broke up we were still nineteen.
Now our friends are married
You teach school back east
I don't mind living this way
Green hills the long blue beach
But sometimes sleeping in the open
I think back when I had you.

2. *A spring night in Shokoku-ji*

Eight years ago this May
We walked under cherry blossoms
At night in an orchard in Oregon.
All that I wanted then
Is forgotten now, but you.
Here in the night
In a garden of the old capital
I feel the trembling ghost of Yugao
I remember your cool body
Naked under a summer cotton dress.

CONCERT SERIES

Thursday, June 9 • 7:30 p.m. • Barbro Osher Recital Hall

Remembering James Primosch

Continued

PROGRAM NOTES

3. *An autumn morning in Shokoku-ji*

Last night watching the Pleiades,
Breath smoking in the moonlight,
Bitter memory like vomit
Choked my throat.
I unrolled a sleeping bag
On mats on the porch
Under thick autumn stars.
In dream you appeared
(Three times in nine years)
Wild, cold, and accusing.
I woke shamed and angry:
The pointless wars of the heart.
Almost dawn. Venus and Jupiter.
The first time I have
Ever seen them close.

4. *December at Yase*

You said, that October,
In the tall dry grass by the orchard
When you chose to be free,
“Again someday, maybe ten years.”
After college I saw you
One time. You were strange.
And I was obsessed with a plan.
Now ten years and more have
Gone by: I’ve always known
where you were—
I might have gone to you
Hoping to win your love back.
You still are single.
I didn’t.
I thought I must make it alone. I
Have done that.
Only in dream, like this dawn,
Does the grave, awed intensity
Of our young love
Return to my mind, to my flesh.
We had what the others
All crave and seek for;
We left it behind at nineteen.
I feel ancient, as though I had
Lived many lives.
And may never now know
If I am a fool
Or have done what my
karma demands.

NOTE

Gary Snyder published “Four Songs for Robin” in 1968 in his collection *The Back Country*. I bought the book when it appeared, already immersed in his work, while teaching at Reed College, where he was very well known (I believe he might have been working as a forest ranger in the Pacific Northwest around that time). I immediately wanted these poems to have music, and carried them with me everywhere, both on paper and in memory.

A few decades later they still seemed the perfect American word-song about Young Love—indelible and irrecoverable. Had my moment of necessary generational empathy passed?

Then and now, never “looking for a text,” an abundance of texts are always lurking, haunting, pressing for, demanding . . . attention. I was not surprised when Snyder’s “Four Poems for Robin” recurred unbidden, insistent, in summer of 2017, a mere fifty years since the first encounter. I was at Tanglewood, always an awakener of memory and awareness ever since my first summer there in 1959. The poems were still travelling with me.

— John Harbison

CONCERT SERIES

Thursday, June 9 • 7:30 p.m. • Barbro Osher Recital Hall

Remembering James Primosch

Continued

PROGRAM NOTES

Three Early Songs

George Crumb

1. Night

(Text: Robert Southey)

How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain
Breaks the serene of heaven:
In full-orbed glory yonder Moon divine
Rolls through the dark-blue depths.
Beneath her steady ray
The desert-circle spreads,
Like the round ocean, girdled with the sky.
How beautiful is night!

2. Let it be forgotten

(Text: Sara Teasdale)

Let it be forgotten as a flower is forgotten,
Forgotten as a fire that once was singing gold.
Let it be forgotten forever and ever.
Time is a kind friend, he will make us old.
If anyone [asks]1, say it was forgotten,
Long and long ago.
As a flower, as a fire, as a hushed foot-fall
In a long forgotten snow.

3. Wind Elegy

(Text: Sara Teasdale)

Only the wind knows he is gone,
Only the wind grieves,
The sun shines, the fields are sown,
Sparrows mate in the eaves;
But I heard the wind in the pines he planted
And the hemlocks overhead,
"His acres wake, for the year turns,
But he is asleep," it said

Bedtime

James Primosch

(Text: Denise Levertov)

We are a meadow where the bees hum,
mind and body are almost one
as the fire snaps in the stove
and our eyes close,
and mouth to mouth, the covers
pulled over our shoulders,
we drowse as horses drowse afield,
in accord; though the fall cold
surrounds our warm bed, and though
by day we are singular and often lonely.
Who do you say that I am?

Who do you say that I am?

James Primosch

(Text: Kathleen Norris)

Morning and evening, womb before dawn: nova of blossom, star in the apple, word on the wind. Long thorn of black locust, ironwood bark, as warm as skin: the infant's hand unfolding, light that forms the eye:	the messenger, the one, whatever makes us sing: emergence, return, the end of the spectrum, beginning of light. Light.
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CONCERT SERIES

Friday, June 10 • 7:30 p.m. • Cha Chi Ming Recital Hall

RAYS OF DAZZLING LIGHT

Begin Juhi Bansal
(b. 1984)

Martha Guth, soprano • Javier Arrebola*, piano

Sea Poppies Rachel DeVore Fogarty
(b. 1980)

I Would Live in Your Love Fogarty

Victoria Browsers*, soprano • Natalie Sherer, piano

Secret B. E. Boykin
We Wear the Mask Boykin

Helena Losada, soprano • Salleigh Harvey, mezzo-soprano • Michele Wong, piano

Milosz Songs (2006) Czeslaw Milosz John Harbison
(b. 1938)

1. Prologue: from Lauda

2. What Once Was Great

3. So Little

4. When the Moon

5. On Old Women

6. Epilogue: from Winter

7. Post-epilogue: Rays of dazzling light

Susan Narucki, soprano • Tomasz Lis*, piano

INTERMISSION

Talking to Aphrodite Richard Danielpour
(b. 1956)

1. A sudden thunder

5. My lady, Aphrodite, Venus

6. I have always been drawn to the shores

Julia Maria Johnson, soprano • Gloria Engle*, pianist

The Romantics Miriam Sharrock
You fit with me Marie Herrington
The Moon is distant from the Sea Jessica Mao
One Red Rose Chelsea Loew
(b. 1992)

Victoria Browsers, soprano • Grant Knox*, tenor • Paul Dab, piano

CONCERT SERIES

Friday, June 10 • 7:30 p.m. • Cha Chi Ming Recital Hall

Rays of Dazzling Light

Continued

Crossing the Rubicon
Something about Autumn

Ophelia

Leaha Maria Villarreal
Tom Cipullo
(b. 1956)
Earl Kim
(1920-1998)

Martha Guth, soprano • Javier Arrebola, piano

*SongFest Alumni



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CONCERT SERIES

Friday, June 10 • 7:30 p.m. • Cha Chi Ming Recital Hall

Rays of Dazzling Light

Continued

PROGRAM NOTES

Begin

by Juhi Bansal

Neil Aitkin, poet

Someone dreams of fire in a field
In a cold house, in the winter,
 your head is on the table,
 your mind, busily constructing a machine
Something taps at the door,
 calls you out from the deep
 reverie of making and unmaking
The wood is dark and full of veins
 lost in its haze, you glimpse a shape
 through the thick trees of night
And hear, the distant sound of an engine moving
 its pistons and gears
 heavy with shudders and sighs
How it seems that you've always heard it coming,
 long before it appears, the embodied will
 of the earth set to flame, a metaled desire
The semblance of an unknown name
 you've carried home with you, unwittingly—
 all night, your body singing
In the hallway mirror,
 something stirs in the corner of your eye
 and you cannot say what it is
Only that grows,
 like a wild fire in a storm
 that it tastes of steam,
That you would lay every number in the world on end
 and still, it would not be enough—
 the heavens opening wide their spiraling arms
And the dark heart within yearning
 to pull everything back
 while you stand on the threshold, believing.

Sea Poppies

by Rachel DeVore Fogarty

Hilda Doolittle, poet

Amber husk
fluted with gold,
fruit on the sand
marked with a rich grain,
treasure
spilled near the shrub-pines
to bleach on the boulders:
your stalk has caught root
among wet pebbles
and drift flung by the sea
and grated shells
and split conch-shells.
Beautiful, wide-spread,
fire upon leaf,
what meadow yields
so fragrant a leaf
as your bright leaf?

I Would Live in Your Love

by Rachel DeVore Fogarty

Sara Teasedale, poet

I would live in your love as the sea-grasses live in the sea,
Borne up by each wave as it passes, drawn down by each
 wave that recedes;
I would empty my soul of the dreams that have gathered
 in me,
I would beat with your heart as it beats, I would follow
 your soul as it leads.

CONCERT SERIES

Friday, June 10 • 7:30 p.m. • Cha Chi Ming Recital Hall

Rays of Dazzling Light

Continued

PROGRAM NOTES

Secret

by B.E. Boykin

Gwendolyn B. Bennett, poet

I shall make a song like your hair
Gold-woven with shadows green-tinged,
And I shall play with my song
As my fingers might play with your hair.
Deep in my heart
I shall play with my song of you,
Gently. . . .
I shall laugh
At its sensitive lustre . . .
I shall wrap my song in a blanket,
Blue like your eyes are blue
With tiny shots of silver.
I shall wrap it caressingly,
Tenderly. . . .
I shall sing a lullaby
To the song I have made
Of your hair and eyes . . .
And you will never know
That deep in my heart
I shelter a song of you
Secretly. . . .

We wear the Mask

by B.E. Boykin

Paul Lawrence Dunbar, poet

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
 We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
 We wear the mask!

Milosz Songs

by John Harbison

Czeslaw Milosz, poet

Prologue: from 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.

1. What Once Was Great

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

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

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

—*Montgeron, 1959*

2. So Little

I said so little.
Days were short.

Short days.
Short nights.
Short years.

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

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

The jaws of Leviathan
Were closing upon me.

Naked, I lay on the shores
Of desert islands.

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

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

—*Berkeley, 1969*

CONCERT SERIES

Friday, June 10 • 7:30 p.m. • Cha Chi Ming Recital Hall

Rays of Dazzling Light

Continued

PROGRAM NOTES

3. When the Moon

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

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

—Berkeley, 1966

4. On Old Women

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

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

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

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

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

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

Epilogue: *from Winter*

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

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

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

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

Post-Epilogue: *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.

NOTE

Tomasz Lis, piano who gave the London premiere of *Eleven Songs of C. Milosz* in 2008 writes:

“My first encounter with the music of John Harbison happened in a very unusual way. I had to perform a song cycle by an American composer at SongFest and decided to choose a set of songs written to the poetry by Czeslaw Milosz. Having read his works extensively over the many years I was delighted and intrigued to discover a distinguished composer whose music had so much capacity and strength not only to enrich the words but give them an extra weight and dimension. Before, I was not very familiar with Harbison’s music, which proved to be very demanding from a technical point of view. At the end the whole process became a remarkable journey of discovery. Harbison’s music struck me as devoid of false gestures and easy imitations. Its roots lie in the past, and yet with all the respect for the tradition his music sounds thoroughly modern and unique.”

CONCERT SERIES

Friday, June 10 • 7:30 p.m. • Cha Chi Ming Recital Hall

Rays of Dazzling Light

Continued

PROGRAM NOTES

Talking to Aphrodite

by Richard Danielpour

Erica Jong, poet |

I.

A sudden thunder
of swans' wings
and I am awake.
The sky is streaked
with ruby, tangerine, pimiento —
lavender banners
divide a molten core
of cumulus clouds —
and suddenly she is there
rolling across the heavens
in a chariot of burnished gold,
her crown of towers burning
like a city set ablaze
by incendiary armies,
her forehead a show of
scenes of the Trojan War.
My lady, Aphrodite, Venus,
fairest of goddesses,
you cover the world
with your mischief,
making populations burgeon
beyond our poor earth's power
to bear.

V.

My Lady, Aphrodite, Venus,
fairest of goddesses,
sticking one shell-colored toe
in the Aegean,
paddling long, thin fingers
in the Baltic,
your sex a great South Sea
of liquid pearl —

Aphrodite smiles,
Remembering Sappho's words:
"If death were good,
even the gods would die."

You who put your trust
in words when flesh decays,
know that even words
are swept away —
and what remains?
Aphrodite's smile —
the foam at her rosy feet
where the dying dolphins play.

VI.

I have always been drawn
to these shores
as if I knew
the goddess I worshipped
would be found
looping the ancient isles
made of limestone,
most soluble of stones.

She took the moon on her tongue,
The silver wafer, tasting of lemon,
giving a lemony light.
She watched the waves erase
her filigreed footsteps.

She is everywhere and nowhere —
provoking love in the least
recess of longing.
She is the goddess for whom
the earth continues to spin —
in her turning
all endings end
and all beginnings
begin.

CONCERT SERIES

Friday, June 10 • 7:30 p.m. • Cha Chi Ming Recital Hall

Rays of Dazzling Light

Continued

PROGRAM NOTES

Romantics

by Miriam Sharrock

Lisel Mueller, poet

Johannes Brahms and Clara Schumann

The modern biographers worry
“how far it went,” their tender friendship.
They wonder just what it means
when he writes he thinks of her constantly,
his guardian angel, beloved friend.
The modern biographers ask
the rude, irrelevant question
of our age, as if the event
of two bodies meshing together
establishes the degree of love,
forgetting how softly Eros walked
in the nineteenth-century, how a hand
held overlong or a gaze anchored
in someone’s eyes could unseat a heart,
and nuances of address not known
in our egalitarian language
could make the redolent air
tremble and shimmer with the heat
of possibility. Each time I hear
the Intermezzi, sad
and lavish in their tenderness,
I imagine the two of them
sitting in a garden
among late-blooming roses
and dark cascades of leaves,
letting the landscape speak for them,
leaving us nothing to overhear.

You fit with me

by Marie Herrington

You fit with me
as my right brain moves absently your left is beside me
You fit with me
my feet no longer need to walk, for yours are under
me,
You fit with me
Like the stem of a poppy
You fit with me
A crutch to fall on where I fade out
You fit with me
A sweetener to my never-ending gloom
You fit with me

A comforter at my bedside while I die

You fit with me

My puzzle piece on the otherside of the grass

You fit with me.

The Moon is distant from the Sea

by Jessica Mao

Emily Dickinson, poet

The Moon is distant from the Sea –
And yet, with Amber Hands –
She leads Him – docile as a Boy –
Along appointed Sands –
He never misses a Degree –
Obedient to Her eye –
He comes just so far – toward the Town –
Just so far – goes away –
Oh, Signor, Thine, the Amber Hand –
And mine – the distant Sea –
Obedient to the least command
Thine eye impose on me –

One Red Rose

by Chelsea Loew

An adaptation of Oscar Wilde’s ‘The Nightingale and the Rose’, in this piece, the Nightingale and the Oak Tree are peering through a boy’s window while he is crying over a girl that he loves.

OAK: Look at him! Look at him crying over a Rose!

NIGHTINGALE: It hurts me to see him this way! he cries out no red rose, no red rose in all my garden! On what little things does happiness depend? If I bring her a red rose she will dance, dance with me until dawn. If I bring her a red rose I shall hold her in my arms. If I bring her a red rose she will rest her head against my chest. But there is no red rose in all my garden, so I shall sit lonely and she shall pass me by.

OAK: Ah! so it is more than a rose?

NIGHTINGALE: It’s more than a rose, it is love!

OAK: He thinks it’s love!

NIGHTINGALE: He is a true lover. Night after night I have sung to him. What I sing of he suffers. What is joy to me to him is pain. he feels pain. Surely Love is a wonderful thing! More precious than emeralds, and dearer than fine opals

CONCERT SERIES

Friday, June 10 • 7:30 p.m. • Cha Chi Ming Recital Hall

Rays of Dazzling Light

Continued

PROGRAM NOTES

OAK: Go to the Rosebush. Surely the rosebush will produce a rose for a boy in love.

NIGHTINGALE: I will ask her. I will offer her my sweetest song.

OAK: She will certainly bloom for you Rossingol!

Crossing the Rubicon

by Leah Maria Villarreal
Julius Caesar, text

Alea iacta est

The die is cast

Something about Autumn

by Tom Cipullo
Robert Cole, poet

Something about autumn...
the brass-burnished sun leans
from a slanted sky and shows
in a distant filtered night
the season incomplete;
made ghostly by the strain
of whispering transition
Something about autumn means
to say to us: you have
no choice. The summer rolls
over on the earth, expels
a final breath. The leaves turn.
In us something turns too,
reluctantly, not quite
ready to cede bursting-ripe noons,
half afraid of burdening white.
We stand between, no choice.
The crumbling cornfield break
silence and in dry words speak
in their breathless, rustling voice:
We stand between. No choice.

Ophelia

by Earl Kim
Sharrock

Johannes Brahms and Clara Schumann

The modern biographers worry
“how far it went,” their tender friendship.
They wonder just what it means
when he writes he thinks of her constantly,
his guardian angel, beloved friend.
The modern biographers ask
the rude, irrelevant question
of our age, as if the event
of two bodies meshing together
establishes the degree of love,
forgetting how softly Eros walked
in the nineteenth-century, how a hand
held overlong or a gaze anchored
in someone’s eyes could unseat a heart,
and nuances of address not known
in our egalitarian language
could make the redolent air
tremble and shimmer with the heat
of possibility. Each time I hear
the Intermezzi, sad
and lavish in their tenderness,
I imagine the two of them
sitting in a garden
among late-blooming roses
and dark cascades of leaves,
letting the landscape speak for them,
leaving us nothing to overhear.
Sea Poppies
I Would Live in Your Love

CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

CELEBRATING AMERICAN COMPOSERS

Summer Stars (Carl Sandburg)

John Musto
(b. 1954)

Sarah's Song (Archibald MacLeish)

Catherine Psarakis, soprano • Michael Leach, piano

Witness (Langston Hughes)

Old Photograph (The Book of Uncommon Prayer) Archibald MacLeish

Nude at the Piano (Mark Campbell)

Samuel Krausz, tenor • Hyunmin Lee, piano

A Question of Light (2011) Gene Scheer

Jake Heggie
(b. 1961)

1. The Light of Coincidences [René Magritte]
2. Eccentric Flint (Maya c. AD 600-900)
4. Place de la Concorde [Piet Mondrian]
6. Watch [Gerald Murphy]

Geoffrey Schmelzer, baritone • Maeve Berry, piano

After Long Silence (2021) (William Butler Yeats)+

John Harbison
(b. 1938)

1. Epigraph: Sheba Speaks
2. To Dorothy Wellesley
3. A Crazy Girl
4. A Deep Sworn Vow
5. After Long Silence

Lucy Fitz Gibbon*, soprano • Lydia Brown, piano

INTERMISSION

The Magdalene

(Pistis Sophia, Chapter 33, Verses 1-12, 14-18, 30-35,
translated by G.R.S. Mead and Philip Sellev)

Libby Larsen
(b. 1950)

Julia Maria Johnson, soprano • Michael Leach, piano

Sexton Songs (2010)

- II. Her Kind
- IV. Riding the Elevator to the Sky
- V. Us

David Conte
(b. 1955)

Marnie Breckenridge*, soprano • Liza Stepanova*, piano

CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

Celebrating American Composers

Continued

Love, Loss, and Exile (women's poems from Afghanistan) (2022)+

Juhi Bansal

(b. 1984)

Abigail Sinclair, soprano • Yu-Hsin Teng, piano

If Trees could talk (2021)++

Sheila Silver

(b. 1945)

Julia Stuart, soprano • Sophie Thompson, soprano • Temple Hammen, soprano

Jordan McCready, mezzo soprano • Natalie Sherer, piano

John Feldman, video projections

+2022 Sorel commission

++2020 Sorel commission

+west Coast premiere

*SongFest Alumni



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CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

Celebrating American Composers

Continued

PROGRAM NOTES

Summer Stars

John Musto

Summer Stars (the poem by plain-spoken, populist Chicago bard Carl Sandburg) was written for the *Opera America Songbook*, and was premiered and recorded by Amy Burton in 2012.

Bend low again, night of summer stars.
So near you are, sky of summer stars,
So near, a long-arm man can pick off stars,
Pick off what he wants in the sky bowl,
So near you are, summer stars,
So near, strumming, strumming,
So lazy and hum-strumming.

–*Carl Sandburg*

Sarah's Song

John Musto

To face the truth of the passing away of the world and make song of it, make beauty of it, is not to solve the riddle of our mortal lives, but perhaps to accomplish something more.” (MacLeish: *Poetry and Experience*)

Sarah's Song was written for the 20th anniversary of the AIDS Quilt Songbook and the text is taken from MacLeish's play *J. B.* - the story of a modern-day Job. At the end of the play, when his all alone, his world in shambles, his wife Sarah returns to him, holding a twig of forsythia. A redaction of their conversation before her final soliloquy is worth quoting:

J.B.: He (God) does not love. He Is.

Sarah: But we do. That's the wonder.

J.B.: It's too dark to see.

Sarah: Then blow on the coal of the heart, my darling.

J. B. The coal of the heart...

Sarah's Song was premiered by Amy Burton at the Cooper Union auditorium in December 2012.

Blow on the coal of the heart...It's all the light now.

Blow on the coal of the heart. The candles in churches are out.

The lights have gone out in the sky.

Blow on the coal of the heart And we'll see by and by... We'll see where we are.

Cry for justice and the stars. Will stare until your eyes sting. Weep,

Enormous winds will thrash the water.

Cry in sleep for your lost children,

Snow will fall...

Snow will fall.

Blow on the coal of the heart...It's all the light now.

The wit won't burn and the wet soul smoulders.

Blow on the coal of the heart and we'll know...

We'll know...

We'll see where we are.

– *Archibald MacLeish*

CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

Celebrating American Composers

Continued

PROGRAM NOTES

Witness

by John Musto

no time ago
or else a life
walking in the dark
i met christ

jesus)my heart
flopped over
and lay still
while he passed(as
close as i'm to you
yes closer
made of nothing
except loneliness

–E.E. Cummings

The poet E. E. Cummings generally did not title his poems, but as a matter of practicality, songs must have titles, so I decided on *Witness*, because the scene suggested to me the practice of ‘witnessing’, i.e., relating a spiritual encounter at religious revivals. This song recounts a strange and numinous meeting. *Witness* is originally from *Encounters*, a cycle for tenor and orchestra commissioned by tenor Paul Sperry and the Cleveland Chamber Orchestra.

Old Photograph

by John Musto

There she is. At Antibes I'd guess
by the pines, the garden, the sea shine.

She's laughing. Oh, she always laughed
at cameras. She'd laugh and run
before that devil in the lens could catch her.
He's caught her this time though: look at her
eyes – her eyes aren't laughing.

There's no such thing as a fragrance in a photograph
but this one seems to hold a fragrance –
fresh-washed gingham in a summer wind.

Old? Oh, thirty maybe. Almost thirty.
This would have been the year I went to Persia –
they called it Persia then – Shiraz,
Bushire, the Caspian, Isfahan.
She sent me the news in envelopes lined in blue.
The children were well. The Murphys were angels:
they had given her new potatoes as sweet as peas
on a white plate under the linden tree.
She was singing Melisande with Croiza –
“mes longs cheveux.” She was quite, quite well.
I was almost out of my mind with longing for her ...

There she is that summer in Antibes –
laughing
with frightened eyes.

–Archibald MacLeish

Archibald MacLeish's wife Ada is laughing in *Old Photograph*. But the laughter appears forced. The photograph in the poet's hands evokes a cascade of memories. Like Mélisande in Debussy's opera *Pelléas et Mélisande* (a role she sang), her eyes seem to be saying to the lens, “Ne me touchez pas.” The song is, in fact, made from musical snippets of the opera, most prominently the tune of Mélisande's aria “Mes longs cheveux descendent jusqu'au seuil de la tour). The couple alluded to in the poem, Gerald and Sara Murphy, were wealthy arts patrons (Gerald an accomplished painter). The Murphys lived for a time as expatriates in a chalet in Cap d'Antibes that they dubbed “Villa America”. They regularly played host to Picasso, Hemingway, John Dos Passos and his wife, the Fitzgeralds and the MacLeishes, and many other creative luminaries of the early twentieth century. As the song ends, the poet remains transfixed by the image of his young wife frozen in time, as the piano echoes the melody “Ne me touchez pas.” *Old Photograph* is from *The Book of Uncommon Prayer*, a cycle of sixteen songs and ensembles for SATB, commissioned by the Miller Theater at Columbia University.

CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

Celebrating American Composers

Continued

PROGRAM NOTES

Nude at the Piano

by John Musto

Here I sit,
Nude at the piano,
On this cold, cold stool.
I got with me here
A bottle of beer
And I'm feeling like a fool.

And while I
Brood at the piano
You are somewhere faraway.
So I sit and I freeze
And I stare at the keys
Wishing I knew how to play.

I would jump
Off the Verrazano
But I'm really just too blue...

So I sit,
Nude at the piano,
The piano
I bought for you.

—Mark Campbell

Nude at the Piano was my first collaboration with librettist Mark Campbell, with whom I would go on to write four operas. The song was commissioned by the Metropolitan Museum of Art for tenor Robert White.

A Question of Light

Jake Heggie

A QUESTION OF LIGHT is a cycle of six songs to original texts by Gene Scheer, inspired by major artworks in the permanent collection of the Dallas Museum of Art. Commissioned by the Dallas Opera for its 2011 Gala, the songs are a tribute to the legendary Dallas philanthropist Margaret McDermott, who turned 99 in February of this year. She has a personal connection to each of these artworks, and the cycle received its premiere on April 8 in the Margaret McDermott Auditorium of the Winspear Opera House in Dallas, sung by baritone Nathan Gunn with the composer at the piano. In November of last year, Gene and I were given a private tour of the museum. Our guides – the director and curator for the museum – pointed out works that had particular resonance for Margaret. Gene and I picked about 10 favorites and he set to work creating scenarios and stories for the artworks. These are very personal responses, and the stories do not necessarily relate to events in the artists' lives, or to what one sees immediately in the painting. As he sent them to me, a structure took shape, and a common theme emerged as expressed in the Magritte painting: "Who are you?" It's all a question of the light in which one sees the painting, and how that reflects what we see in ourselves. Of the ten or so artworks we had picked in the museum, we narrowed the set down to six in the end. Five of those six are paintings: René Magritte's mysterious "The Light of Coincidences," Gustave Caillebotte's haunting "Yellow Roses in a Vase," Piet Mondrian's lively and humorous "Place de la Concorde," Rufino Tamayo's epic "El Hombre," and Gerald Murphy's astounding "Watch." There is also one unusual carving: a large Mayan "eccentric" flint depicting a crocodile canoe in which three gods sail through the universe, depicting both death and creation. Unlike most of my cycles, there is no common thematic motif that connects these songs. Rather, it is a free-flowing lyricism that pervades; each song an emotional and musical response to the image and the poetry, as if one were walking through a museum and suddenly taken by surprise.

—Jake Heggie

CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

Celebrating American Composers

Continued

PROGRAM NOTES

After Long Silence (2021)

John Harbison

1. Sheba Speaks (from Solomon and the Witch)

‘The night has fallen; not a sound
In the forbidden sacred grove
Unless a petal hit the ground,
Nor any human sight within it
But the crushed grass where we have lain!
And the moon is wilder every minute.
O! Solomon! let us try again.’

2. To Dorothy Wellesley

Stretch towards the moonless midnight of the trees,
As though that hand could reach to where they stand,
And they but famous old upholsteries
Delightful to the touch; tighten that hand
As though to draw them closer yet.

Rammed full

Of that most sensuous silence of the night
(For since the horizon's bought strange dogs are still)
Climb to your chamber full of books and wait,
No books upon the knee, and no one there
But a Great Dane that cannot bay the moon
And now lies sunk in sleep.

What climbs the stair?

Nothing that common women ponder on
If you are worth my hope! Neither Content
Nor satisfied Conscience, but that great family
Some ancient famous authors misrepresent,
The proud Furies each with her torch on high.

3. A Crazy Girl

That crazed girl improvising her music.
Her poetry, dancing upon the shore,

Her soul in division from itself
Climbing, falling She knew not where,
Hiding amid the cargo of a steamship,
Her knee-cap broken, that girl I declare
A beautiful lofty thing, or a thing
Heroically lost, heroically found.

No matter what disaster occurred
She stood in desperate music wound,
Wound, wound, and she made in her triumph
Where the bales and the baskets lay
No common intelligible sound
But sang, ‘O sea-starved, hungry sea.’

4. A Deep Sworn Vow

Others because you did not keep
That deep-sworn vow have been friends of mine;
Yet always when I look death in the face,
When I clamber to the heights of sleep,
Or when I grow excited with wine,
Suddenly I meet your face.

5. After Long Silence

Speech after long silence; it is right,
All other lovers being estranged or dead,
Unfriendly lamplight hid under its shade,
The curtains drawn upon unfriendly night,
That we descant and yet again descant
Upon the supreme theme of Art and Song:
Bodily decrepitude is wisdom; young
We loved each other and were ignorant.

–William Butler Yeats

CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

Celebrating American Composers

Continued

NOTE

After Long Silence (2021)

poems by William Butler Yeats

Yeats was a first, and enduring, love. I read all of his poems while in high school, and again after college in a volume of the *Complete Poems* given me by my close friend and college roommate Tom Gleason. My first larger song collection, *Three Yeats Songs* (1961), was composed while in graduate school at Princeton. One of those songs reappears, somewhat revised, in the present piece.

The immediate impulse for *After Long Silence* was a reading of *Lucky Eyes* and *A High Heart*, Nancy Cardozo's exhaustive biography of Yeats' life-long obsession, Maud Gonne. Maud's spirit inhabits the last two poems in my set, as she permeated Yeats work—conjured up passionately, in many forms, throughout his work.

After the last refusal of his many proposals of marriage to Maud Gonne, Yeats fell in love with her daughter, the also extremely beautiful and headstrong Iseult Gonne, vividly evoked by the poet in "The Crazy Girl." (Iseult also repeatedly rebuffed the poet's marriage proposals.)

Very late in his life Yeats became fascinated by the charm, personality, and poetry of Dorothy Wellesley, with whom he spent many of his last hours (she was at his deathbed). Yeats may have had a somewhat exaggerated idea of her poetry, but her magnetism (she had affairs with Hilda Mattheson and Vita Sackville-West) and physical charm (in fetching photographs) are easily confirmed.

"To Dorothy Wellesley" serves as the launching point of the cycle, expressing most boldly the overall themes of the set. The brief Epigraph is an archetypal derivation from one of Yeats' many visits to the story of Solomon and Sheba.

—John Harbison

CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

Celebrating American Composers

Continued

NOTE

The Magdalene

Libby Larsen

The Magdalene is a setting of Chapter 33 verses 1-12, 14-18 and 30-35 from the Pistis Sophia, a Gnostic text. Eleven years have passed since Jesus' resurrection and he has returned many times to teach his disciples (a group that includes Mary Magdalene and other women). Mary steps forward to tell the story of the Pistis Sophia, a personification of the Gnostic belief in gaining wisdom through questioning. Mary speaks a version of the 68th psalm, repurposing the text to describe the oppression of the Gnostics by the rule-oriented orthodox Christians.

PROGRAM NOTES

Sexton Songs for soprano and piano (2010)

David Conte

II. Her Kind

I have gone out, a possessed witch,
haunting the black air, braver at night;
dreaming evil, I have done my hitch
over the plain houses, light by light:
lonely thing, twelve-fingered, out of mind.
A woman like that is not a woman, quite.
I have been her kind.
I have found the warm caves in the woods,
filled them with skillets, carvings, shelves,
closets, silks, innumerable good;
fixed the suppers for the worms and the elves:
whining, rearranging the disaligned.
A woman like that is misunderstood.
I have been her kind.
I have ridden in your cart, driver,
waved my nude arms at villages going by,
learning the last bright routes, survivor
where your flames still bite my thigh
and my ribs crack where your wheels wind.
A woman like that is not ashamed to die.
I have been her kind.

IV. Riding the Elevator into the Sky

As the fireman said:
Don't book a room over the fifth floor
in any hotel in New York.
They have ladders that will reach further
but no one will climb them.

As the New York Times said:
The elevator always seeks out
the floor of the fire
and automatically opens
and won't shut.
These are the warnings
that you must forget
if you're climbing out of yourself.
If you're going to smash into the sky.
Many times I've gone past
the fifth floor, cranking upward,
but only once
have I gone all the way up.
Sixtieth floor:
small plants and swans bending
into their grave.
Floor two hundred:
mountains with the patience of a cat,
silence wearing its sneakers,
Floor five hundred:
Messages and letters centuries old, birds to drink,
a kitchen of clouds,
Floor six thousand:
the stars,
skeletons on fire,
their arms singing.
And a key,
a very large key, that opens something -
some useful door - somewhere -
up there.

CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

Celebrating American Composers

Continued

PROGRAM NOTES

V. Us

I was wrapped in black
fur and white fur and
you undid me and then
you placed me in gold light
and then you crowned me,
while snow fell outside
the door in diagonal darts.
While a ten-inch snow
came down like stars
in small calcium fragments,
we were in our own bodies
(that room that will bury us)
and you were in my body
(that room that will outlive us)
and at first I rubbed your
feet dry with a towel
because I was your slave

and then you called me princess.
Princess!
Oh then
I stood up in my gold skin
and I beat down the psalms
and I beat down the clothes
and you undid the bridle
and you undid the reins
and I undid the buttons,
the bones, the confusions,
the New England postcards,
the January ten o'clock night,
and we rose up like wheat,
acre after acre of gold,
and we harvested,
we harvested.

NOTE

The five poems chosen here span Anne Sexton's fifteen-year career. The two central poems, *Her Kind* and *Ringling the Bells*, are taken from her book *From Bedlam and Part Way Back*. Published in 1960, the poems in this book were inspired by her stay in a mental institution. These poems are framed by two other poems, *Rowing and Riding the Elevator to the Sky* from her book *The Awful Rowing Toward God*. This book was published in 1973, one year before she committed suicide at the age of 46. *Us* is from her collection entitled *Love Poems*. Through my study of Sexton's poetry and her life, I gradually formed an image of her as a kind of cabaret performer; a microphone in one hand and a cigarette in the other, delivering her funny (and often devastating) jokes. In my musical settings, I have tried to mirror Sexton's vernacular language and popular images with a style that evokes aspects of jazz and cabaret, and mixes sustained aria-type music with *recitativo* passages. Sexton's friend, poet Maxin Kumin, wrote about *Awful Rowing*: "The Sexton who had so defiantly boasted... 'I am God la de dah,' had now given way to a ravaged, obsessed poet fighting to put the jigsaw pieces of the puzzle together into a coherence that would save her — into 'a whole nation of God.'" For me, Anne Sexton's painful journey is ultimately a very brave one. She dredges up her feelings and experiences, challenging us to look at them and our own.

—David Conte

CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

Celebrating American Composers

Continued

PROGRAM NOTES

Love, Loss, and Exile (women's poems from Afghanistan)

Juhi Bansal

1. Love

Your love is like water, like fire;

The waves engulf me, the flames consume me.

2. The Stoning Ground

Mother, come to the prison window

Talk to me before they take me to the stoning ground.

3. Grief

If my love dies, let me be his shroud

Together we will wed the dust.

4. Exile

I hold a fading flower in my hand

I don't know who to give it to in this strange land.

5. Tulip

I'm like a tulip in the desert, I will die before I can open

And the waves of desert wind will scatter my petals.

NOTE

We don't often think of poetry as rebellion, but the women of Afghanistan have built a tradition out of artistic defiance, of speaking in rhyme words they are forbidden in prose. In the Pashtun culture from the mountainous regions near Pakistan, girls and women share, compose and speak landays – an oral tradition of short poems by and for women, passed down for generations from woman to woman and tribe to tribe. The anonymous nature of these poems allows them to speak the unspeakable – to talk frankly of sensual love and desire, of yearning to make choices, of girls wanting to be more than an adjunct to their fathers, brothers and husbands. In a society where young girls are bartered to old men, where to choose where to love is to risk death, where girls are forbidden from education, the landays tell women's stories in their own words, unfiltered and unchecked by the men's voices that surround them.

The texts chosen for this song cycle are only the tiniest smattering of a powerful tradition, but were chosen to highlight recurrent themes that appear in landays - love and desire, grief, exile, war, and yearning. While set for classical soprano with western instruments, the music pays homage to the origins of the poetry by calling for each musician to use a variety of timbres, modes and ornamentation that come from this style.

—Juhi Bansal

CONCERT SERIES

Sunday, June 12 • 3 p.m. • Caroline H. Hume Concert Hall

Celebrating American Composers

Continued

PROGRAM NOTES

If Trees Could Talk

Concept and words by Ann Ellsworth and Sheila Silver

Video projections by John Feldman

HUMAN

(The “abuser” ranting at “the abused”)

Why do you just stand there?

Say something! Say something!

Oh God, I’m sorry,

I didn’t mean to hurt you,

I didn’t.

Please, don’t leave me!

I need you!

You are everything to me:

The air that I breathe, the food I eat,

The bed on which I lay my head at night.

You cool me, when I’m hot and tired.

You warm me with your radiant fire.

You need to stop me from hurting you!

Do you hear me?

Say something!

Don’t just stand there, judging me.

I know what you’re thinking.

You think I don’t love you.

Why would I hurt you if I loved you,

When you are so good to me?

But I have needs too.

Don’t you get it?

I know I shouldn’t cut you,

Burn you, strip you bare,

Misuse you, abuse you,

Destroy you with no care!

But I can’t help it.

I’m out of control!

I always need more.

And more and more.

I’m out of control,

I always need more

And more and more.

Why do you just stand there?

Say something. Anything.

I’ll do better I promise.

I’m listening.

THREE TREES

(Vocalize)

TA NA NA DI NI YO

TA NA NA DAY NI YO

Etc.

(gradually HUMAN joins the vocalize)

HUMAN AND THREE TREES

(The following is based on a Buddhist proverb)

The tree is a source of unlimited kindness

Never demanding it offers to all the fruits of its labor.

Creating air, bringing forth rain.

It sustains us. It protects us.

And cools the earth and provides for our wondrous life.

It even gives shade to the axe man, who cuts it down.

(Vocalize)

TA NA NA NA NA

Etc.

The trees, the trees.

NOTE

If Trees Could Talk is inspired by Richard Powers *The Overstory*, filmmaker John Feldman’s *Symbiotic Earth*, and the research for his new film, *Re-Thinking Climate, How to cool the planet, feed the world, and live happily ever after*. Conceived as a 15-minute theater piece, *If Trees Could Talk* is an exploration of trees and our relationship to them – how we as humans both abuse and revere them — and how they give us everything we need to live. It is scored for 4 sopranos, piano, 4 Tibetan singing bowls, and will include video projection by Feldman.

—Sheila Silver

PIONEERS OF AMERICAN SONG

GROUP 1: "PIONEERS OF AMERICAN SONG"

Sweetly she sleeps, my Alice Fair (Charles G. Eastman) Stephen Foster
(1826-1864)

Hans Grunwald, baritone

I send my heart up to thee (Robert Browning) no.1 Amy Marcey Beach
(1867-1944)
Three Browning Songs, Op. 44 (1900)

Blake Harlson, tenor

Tom Sails Away (Charles Ives), no.3 Charles Ives
(1874 -1954)
Three Songs of the War (1917)

Genevieve Dilan, mezzo-soprano

White Moon (Carl Sandburg) Ruth Crawford Seeger
(1901-1953)
Five Songs

Salleigh Harvey, mezzo-soprano

GROUP 2: "IMPRINTS OF NADIA BOULANGER"

Captain Kidd David Conte
(b. 1954)
American Death Ballads

Samuel Krausz, tenor

Nature, the gentlest mother) Aaron Copland
(1900-1990)
Twelve Songs of Emily Dickinson (1950) (Emily Dickinson)

Dasha Tereshchenko, soprano

Plum pudding Leonard Bernstein
(1918-1990)
La bonne cuisine (1947)

Laura O'Neill, soprano

The Divine Image (Blake) Virgil Thomsom
(1896-1989)
Five Songs from William Blake (1951)

Geoffrey Schmelzer, baritone

Zipperfly Marc Blitzstein
(1905-1964)
Zipperfly & Other Songs (1991)

John Lim, baritone

NOON CONCERT SERIES
Monday, June 13 • Noon • Cha Chi Ming Recital Hall

Pioneers of American Song

Continued

Nocturne (Frederic Prokosch) no. 4
Four Songs for Voice and Piano, Op. 13 (1941)
Sara Stevens, soprano

Samuel Barber
(1910-1981)

GROUP 3: “CONFESSIONS AND PROCLAMATIONS”

The Diary (Virginia Woolf)
Diary of Virginia Woolf (1974)
Sarah Scofield, mezzo-soprano

Dominick Argento
(1927-2019)

Sweet, let me go (anonymous)
Sofia Scattarreggia, soprano

George Walker
(1922-2018)

Lady of the Harbor (Emma Lazarus)
Hyun Seon Kang, soprano

Lee Hoiby
(1926-2011)

Visits to St. Elizabeth’s (Elizabeth Bishop)
Helena Losada, soprano

Ned Rorem
(b. 1923)

Come down Angels (trad. Spiritual)
Jaye Simons, soprano

Undine Smith Moore
(1904-1989)

GROUP 4: “COMPOSER-PIANISTS”

Vocalism I (Whitman)
Sophie Thompson, soprano

John Harbison
(b. 1938)

Recuerdo (Edna St. Vincent Millay) no. 2
Recuerdo (1988)
Alex Smith, baritone

John Musto
(b. 1954)

NOON CONCERT SERIES
Monday, June 13 • Noon • Cha Chi Ming Recital Hall

Pioneers of American Song

Continued

Anne Boleyn
Try Me, Good King

Libby Larsen
(b. 1950)

Claire Galloway, soprano

The Astronomers
(based upon an inscription found in Allegheny, Pennsylvania)

Richard Hundley
(1931-2018)

Jordan McCready, soprano

The Spring is Arisen; Ophelia's Song no. 1
Songs and Sonnets to Ophelia (1999)

Jake Heggie
(b. 1961)

Nisha Caiozzi, soprano

Cinder (Susan Stewart)

James Primosch
(1956-2021)

Sarah Scofield, mezzo-soprano

Betsey (Betsey Stockton) no. 2
Centuries in the Hours (2019)

Lisa Biewala|
(b. 1968)

Kanade Motomora, mezzo soprano

Lady Luck (Arnold Weinstein)
Cabaret Songs, Vol. 1 (1996)

William Bolcom
(b. 1938)

Isabelle Kosempa, mezzo-soprano

Neurotic and lonely
Craigslustlieder (2006)

Gabriel Kahane
(b. 1981)

Jack O'Leary, baritone

Litany (Langston Hughes)
Shadow of the Blues

Musto

Edward Thomas Bland, baritone

“The strongest and sweetest songs yet remain to be sung.”

—Walt Whitman, *Leaves of Grass*

BEAUTY INTOLERABLE

A Songbook based on the poetry of Edna St. Vincent Millay

First Fig (round I)

Sheila Silver

(b. 1945)

Lucy Fitz Gibbon, soprano • Julia Johnson, soprano • Natalie Buickians, mezzo-soprano

Sonnet

Page Michels, soprano • Gregory Smith, piano

Reuerdo

Emily Rocha, soprano • Ryan MacEvoy McCullough, piano

Hyacinth

Lucy Fitz Gibbon, soprano • Ryan MacEvoy McCullough, piano

Sonnet

The Penitent

Devon Guthrie, soprano • Ryan MacEvoy McCullough, piano

She is Overheard Singing

Claire Galloway, soprano • Sandy Lin, piano

Thursday

Julia Maria Johnson soprano • Natalie Sherer, piano

Tristan

Lucy Fitz Gibbon, soprano • Ryan MacEvoy McCullough, piano

An Ancient Gesture

Victoria Browsers, soprano • Kayo Iwama, piano

Aubade

Lucy Fitz Gibbon, soprano • Ryan MacEvoy McCullough, piano

A Visit to the Asylum

Sonnet

Aida Carducci, soprano • Gregory Smith, piano

Sonnet

Natalie Buickians, soprano • Chun-Hsin Liu, piano

Sonnet

Sophie Thompson • Gloria Engle, piano

First Fig (Round II)

Sophie Thompson, soprano • Aida Carducci, soprano • Natalie Buickians, mezzo-soprano

Poem recitation coached by Curt Branom

CONCERT SERIES

Saturday, June 18 • 5 p.m. • Cha Chi Ming Recital Hall

Beauty Intolerable

Continued

PROGRAM NOTES

First Fig (Round I)

My candle burns at both ends;
It will not last the night;
But ah, my foes, and oh, my friends—
It gives a lovely light!.

Sonnet

I, being born a woman and distressed
By all the needs and notions of my kind,
Am urged by your propinquity to find
Your person fair, and feel a certain zest
To bear your body's weight upon my breast:
So subtly is the fume of life designed,
To clarify the pulse and cloud the mind,
And leave me once again undone, possessed.
Think not for this, however, the poor treason
Of my stout blood against my staggering brain,
I shall remember you with love, or season
My scorn with pity, —let me make it plain:
I find this frenzy insufficient reason
For conversation when we meet again.

Recuerdo

We were very tired, we were very merry—
We had gone back and forth all night on the ferry.
It was bare and bright, and smelled like a stable—
But we looked into a fire, we leaned across a table,
We lay on a hill-top underneath the moon;
And the whistles kept blowing, and the dawn came soon.

We were very tired, we were very merry—
We had gone back and forth all night on the ferry;
And you ate an apple, and I ate a pear,
From a dozen of each we had bought somewhere;
And the sky went wan, and the wind came cold,
And the sun rose dripping, a bucketful of gold.

We were very tired, we were very merry—
We had gone back and forth all night on the ferry.
We hailed, "Good morrow, mother!" to a shawl-covered head,
And bought a morning paper, which neither of us read;
And she wept, "God bless you!" for the apples and pears,
And we gave her all our money but our subway fares.

Hyacinth

I am in love with him to whom a hyacinth is dearer
Than I shall ever be dear.
On nights when the field-mice are abroad he cannot sleep:
He hears their narrow teeth at the bulbs of his hyacinths.
But the gnawing at my heart he does not hear.

Sonnet

Only until this cigarette is ended,
A little moment at the end of all,
While on the floor the quiet ashes fall,
And in the firelight to a lance extended,
Bizarrely with the jazzing music blended,
The broken shadow dances on the wall,
I will permit my memory to recall
The vision of you, by all my dreams attended.
And then adieu,—farewell!—the dream is done.
Yours is a face of which I can forget
The colour and the features, every one,
The words not ever, and the smiles not yet;
But in your day this moment is the sun
Upon a hill, after the sun has set.

The Penitent

I had a little Sorrow,
Born of a little Sin,
I found a room all damp with gloom
And shut us all within;
And, "Little Sorrow, weep," said I,
"And, Little Sin, pray God to die,
And I upon the floor will lie
And think how bad I've been!"

Alas for pious planning—
It mattered not a whit!
As far as gloom went in that room,
The lamp might have been lit!

My Little Sorrow would not weep,
My Little Sin would go to sleep—
To save my soul I could not keep
My graceless mind on it!

So up I got in anger,
And took a book I had,
And put a ribbon on my hair
To please a passing lad,
And, "One thing there's no getting by—
I've been a wicked girl," said I;
"But if I can't be sorry, why,
I might as well be glad!"

CONCERT SERIES

Saturday, June 18 • 5 p.m. • Cha Chi Ming Recital Hall

Beauty Intolerable

Continued

PROGRAM NOTES

She is Overheard Singing

Oh, Prue she has a patient man,
And Joan a gentle lover,
And Agatha's Arth' is a hug-the-hearth,—
But my true love's a rover!

Mig, her man's as good as cheese
And honest as a briar,
Sue tells her love what he's thinking of,—
But my dear lad's a liar!

Oh, Sue and Prue and Agatha
Are thick with Mig and Joan!
They bite their threads and shake their heads
And gnaw my name like a bone;

And Prue says, "Mine's a patient man,
As never snaps me up,"
And Agatha, "Arth' is a hug-the-hearth,
Could live content in a cup,"

Sue's man's mind is like good jell—
All one colour, and clear—
And Mig's no call to think at all
What's to come next year,

While Joan makes boast of a gentle lad,
That's troubled with that and this;—
But they all would give the life they live
For a look from the man I kiss!

Cold he slants his eyes about,
And few enough's his choice,—
Though he'd slip me clean for a nun, or a queen,
Or a beggar with knots in her voice,—

We were very tired, we were very merry—
We had gone back and forth all night on the ferry.
We hailed, "Good morrow, mother!" to a shawl-covered head,
And bought a morning paper, which neither of us read;
And she wept, "God bless you!" for the apples and pears,
And we gave her all our money but our subway fares.

Thursday

And if I loved you Wednesday,
Well, what is that to you?
I do not love you Thursday—
So much is true.

And why you come complaining
Is more than I can see.
I loved you Wednesday,—yes— but what
Is that to me?

Tristan

Put it down! I say; put it down,— here, give it to me, I know
what is in it, you Irish believer in fairies! Here, let me
smash it
Once and for all,
Against the corner of the wall!
Do we need philtres?

Look at me! Look at me! Then come here.
This fearful thing is pure
That is between us. I want to be sure that nothing drowns it.
Look at me!
This torture and this rapture will endure.

An Ancient Gesture

I thought, as I wiped my eyes on the corner of my apron:
Penelope did this too.
And more than once: you can't keep weaving all day
And undoing it all through the night;
Your arms get tired, and the back of your neck gets tight;
And along towards morning, when you think it will never be
light,
And your husband has been gone, and you don't know where,
for years,
Suddenly you burst into tears;
There is simply nothing else to do.

And I thought, as I wiped my eyes on the corner of my apron:
This is an ancient gesture, authentic, antique,
In the very best tradition, classic, Greek;
Ulysses did this too.
But only as a gesture,—a gesture which implied
To the assembled throng that he was much too moved to speak.
He learned it from Penelope . . .
Penelope, who really cried.

Aubade

Cool and beautiful as the blossom of the wild carrot
With its crimson central eye,
Round and beautiful as the globe of the onion blossom
Were her pale breasts whereon I laid me down to die.

From the wound of my enemy that thrust me through in the
dark wood
I arose; with sweat on my lip and the wild woodgrasses in
my spur
I arose and stood.
But never did I arise from loving her.

CONCERT SERIES

Saturday, June 18 • 5 p.m. • Cha Chi Ming Recital Hall

Beauty Intolerable

Continued

PROGRAM NOTES

A Visit to the Asylum

Once from a big, big building,
When I was small, small,
The queer folk in the windows
Would smile at me and call.

And in the hard wee gardens
Such pleasant men would hoe:
“Sir, may we touch the little girl’s hair!”—
It was so red, you know.

They cut me coloured asters
With shears so sharp and neat,
They brought me grapes and plums and pears
And pretty cakes to eat.

And out of all the windows,
No matter where we went,
The merriest eyes would follow me
And make me compliment.

There were a thousand windows,
All latticed up and down.
And up to all the windows,
When we went back to town,

The queer folk put their faces,
As gentle as could be;
“Come again, little girl!” they called, and I
Called back, “You come see me!”

Sonnet

Mindful of you the sodden earth in spring,
And all the flowers that in the springtime grow;
And dusty roads, and thistles, and the slow
Rising of the round moon; all throats that sing
The summer through, and each departing wing,
And all the nests that the bared branches show;
And all winds that in any weather blow,
And all the storms that the four seasons bring.
You go no more on your exultant feet
Up paths that only mist and morning knew;
Or watch the wind, or listen to the beat
Of a bird’s wings too high in air to view,—
But you were something more than young and sweet
And fair,— and the long year remembers you.

Sonnet

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
Upon the glass and listen for reply,
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry.
Thus in the winter stands the lonely tree,
Nor knows what birds have vanished one by one,
Yet knows its boughs more silent than before:
I cannot say what loves have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.

Sonnet

Love, though for this you riddle me with darts,
And drag me at your chariot till I die,—
Oh, heavy prince! Oh, panderer of hearts!—
Yet hear me tell how in their throats they lie
Who shout you mighty: thick about my hair,
Day in, day out, your ominous arrows purr,
Who still am free, unto no querulous care
A fool, and in no temple worshiper!
I, that have bared me to your quiver’s fire,
Lifted my face into its puny rain,
Do wreath you Impotent to Evoke Desire
As you are Powerless to Elicit Pain!
(Now will the god, for blasphemy so brave,
Punish me, surely, with the shaft I crave!)

First Fig (Round II)

My candle burns at both ends;
It will not last the night;
But ah, my foes, and oh, my friends—
It gives a lovely light!

CONCERT SERIES

Saturday, June 18 • 5 p.m. • Cha Chi Ming Recital Hall

Beauty Intolerable

Continued

COMPOSER NOTES



Edna St. Vincent Millay was a powerful and romantic figure, an idol in her day (1892-1950). The title of this Songbook, *Beauty Intolerable*, is the title of a poem written about Edna St. Vincent Millay by her lover, the poet George Dillon. Edna earned a substantial living from the sale of her poetry and toured the country from coast to coast giving readings to sold-out audiences. She even filled the Hollywood Bowl with people eager to hear and catch a glimpse of the legendary poet. She was a feminist, a beauty who inspired love, an intellectual, a devoted friend, wife, and lover, an avid naturalist and gardener, and even an owner of race horses. This is a woman who, in spite of long bouts of ill-health, lived life intensely and for the most part joyously.

My fascination with Millay began in 2011 when I read the sonnet *What lips my lips have kissed*. The more I learned about her, the more I admired her. I even considered writing an opera about her. The

first poem of Millay's that I set was the sonnet *Mindful of you* in the winter of 2012 as part of what was to become *On Loving, Three Songs for Diane Kalish, in memoriam*. Then in the Spring of 2012, I decided to compose some songs for a tribute concert at Stony Brook University celebrating my friend and colleague legendary mezzo soprano Elaine Bonazzi. Since Elaine had an enormous joie de vivre and sense of humor, I selected three poems which were playful and irreverent: *Recuerdo*, *The Penitent*, and *Thursday*. I then decided to add more songs for different voice types. Throughout the composing of *Beauty Intolerable* I never felt quite ready to set *What lips my lips have kissed*, that first poem that had initiated my journey. When I finally did, there were 14 songs and I knew I was done. I added two short rounds, both based on one of Millay's most famous poems, *First Fig*, as processions for the singers to get on and off stage – and for the audience to hear, for just a moment, the vocalists sing together.

While I was composing the Songbook and researching Millay, I had many conversations about her life and work with Peter Bergman, then director of the Millay Society. He gave me private tours of Edna's house and grounds in the Hudson Valley, New York, just 10 minutes from my home. I've seen her extravagant and petite gowns, her private photographs, her bedroom, the private cabin in the woods where she diligently wrote at a tiny desk for four hours a day, the hand dug swimming pool where everyone swam *au naturel* and even her library where she stayed up late into the night reading. I felt like I knew her well.

Her poetic voice inspired me to delve into popular American musical idioms. Seen through the prism of my "classical" voice, the listener may perceive elements of jazz, folk, and even rap. A departure musically for me was the setting of the exotic poem, *Aubade*. It was composed just as I started studying Hindustani music in preparation for composing my opera *A Thousand Splendid Suns* and is based on a Hindustani raga, Shree (D, Eb, F#, G#, A, Bb, C#, D).

The entire work was premiered in June 2013 in Hudson, New York and at Symphony Space in New York City with singers Lauren Flanagan, Risa Renae Harman, and Deanne Meek, and pianists Christopher Cooley and Kelley Horsted. Tyne Daly and Tandy Cronin recited the poetry and director Dona Vaughn provided staging. *Beauty Intolerable* was created with the support of The American Opera Project and the Edna St. Vincent Millay Society. A recording was released by the Albany label in 2021, in which Lucy Fitz Gibbon and Ryan MacEvoy McCullough perform three of the songs.

— Sheila Silver

CONCERT SERIES

Saturday, June 18 • 7:30 p.m. • Barbro Osher Recital Hall

SONGFEST DISTINGUISHED ALUMNI RECITAL

Metropolitan Opera star Erika Baikoff, soprano*
and Liza Stepanova, piano

Die Liebende schreibt (Johann Wolfgang von Goethe) Op. 86 <i>6 Gesänge</i> (1847)	Felix Mendelssohn (1809-1847)
Der Blumenstrauß (Karl Klingemann) Op. 47 Suleika (Marianne von Willemer) Op. 34 no. 4 Frühlingslied (Nikolaus Lenau) Op. 47 no. 3 (1845) Andres Maienlied 'Hexenlied' (Ludwig Christoph Heinrich Hölty) Op. 8 no.8 (1828)	
The Seal Man (John Masefield) (1922)	Rebecca Clarke (1886-1979)
Lorelei (Heinrich Heine) (1843)	Clara Schumann (1819-1896)
Waldeggespräch (Joseph von Eichendorff) Op. 39 no.3 <i>Liederkreis</i> (1840)	Robert Schumann (1810-1856)
Fylgia Op. 16 no. 4 <i>Four Swedish Songs</i> (1894)	Wilhelm Stenhammar (1871-1927)
Rusalka (Konstantin Dmitrevich Bal'mont) Op. 52 no. 8	Reinhold Glière (1875-1956)
6 Romances, Op. 38 In My Garden at Night To Her Daisies The Pied Piper Dreams A-oo!	Sergei Rachmaninoff (1873-1943)
Ca' the yowes to the knowes (Robert Burns) (2012)	arr. Roger Quilter (1877-1953)
I will give my love an apple Folksong Arrangements Vol. 6 (1956-1958)	Benjamin Britten (1913-1976)

CONCERT SERIES

Saturday, June 18 • 7:30 p.m. • Barbro Osher Recital Hall

SongFest Distinguished Alumni Recital

Continued

The Salley Gardens (W. B. Yeats) (1920)

Ivor Gurney
(1890-1937)

The Cloths of Heaven (W. B. Yeats) (1911)

Thomas Dunhill
(1877-1946)

**Erika Baikoff appears courtesy of The Metropolitan Opera*



Russian-American Soprano **ERIKA BAIKOFF** is in her second year in the Lindemann Young Artist Development Program. This season at the Met, she sings the roles of Xenia in Mussorgsky's *Boris Godunov* (debut), conducted by Sebastian Weigle; and Barbarina in Mozart's *Le Nozze di Figaro*, under the musical direction of Yannick Nézet-Séguin. Other engagements this season include Marzelline in *Fidelio* with North Carolina Opera.

From 2018 to 2020, Erika was a member of the Lyon National Opera Studio, where her roles included Le Feu/ Princesse/ Rossignol in Ravel's *L'Enfant et les Sortilèges* and Juliet in Boris Blacher's *Romeo and Juliet*. She was also featured as the soprano soloist in Mahler's *4th Symphony* with the Lyon National Opera Orchestra, conducted by Daniele Rustioni. Most recently, she sang the role of Musetta in Puccini's *La Bohème*, as part of the Verbier Festival's Atelier Lyrique. In 2022, she will make her debut at Musikverein Graz as Anna in Verdi's *Nabucco*.

Erika was a 2021 Queen Sonja International Music Competition Finalist and a 2020 Metropolitan Opera Competition Semifinalist. She is also the first prize recipient at the 2019 Helmut Deutsch International Lied Competition and the 10th Concours Nadia et Lili Boulanger with her duo partner, Gary Beecher. Other awards include the 2019 Career Bridges Grant, 2018 Mondavi Young Artist Founders' Prize, and 2013 Bouchaine Young Artist Scholarship.

Erika holds a Bachelor of Arts in French Studies from Princeton University and a Master of Music from The Guildhall School of Music and Drama.

CONCERT SERIES

Sunday, June 19 • 3 p.m. • Barbro Osher Recital Hall

PARIS, BERLIN, NEW YORK

An Afternoon of Song from the Boulevard to Broadway

Program devised and coached by Amy Burton and John Musto

John Musto, piano

Berlin im Licht (1928) (Kurt Weill)

Kurt Weill
(1900-1950)

Bergsvein Toverud, tenor

J'ai deux amours (1930) (Geo. Koger & Henry Varna)

Vincent Scotto
(1874- 1952)

Julia Johnson, soprano

Autumn in NY (1934) (Vernon Duke)

Vernon Duke
(1903-1969)

Sophie Thompson, soprano

Ich bin von Kopf bis Fuß... / Falling in Love Again (1930)
(Friedrich Hollaender/Sammy Lerner)

Friedrich Hollaender
(1896-1976)

Emma Rocheleau, soprano • Tatiana Mills, soprano

Je cherche un millionnaire /I'm Feelin' Like a Million (1937)
(Marc Cab & Léopold de Lima/Arthur Freed)

Nacio Herb Brown
(1896-1964)

Julia Johnson, soprano • Alan Rendzak, baritone

Paree, What did you do to me? (1929) (Cole Porter)

Cole Porter
(1891-1964)

Ensemble

Surabaya-Johnny (1929) (Bertholt Brecht)

Weill

Julia Stuart, soprano



Josephine Baker



Lotte Lenya



Adele and Fred Astaire

CONCERT SERIES

Sunday, June 19 • 3 p.m. • Barbro Osher Recital Hall

Paris, Berlin, New York

Continued

What is this thing called love? (Cole Porter) Porter
Geoffrey Schmelzer, baritone

I'd Rather Charleston (1924) (Ira Gershwin) George Gershwin
(1898-1937)
Cassandra Davies, soprano • Blake Harlson, tenor

Un p'tit bout d'femme qui danse le charleston (1928) (André Barde) Raoul Moretti
(1893-1954)
Sarah Scofield, mezzo-soprano

Softly, as in a Morning Sunrise (1928) (Oscar Hammerstein) Sigmund Romberg
(1887-1951)
Edward Bland, baritone

Oui, c'est d'une façon étrange (1926) (Maurice Donnay & Henri Duvernois) Reynaldo Hahn
(1874-1947)
Sam Krausz, tenor

Être adore...Paris, si tu veux m'adopter (1926) (Sacha Guitry) Hahn
Emily Rocha, soprano

INTERMISSION

La colombe poignardée (1935) (Paul Fort) Louis Beydts
(1895-1953)
Abby Orr, soprano

Elend (1937) (Langston Hughes/Anna Siemsen) Alexander von Zemlinsky
(1871-1942)
Jaye Simmons, soprano

Si tu vois ma mère (1952) (Jean Brussolles) Sidney Bechet
(1897-1959)
Genevieve Dilan, mezzo-soprano

Daydream (1939) (John Latouche) Billy Strayhorn
(1915-1967)
Jaye Simmons, soprano

CONCERT SERIES

Sunday, June 19 • 3 p.m. • Barbro Osher Recital Hall

Paris, Berlin, New York

Continued

I'm Beginning to See the Light (1944) (Don George)	Duke Ellington (1899-1974)
Page Michels, soprano	
An dem kleinen Radioapparat (1942) (Bertolt Brecht)	Hans Eisler (1898-1962)
Florenza Badila, mezzo-soprano	
Le grand Lustucru (1935) (Jacques Deval)	Weill
Claire Galloway, soprano	
Youkali (1935) (Roger Fernay)	Weill
Julia Stuart, soprano	
Wie Lange Noch? (1944) (Walter Mehring)	Weill
Florenza Badila, mezzo-soprano	
Irgendwo auf der Welt (1932) (Robert Gilbert)	Richard Heymann (1896-1961)
Sam Krausz, tenor • Page Michels, soprano	
It Never Was You (1938) (Maxwell Anderson)	Weill
Abby Orr, soprano • Alex Smith, tenor	
Tornerai/J'attendrai/Komm zurück/I'll Be Yours (1937/1938) (Nino Rastelli/Louis Poterat/Ralph Maria Siegel/Anna Sosenko)	Dino Olivieri* (1905-1963)
Florenza Badila, mezzo-soprano and Company	

**inspired by Puccini's Coro a bocca chiusa from Madama Butterfly*

***“Tell me, what is it you plan to do with your
one wild and precious life?”***

—Mary Oliver

CONCERT SERIES

Tuesday, June 21 • Noon • Cha Chi Ming Recital Hall

BROWN LORANGER FELLOWSHIP SINGERS

Echoes From Afar

SEPHARDIC TRADITIONS

Las nubes fecundantes

Old Judeo-Spanish

Triste está la infanta
El rey por muncha madruga
Ah, el novio no quere dinero
Ya abaxa la novia

Alberto Hemsí
1898-1975)

Claire Galloway, soprano

ARMENIAN VOICES

Հավուն հավուն
(Havoun, havoun)

Grigor Narekatsi
(c. 950-1003/1011)

Հոյ նազան
(Hoy Nazan)
Ծիրանի ծառ
(Tzirani tzar)
Կաքավի երգ
(Gakavi yerik)

Komitas
(1869-1935)

Natalie Buickians, soprano

DEUTSCHE VOLKSLIEDER

Soll sich der Mond nicht heller scheinen
Dort in den Weiden
Es wohnt ein Fiedler
Schwesterlein, wann gehn wir nach Haus
In stiller Nacht

Johannes Brahms
(1833-1897)

Page Michels, soprano

PATAGONIAN RESONANCES

Préstame tu pañuelito
Abismo de sed
Milonga de dos hermanos
Hermano

Carlos Guastavino
(1912-2000)

Geoffrey Schmelzer, baritone

CONCERT SERIES

Tuesday, June 21 • Noon • Cha Chi Ming Recital Hall

Brown Loranger Fellowship Singers
Continued

OLD AMERICA

Long Time Ago
The Dodger
Zion's Walls
At the River

Aaron Copland
(1900-1990)

Samuel Krausz, tenor



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CONCERT SERIES

Friday, June 24 • 7:30 p.m. • Barbro Osher Recital Hall

CELEBRATE 25 YEARS OF SONGFEST WITH THE BEST OF BROADWAY

2021

West Side Story – “Tonight Quintet”
Leonard Bernstein and Stephen Sondheim
Ensemble

1996

Company – “Marry Me a Little”
Stephen Sondheim
Jack O’Leary

1997

Candide – “Oh Happy We”
Leonard Bernstein, Lyrics by Stephen Sondheim, Leonard Bernstein
Ensemble

1998

Kiss Me Kate – “I Hate Men”
Cole Porter
Dasha Tereshchenko

1999

Cabaret
“Maybe This Time”
John Kander and Fred Ebb
Isabelle Kosempka

2000

Annie Get Your Gun – “Old Fashioned Wedding”
Irving Berlin
Ensemble

2001

Phantom of the Opera – “Wishing You Were Somehow
Here Again”
Andrew Lloyd Webber, Charles Hart, Richard Stilgoe
Zoe Gonatas

2002

Thoroughly Modern Millie – “Gimme Gimme”
Jeanine Tesori and Dick Scanlan
Claire Burreson

2003

Anything Goes – “The Gypsy in Me”
Cole Porter
Elizabeth Hamilton

2004

Wicked – “For Good”
Stephen Schwartz
Ensemble

2004

Fiddler on the Roof – “Matchmaker”
Jerry Bock and Sheldon Harnick
Ensemble

2005

Light in the Piazza – “Light in the Piazza”
Adam Guettel
Hanna Frampton

2006

Spamalot – “Whatever Happened to My Part?”
John Du Prez and Eric Idle
Aoife Schenz

2006

The Fantasticks – “Try to Remember”
Harvey Schmidt and Tom Jones
Hans Grunwald

2007

Mary Poppins – “Feed the Birds”
Richard M. Sherman and Robert B. Sherman
Alyssa Cavero

2007

Mary Poppins – “Let’s Go Fly a Kite”
Richard M. Sherman and Robert B. Sherman
Ensemble

INTERMISSION

CONCERT SERIES

Friday, June 24 • 7:30 p.m. • Barbro Osher Recital Hall

Celebrate 25 Years of SongFest with the Best of Broadway

Continued

2008

Street Scene – “What Good Would the Moon Be?”
Kurt Weill and Langston Hughes
Kanade Motamuro

2009

A Little Night Music – “Soon”
Stephen Sondheim
Gwyneth Rix

2010

Sondheim on Sondheim – “Getting Married Today”
Stephen Sondheim
Ensemble

2011

Flora, the Red Menace – “A Quiet Thing”
John Kander and Fred Ebb
Anna Poltronieri Tang

2012

The Mystery of Edwin Drood – “Moonfall”
Rupert Holmes
Anushka Basu

2013

Jekyll and Hyde – “This is the Moment”
Frank Wildhorn and Leslie Bricusse
Chris Staszak

2014

Hunchback of Notre Dame – “Out There”
Alan Menken and Stephen Schwartz
Nicholas Hausman

2015

An American in Paris – “I Got Rhythm”
George and Ira Gershwin
Jordan McCready

2016

She Loves Me – “Vanilla Ice Cream”
Jerry Bock and Sheldon Harnick
Allegra Kelly

2017

Natasha, Pierre, and the Great Comet of 1812 –
“No One Else”
Dave Malloy
Morgan Wolfe

2018

My Fair Lady – “On the Street Where You Live”
Lerner and Loewe
Jeffrey Liu

2019

Oklahoma – “People Will Say We’re in love”
Rogers and Hammerstein
Ensemble

2020

Hamilton – “Burn”
Lin-Manuel Miranda
Adedaya Perkovich

2021

Moulin Rouge – “So Exciting! (The Pitch Song)”
Edith Piaf, Louiguy, G. Bizet, J. Offenbach
Ensemble

2020

The Music Man – “Till there was you”
Meredith Willson
Ensemble

Program devised and coached by
Devon Guthrie and Michele Patzakis

Master Classes



MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Winterreise D911 "A Winter's Journey"

GRAHAM JOHNSON

7. Auf dem Flusse

Franz Schubert
(1797-1828)
Wilhelm Müller
(1794-1827)

Edward Bland, baritone • Jenny Choo Kirby, piano

11. Frühlingstraum

Geoffrey Schmelzer, baritone • Maeve Berry, piano

12. Einsamkeit

Alan Rendzak, baritone • Natalie Sherer, piano

13. Die Post

Alex Smith, baritone • Natalie Sherer, piano

21. Der Wirthaus

Edward Bland, baritone • Jenny Choo Kirby, piano

23. Der Nebensonnen

Edward Bland, baritone • Jenny Choo Kirby, piano

24. Der Leiermann

Benjamin Conolley, baritone • Maeve Berry piano

Class order will be at the discretion of the instructor.

“No one feels another’s grief, no one understands another’s joy. People imagine they can reach one another. In reality they only pass each other by.”

–Franz Schubert

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Songs for Women's Voices

GRAHAM JOHNSON

Lied der Mignon: Heiss mich nicht reden (Goethe), D877/2

Franz Schubert
(1797-1828)

Claire Galloway, soprano • Sandy Lin, piano

Mignon: Kennst du das land (Goethe), D321

Temple Hammen, soprano • Gregory Smith, piano

Die junge Nonne (Craigher), D828

Sara Stevens, soprano • Natalie Sherer, piano

Suleika I (Goethe), D720

Sarah Richardson, soprano • Alyssa Soriano, piano

Bertas Lied in der Nacht (Grillparzer) D553

Sarah Scofield, mezzo-soprano • Michele Wong, piano

Class order will be at the discretion of the instructor.

*“When I wished to sing of love, it turned to sorrow.
And when I wished to sing of sorrow, it was
transformed for me into love.”*

–Franz Schubert

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Schubert's Austrian Friends

GRAHAM JOHNSON

Die Taubenpost (Seidl), D965a
Schwanengesang

Franz Schubert
(1797-1828)

Gregory Schmelzer, baritone • Hyunmin Lee, piano

Am Bach im Fruhling (Schober), D 361

Hans Grunwald, baritone • Gloria Engle, piano

Im Freien (Seidl), D880

Catherine Psarakis, soprano • Michael Leach, piano

Nacht und Träume (Collin), D827

Shir Ordo, mezzo-soprano • Michele Wong, piano

Wehmut (Collin) D772

Inés Cordero, mezzo-soprano • Yu Hsin Teng, piano

Class order will be at the discretion of the instructor.



MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

The Poetry of Johann Mayrhofer

GRAHAM JOHNSON

Auflösung, D807

Franz Schubert
(1797-1828)
Johann Mayrhofer
(1787-1836)

Aida Carducci, mezzo-soprano • Gregory Smith, piano

Erlafsee, D586

Morgan Wolfe, soprano • Ava Lonvog, piano

Nachtviolen, D752

Jeannette Hunker, soprano • Maeve Berry, piano

Geheimnis an Franz Schubert (Mayrhofer) D491

Hans Grunwald, baritone • Taylor Wang, piano

Der zürnenden Diana, D707

Daniel Rosenberg, tenor • Yu-Hsin Teng, piano

Class order will be at the discretion of the instructor.



Johann Mayrhofer
(1787-1836)

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Selected Songs

GRAHAM JOHNSON

Im Abendrot (Lappe), D799

Franz Schubert
(1797-1828)

Inés Cordero, mezzo- oprano • Yihao Zhou, pianist

Die Allmacht (Pyrker), D852

Page Michels, soprano • Gregory Smith, piano

from *Schwanengesang*, D957

Liebesbotschaft (Rellstab)

Claire Galloway, soprano • Alyssa Soriano, piano

Kriegers Ahnung

Isaac Pendley, tenor • Ava Linvog, piano

Der Musensohn

Bergsvein Toverud, tenor • Maeve Berry, piano

Class order will be at the discretion of the instructor.



Franz Schubert

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

The Goethe Songs

GRAHAM JOHNSON

Gretchen am Spinnrade (Goethe), D118

Franz Schubert

(1797-1828)

Johann Wolfgang von Goethe

(1749-1832)

Emily Rocha, soprano • Mizi Li, piano

Wanderers Nachtlied II

Florenza Badila, mezzo-soprano • Gregory Smith, piano

Suleika II

Iren Shin, soprano • Alex Wang, piano

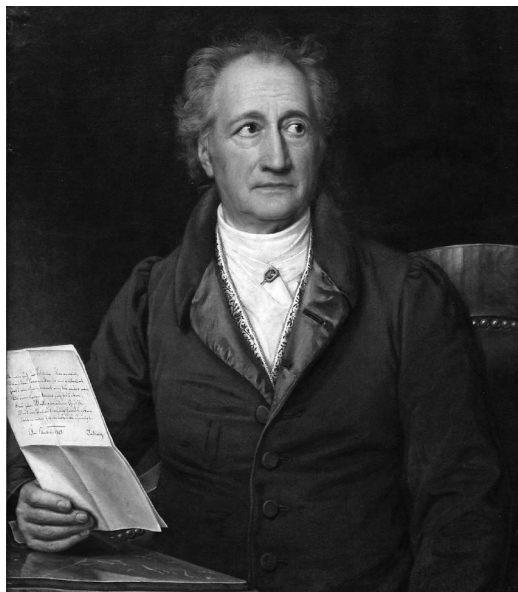
Auf dem See, D543

Hyun Seon Kang, soprano • Hyunmin Lee, piano

Ganymed, D544

Julia Johnson, soprano • Alex Wang, piano

Class order will be at the discretion of the instructor.



Johann Wolfgang von Goethe
(1749-1832)

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

The German Poets

GRAHAM JOHNSON

Auf der Bruck

Franz Schubert
(1797-1828)

Samuel Krausz, tenor • Gregory Smith piano

Im Frühling (Schulze), D882

Natalie Buickians soprano • Sandy Lin, piano

Auf dem Wasser zu singen (Stolberg), D774

Tatiana Mills, soprano • Ava Linvog, piano

Der Einsame (Lappe), D800

Alan Rendzak, baritone • Alyssa Soriano, piano

Die Gebüsch (Schlegel), D646

Sophie Thompson, soprano • Gregory Smith, piano

Die Liebe hat gelogen (Platen) D 751

Sarah Scofield, mezzo-soprano • Michele Wong, piano

Class order will be at the discretion of the instructor.

“Youth, enthusiasm, and tenderness are like the days of spring. Instead of complaining, O my heart, of their brief duration, try to enjoy them.”

–Friedrich Rückert

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Les Frères d'Outre Manche

Benjamin Britten and Francis Poulenc

GRAHAM JOHNSON

Cabaret Songs (W.H. Auden)

Johnny

Benjamin Britten

(1899-1963)

Sophie Thompson, soprano • Chun-Hsin Liu, piano

Sonetto XVI & XXXVIII

Seven Sonnets of Michelangelo, Op. 22

Benjamin Johnson, tenor • Mizi Li, piano

At the railway station, Upway

Winter Words (1953)

Thomas Hardy • Ben Lewandowski, tenor

Bleuet

Guillaume Apollinaire

Francis Poulenc

(1913-1976)

Jared Cohen, tenor • Gregory Smith, piano

Reine des mouettes

Métamorphoses

Emily Rocha, soprano • Connor Buckley, piano

Sanglots (Apollinaire)

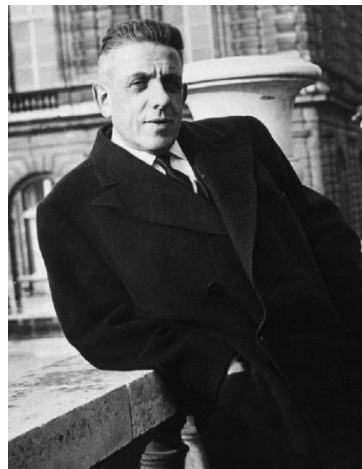
Banalités (1940)

Natalie Buickians, mezzo-soprano • Sandy Lin, piano

Class order will be at the discretion of the instructor.



Benjamin Britten



Francis Poulenc

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

English Song

GRAHAM JOHNSON

Youth and Love

Songs of Travel (Robert Louis Stevenson)

Edward Bland, baritone • Jenny Choo Kirby, piano

Ralph Vaughan Williams

(1872-1958)

Sea Slumber Song

Sea Pictures, opus 37

Inés Cordero, mezzo-soprano • Yihao Zhou, piano

Edward Elgar

(1857-1934)

The Seal Man

Sarah Scofield, mezzo-soprano

Rebecca Clarke

(1886-1979)

King David (Walter de la Mare)

Salleigh Harvey, mezzo-soprano • Michael Leach, piano

Herbert Howells

(1892-1983)

Down by the Salley Gardens

Cassandra Davies, mezzo-soprano • Gloria Engle, piano

Ivor Gurney

(1890-1937)

Sleep (John Fletcher)

Grace Drummond, soprano • Michael Leach, piano

Ivor Gurney

(1890-1937)

The Cloths of Heaven (W. B. Yeats)

Anna Tang, soprano • Sandy Lin, piano

Thomas Dunhill

(1877-1946)

Dirge for Fidele (Shakespeare)

Dasha Tereschenko, soprano • Hans Grunwald, baritone • Gloria Engle, piano

Ralph Vaughan Williams

(1872-1958)

Class order will be at the discretion of the instructor.

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

The Songs of Hugo Wolf

GRAHAM JOHNSON

Der Rattenfänger

Goethe Lieder (Goethe)

Ben Johnson, tenor • Hsin-Yu Teng, piano

Hugo Wolf

(1860-1903)

Das verlassene Mägdlein

Mörike Lieder (Mörike), 1888

Natalie Buickians, soprano • Gregory Smith, piano

Wandl' ich in dem Morgentau

Keller 1889

Emily Rocha, soprano • Ava Linvog, piano

Auf eine Wanderung

Mörike Lieder (Mörike)

Ines Cordero, mezzo-soprano • Ji Yung Lee, piano

Zur Warnug

Mörike Lieder (Mörike)

Daniel Rosenberg, tenor • Alex Wang, piano



Martin Katz, 2022 Distinguished Faculty



©Photo by Jesse Meria

We are thrilled to announce that **MARTIN KATZ** will teach at SongFest this summer after a two-year hiatus! Mr. Katz is one of the faculty from SongFest’s first summer (1996) and has taught every summer since then.

I have observed his classes since 1982 when I was a faculty member at UC Irvine and I still always learn something new. He is able to draw the best out of each singer in a short time, no matter what the level, by asking questions about “intent” and focusing on the words. He has made an impact on so many singers and pianists at SongFest over the years. His knowledge of repertoire is extensive, whether it’s song or opera. His focus is entirely on the words and music.

Thank you Martin Katz!

– Rosemary Ritter

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Résurrection

MARTIN KATZ

Chants de terre et du ciel

Olivier Messiaen
(1908-1992)

Sophie Thompson, soprano • Gregory Smith, piano

Meine Rose

Robert Schuman
(1810-1856)

Temple Hammen, soprano • Gregory Smith, piano

È morta

Gaetano Donizetti
(1797-1848)

Alexa Frankian, soprano • Maeva Berry, piano

Love - Sight

Ralph Vaughn Williams
(1872-1958)

The House of Life

Edward Bland, baritone • Jenny Choo Kirby, piano

The Monk and His Cat

Samuel Barber
(1910-1981)

Hermit Songs

Nisha Caiozzi, soprano • Michael Leach, piano

Class order will be at the discretion of the instructor.

“With music, one’s whole future life is brightened. This is such a treasure in life that it helps us over many troubles and difficulties. Music is nourishment, a comforting elixir. Music multiplies all that is beautiful and of value in life.”

—Zoltán Kodály

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Claude Debussy

MARTIN KATZ

From *Quatre chansons de jeunesse*

Claude Debussy
(1862-1918)

1. Pantomime (Verlaine)

Morgan Wolfe, soprano • Mizi Li, piano

2. Claire de Lune (Verlaine)

Hyesoo Kim, soprano • Alex Wang, piano

4. Apparition (Mallarmé)

Gayeon Lee, soprano • Mizi Li, piano

Cinq Poèmes de Baudelaire

Recueillement

Ntalie Buickians, soprano • Yu-Hsin Teng, piano

Le promenoire des deux amants

Je tremble en voyant ton visage

Genevieve Dilan, mezzo-soprano • Sandy Lin, piano

Chanson de Bilitis (Pierre Louÿs)

1. La flûte de Pan

Florenza Badila, mezzo-soprano • Chun-Hsin Liu, piano

2. La Chevelure

Sarah Scolield, mezzo soprano • Michele Wong, piano

Class order will be at the discretion of the instructor.

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

France in the XX Century

MARTIN KATZ

Répétition planétaire
Hawari (1945)

Oliver Messiaen
(1908-1992)

Aida Carducci, soprano • Gregory Smith, piano

Pourquoi
Trois Melodies

Genevieve Dilan, mezzo-soprano • Sandy Lin, piano

Chansons de Sirènes
Trois Chansons de la Petite Sirène

Arthur Honeger
(1892-1955)

Julia Johnson, soprano • Natalie Sherer, piano

Histoire Naturelles
Le Cygne

Maurice Ravel
(1875-1937)

Edward Thomas Bland, tenor • Jenny Choo Kirby, piano

La Pintade

Alex Smith, tenor • Hyunmin Lee, piano

Dieu vous garde
Quatre Chansons de Ronsard

Darius Milhaud
(1892-1974)

Abby Orr, soprano • Alyssa Soriano, piano

Class order will be at the discretion of the instructor.

*“I would love to live like a river flows,
carried by the surprise of its own unfolding.”*

—John O’Donohue

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

“Actus Interruptus!” Recitatives without their Arias

MARTIN KATZ

Eccomi in lieta vesta <i>I Capuleti e i Montecchi</i> (1830)	Vincenzo Bellini (1801-1835)
Tatania Mills, soprano • Gregory Smith, piano	
E strano, e strano! <i>La Traviata</i>	Giuseppe Verdi (1813-1901)
Emily Rocha, soprano • Ava Linvog, piano	
E Susanna non vien <i>Le nozze di Figaro</i> , K. 492 (1786)	Wolfgang Amadeus Mozart (1756-1791)
Aida Carducci, soprano • Gregory Smith, piano	
Deeper and Deeper Still <i>Jeptha</i>	George Frideric Handel (1685-1759)
Samuel Krausz, tenor • Yihao Zhou, piano	
E pur così un giorno <i>Giulio Cesare</i>	Handel
Hye Young Shin, soprano • Alex Wang, piano	
Grandio, non mirar... il mio pianto <i>La sonnambula</i>	Bellini
Gayeon Lee, soprano • Hyunmin Lee, piano	
A, scostati! <i>Così fan tutte</i> , K. 588	Mozart
Sarah Scofield, mezzo-soprano • Michele Wong, piano	

Class order will be at the discretion of the instructor.

***“Have enough courage to trust love one more time,
and always one more time.”***

–John O’Donohue

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Espana!

MARTIN KATZ

Tu Pupile es azul

3 poemas Op. 81

Joaquin Turina

(1882-1949)

Sophie Thompson, soprano • Gregory Smith, soprano

Cantaras

Poema en forma de canciones

Turina

Hyesoo Lee, soprano

El Vito

Canciones classicas espanolas

Fernando Obradors

(1897-1945)

Florenza Badila, mezzo-soprano • Hyunmin Lee, piano

Arrunango

Antonio Estévez

(1916-1988)

Julia Stuart, soprano • Alex Wang, piano

Siete Canciones Populares Espanolas

Manuel de Falla

(1876-1946)

III. Asturiana (Folksong)

Natalie Buickisna, soprano • Gregory Smith, piano

IV. Jota (Folksong)

Inés Cordero soprano • Hyunmin Lee, piano

V. Nana (Folksong)

Grace Drummond, soprano • Michele Wong, piano

Class order will be at the discretion of the instructor.

MASTER CLASS

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Richard Strauss

MARTIN KATZ

Ständchen, op. 17, No. 2 (von Schack)

Richard Strauss
(1864-1949)

Pulip Han, soprano • Michele Wong, piano

Cacilie

Vier Lieder, Op. 27, No. 3

Samuel Krausz, tenor • Yihao Zhou, piano

Ruhe, meine Seele

Opus 27

Aida Carducci, soprano • Sandy Lin, piano

Hat gesagt – bleibt's nicht dabei (Des Knaben Wunderhorn), op. 36, no. 3

Vier Lieder (1897)

Gayeon Lee, soprano • Hyunmin Lee, piano

Das Rosenband (Klopstock)

Vier Lieder, op. 36, no. 1

Sara Stevens, soprano • Chun-Hsin Liu, piano

Heimliche Aufforderung (Mackay)

Vier Lieder, Op. 27, No. 3

Sofia Scattarreggia, soprano • Maeve Berry, piano

Class order will be at the discretion of the instructor.

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Germany XX

MARTIN KATZ

Wo die schönen Trompeten blasen

Des Knaben Wunderhorn

Edward Bland, baritone • Chun-Hsin Liu, piano

Gustav Mahler

(1860-1911)

Erinnerung (Volkmann)

Page Michels, soprano • Natale Sherer, piano

Ich atmet' einen linden Duft! (Rückert-Lieder) (1901)

Emily Rocha, soprano • Hyunmin Lee, piano

Um Mitternacht (Rückert-Lieder) (1901)

Alexa Frankian, soprano • Maeve Berry, piano

Hat dich die Liebe berührt (Paul Heyse)

Aida Carducci, soprano • Yihao Zhou, piano

Joseph Marx

(1882-1964)

Schenk mir deinen goldenen Kamm, Op2 (Richard Dehmel)

Natalie Buickians, soprano • Chun-Hsin Liu, piano

Arnold Schoenberg

(1874-1951)

Galatea (Brettl-Lieder Cabaret Songs)

Sophie Thompson, soprano • Maeve Berry, piano

Class order will be at the discretion of the instructor.

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

French Women

MARTIN KATZ

Elle était descendue au bas de la prairie

Clairières dans le ciel (Francis Jammes)

Abby Orr, soprano • Maeve Berry, piano

Lili Boulanger

(1893-1918)

Demain Fera un an

Abigail Sinclair, soprano • Maeve Berry, piano

Parce que j'ai souffert

Victoria Popriken, soprano • Maeve Berry, piano

C'était en juin

Les Heures claires

Claire Galloway, soprano • Hyunmin Lee, piano

Nadia Boulanger

(1887-1977)

Evocation

Douze Mélodies sur les Poésies Russes

Sarah Richardson, soprano • Alyssa Soriano, piano

Pauline Viardot-Garcia

(1821-1910)

Hai Luli

6 mélodies et une Havanaise

Sofia Scattarreggia, soprano • Ava Linvog, piano

Class order will be at the discretion of the instructor.



Lili Boulanger



Nadia Boulanger



Pauline Viardot-Garcia

MASTER CLASS

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Russian Song

MARTIN KATZ

Ne moy krasavitsa pri mne (Do Not Sing, My Beauty)

Six Romances, Op. 4

Sergei Rachmaninov

(1873-1943)

Sofia Scattarreggia, soprano • Maeve Berry, piano

6 Romances, op. 38

2. К ней (K ney) (To Her)

Pyotr Ilyich Tchaikovsky

(1840-1893)

Morgan Wolfe, soprano • Chun-Hsin Liu, piano

5. Son [A Dream] (Sologub)

TBA, soprano • Gregory Smith piano

6. Ay-u!

Page Michels, soprano • Maeve Berry, piano

Весна, Травка зеленеет (Spring)

6 Romances, op. 8, no. 5

Tchaikovsky

Dasha Tereschenko, soprano • Alyssa Soriano, piano

What Happiness

Rachmaninoff

Bergsvein Toverud, tenor • Maeve Berry, piano

Nochi Bezumniye [Wild Nights] Apukhtin

12 Songs, Op 60

Tchaikovsky

Alexa Frankian, mezzo-soprano • Gregory Smith piano

Nympha

Nikolai Rimsky-Korsakov

(1844-1908)

Julia Johnson, soprano • Paul Dab, piano

Zolotoe veslo (The Golder Oar)

Georgy Sviridov

(1915-1998)

Alex Smith, baritone

Pod'ezzhaya pod izhory (Drawing near to Izhory) (Tolstoy)

Sviridov

Samuel Krausz, tenor • Natalie Sherer, piano

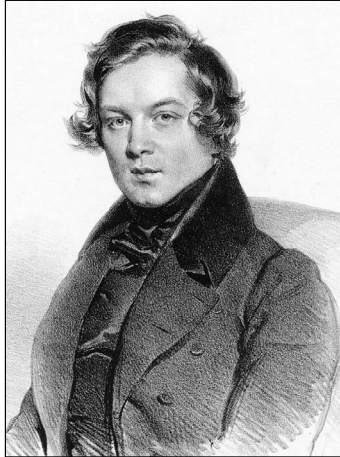
Class order will be at the discretion of the instructor.

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Clara and Robert Schumann

MARTIN KATZ



Robert Schumann
(1810-1856)



Clara Schumann
(1819-1896)

Er ist Gekommen

Natalie Buickians, soprano • Gregory Smith, piano

Liebeslied

Hyunseon Kang, soprano • Hyunmin Lee, piano

Lied der Suleika

Op 25, no 9

Gayeon Lee, soprano • Mizi Lee, piano

Der Nussbaum

Op 25, no 3

Zoe Gonatas, piano • Alyssa Soriano, piano

Was will die einsame Träne

Op. 25, no. 21

Alan Rendzak, baritone • Alyssa Soriano, piano

So wahr die Sonne scheint quartet (Ruckert)

Dasha Tereschenko, soprano • Kanade Moromoto, mezzo

Hans Grunwald, baritone • Chris Stanzak, tenor

Gloria Engle, piano

Class order will be at the discretion of the instructor.

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

Songs from Letters and Cowboy Songs

LIBBY LARSEN

Songs From Letters (Cannary) (1880)

Libby Larsen

So Like Your Father's?

(b. 1950)

He Never Misses

Helena Losada soprano • Chun-Hsin Liu piano

A Man Can Love Two Women

Grace Drummond, soprano

A Working Woman

Victoria Popritken, soprano

Songs from Letters & Cowboy Songs

I. Bucking Bronco

Alyssa Bartholomew, soprano

II. Lift me into Heaven Slowly

Sarah Richardson, soprano

III. Billy the Kid

COMPOSER NOTES

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

— Libby Larsen

MASTER CLASS

All dates and times will be provided for the Master Classes in the Daily Schedule.

An American Original: The Songs of Charles Ives (1874-1954)

SUSAN NARUCKI

In summer fields [Feldeinsamkeit] (Chapman after Hermann Allmers) (1900)

Charles Ives

Grace Drummond, soprano • Natalie Sherer, piano

Things our Fathers Loved (subtitled "And the Greatest of These was Liberty")

Edward Bland, baritone • Gregory Smith, piano

In the Mornin' (trad hymn)

Julia Stuart, soprano • Yu-Hsin Teng, piano

The Children's Hour (Longfellow) (1901)

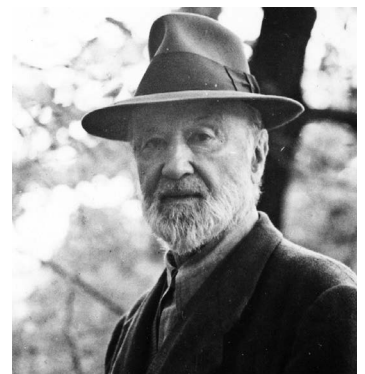
Alex Smith, baritone • Natalie Sherer, piano

Lecture also includes:

Serenity
Like a sick eagle
West London
Memories
The Light that is Felt
Tom Sails Away

Class order will be at the discretion of the instructor.

Charles Ives was a singular figure in American music; although he wholeheartedly embraced the aesthetic of the modern, his overarching concern was to reflect and respond to the America of the early 20th century in all of its complexity. In this session, we will hear selections from Ives' song repertoire, including his self-published 114 Songs, and discuss ways to enter into the sound world and ideas of this remarkable composer.



SongFest-Sorel Composer Mentorship Program

Martha Guth, *Artistic Administrator SongFest-Sorel Composer Mentorship Program*

SongFest is thrilled to introduce the 2022 SongFest-Sorel Composer Mentorship program as a focused week of study, June 6-12 for six early career women composers on full scholarship. Our six faculty composers spent weeks pouring over the many applications from around the country and have hand selected a phenomenal group. Perhaps the best thing we can do for these early career composers is to hold space for them to have time with our faculty, each of whom is interested in giving the next generation a hand up in the industry. We are also thrilled to offer them a way to forge new contacts, connections, and build future collaborations with the many young performing artists who themselves are building careers with an abiding love of song.

Our distinguished and internationally renowned composition faculty David Conte, John Harbison, Jake Heggie, Libby Larsen, John Musto and Sheila Silver will work alongside their mentee's in masterclass settings, individual sessions, lectures, and discussions on poetry and text setting with a group of invited poets, while performance faculty Lydia Brown, Lucy Fitz Gibbon and Susan Naruki will join program director Martha Guth in coachings, workshops and daily forums.

We at SongFest can't wait for you to hear this next generation of song composers!

-Martha Guth

SongFest-Sorel Composer Mentorship Program Director

INTRODUCING OUR SIX SONGFEST- SOREL MENTEES

B. E Boykin

Rachel DeVore Fogarty

Marie Herrington

Chelsea Loew

Jessica Mao

Miriam Sharrock

This program is made possible in part by a generous grant from The Sorel Organization, whose mission is 'to expand opportunities and stretch the boundaries for women in music.' The Sorel Organization is committed to creating change in today's music world by focusing grant support to 'amplify the voices of underrepresented composers, advance gender and racial equity in classical music, and expand the classical music canon for future generations.' In partnership with The Sorel Organization, SongFest has made a substantial contribution to the art song repertoire through its commissioning program that has produced new works for voice and piano by such distinguished composers as William Bolcom, Reena Esmail, Gabriela Lena Frank, John Harbison, Jennifer Higdon, Anne LeBaron, Lori Laitman, Libby Larsen, James Primosch and Shulamit Ran along with many other distinguished musicians who have become part of our SongFest family of composers.

The Sorel 
ORGANIZATION

The Elizabeth & Michel Sorel Charitable Organization, Inc.

SongFest-Sorel Composer Mentorship Biographies



B.E. BOYKIN

Hometown: Atlanta, GA

Education: Spelman College (BA); Westminster Choir College (MM); Georgia State University (PhD)

Awards/Competitions/Festivals/Commissions: George Shirley Vocal Competition - 1st place Composition Award 2021; Commission for The Cartography Project at the Kennedy Center, March 2022; Commission for Mirror Visions Ensemble, New York, NY. April 2021; Commission Art Is a Verb. Minnesota Opera. February 2021.



RACHEL DeVORE FOGARTY

Hometown: Kingston, TN

Education: Belmont University

Awards/Competitions/Festivals/Commissions: Source Song Festival, Semi-Finalist for O'Neill Musical Theatre Conference, ACF/Vocal Essence Welcome Christmas, JACK Quartet Studio Readings, Sparks & Wiry Cries Commission Winner.



MARIE HERRINGTON

Hometown: Durham, NC

Education: BM from Peabody Conservatory

Awards/Competitions/Festivals/Commissions: Tanglewood Festival (2014); LAH-SOW Summer Workshop Program (2019); 1st place: International MasterPlayers Festival Vocal Competition; 1st place: Mid-Atlantic Region of NATS (2014); Vocalist/Composer in Alluvium Ensemble (2020-present); Guest clinician/faculty of the University of Southern Caribbean (2021-present).



CHELSEA LOEW

Hometown: Charleston, SC

Education: State University of New York at Stony Brook (PhD), Eastman School of Music (MA), College of Charleston (BA)

Awards/Competitions/Festivals/Commissions: Fulbright Research Grant, Ackerman Prize for Excellence in Music, Taylor Festival Choir Composer in Residence, Musica Polonica Nova, Sacrum Profanum at Play Kraków, Composers' Conference at Brandeis, European American Musical Alliance.



JESSICA MAO

Hometown: Fremont, CA

Education: San Francisco Conservatory of Music: Master of Music in Composition '22 & Bachelor of Music in Technology and Applied Composition, '20

Awards/Competitions/Festivals/Commissions: Commissioned film score composer and mix editor for the short documentary *Starting Unpaid*.



MIRIAM SHARROCK

Hometown: Harrisville, NH

Education: BA in Music Composition from Keene State College, 2014

Awards/Competitions/Festivals/Commissions: Danny Hunter Memorial Scholarship, Keene State College, NH 2011; Inductee, Pi Kappa Lambda Honor Music Society, Keene State College, NH 2014; Graduated summa cum laude from Keene State College 2014.

THANK YOU!

We would like to express our heartfelt gratitude to our donors.

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Sheila Silver

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Susanne Mentzer
Wendy Pylko
Seymour Weingarten

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Yang-Hi Kim
Chelsea Melamed
Elizabeth McDonald
Liza Stepanova
Roger Vignoles
Marlene Wong
Pauline Worusski

25+

Sandy Lin
Laura Strickling


The Elizabeth & Michel Sorel Charitable Organization, Inc.

*“By myself I am nothing at all, but in general we
ARE the oneing of love. For it is in this inning
that the life of all people exists.”*

—Julian of Norwich

Acknowledgment

SongFest Staff

Rosemary Ritter, *Director*

Olga Singer, *Program Administrator*

Martha Guth, *Artistic Administrator SongFest-Sorel Composer Mentorship Program*

Rosalinda Monroy, *Graphic Designer*

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Hank Mou, *Associate Dean of Artistic Operations*

Chris Ramos, *Director of Concert Operations*

Ann-Marie Daniels, *Box-Office Manager*

SongFest 2022 Faculty

Javier Arrebola
Victoria Browsers
Lydia Brown
Amy Burton
David Conte
Martha Guth
Devon Guthrie
John Harbison

Jake Heggie
Kayo Iwama
Graham Johnson
Martin Katz
Grant Knox
Libby Larsen
Tomasz Lis
Lorraine Manz

John Musto
Michele Patzakis
Louise Toppin
César Ulloa
Liza Stepanova
Mark Trawka
Jennifer Tung

Guest Artists

Juhi Bansal, 2022 Sorel composer
Erika Baikoff, soprano
Curt Branom, actor
Marnie Breckenridge, soprano
Gloria Engle, collaborative pianist
John Feldman, filmmaker
Lucy Fitz Gibbon, soprano

Sandy Lin, collaborative pianist
Ryan McCollough, piano
Daniel McGrew, tenor
Susan Narucki, soprano
Sheila Silver, 2020 Sorel composer
Maria Valdes, soprano

Thank you to the San Francisco Conservatory of Music
for its support during the 2022 season.

About the San Francisco Conservatory of Music

The San Francisco Conservatory of Music prides itself in giving students the foundation to succeed in their career and in life. This world-class conservatory focuses on educating the whole person. The Bowes Center is the latest state of the art “vertical” campus to make its debut. Located at the heart of the San Francisco Civic Center, The Bowes Center amplifies the scale of opportunity available to our students. The state-of-the-art music facilities give students the space to create, learn and share music in a collaborative environment, all within walking distance from SFCM’s main location. The Bowes Center sits at the heart of the San Francisco music scene. A perfect location that helps define the 21st-century musician.

To learn more, visit [sfcm.edu](https://www.sfcm.edu)



*“The ache for home lives in all of us, the safe place
where we can go as we are and not be questioned.”*

—Maya Angelou

SongFest Participants

PIANISTS

Maeve Berry
Connor Buckley
Jenny Choo Kirby
Paul Dab
Michael Leach
Hyunmin Lee
Mitzi Li
Ava Linvog
Chun-Hsin Liu
Natalie Sherer
Gregory Smith
Alyssa Soriano
Yu-Hsin Teng
Alex Wang
Taylor Wang
Michele Wong
Yihao Zhou

PROFESSIONAL PROGRAM SINGERS

Fiorenza Badila
Edward Thomas Bland
Natalie Buickians
Aida Carducci
Inés Cordero
Alexa Frankian
Claire Galloway
Temple Hammen
Julia Maria Johnson
Hyun Seon Kang
Hyesoo Kim
Samuel Krausz
Gayeon Lee
Page Michels
Abby Orr
Emma Rocheleau
Geoffrey Schmelzer
Sarah Scofield
Jaye Simmons
Abigail Sinclair
Alex Smith
Sophie Thompson
Bergsvein Toverud

STUDIO ARTIST SINGERS

Anushka Basu
Claire Burreson
Alyssa Cavero
Hanna Frampton
Zoe Gonatas
Hans Grunwald
Elizabeth Hamilton
Nicholas Hausman
Allegra Kelly
Isabelle Kosempa
Graham Lin
Kanade Motomura
Anna Poltronieri Tang
Gwyneth Rix
Aoife Schenz
Adedayo Perkovich
Chris Staszak
Dasha Tereshchenko

YOUNG ARTIST SINGERS

Alyssa Bartholomew
Nisha Caiozzi
Jared Cohen
Benjamin Connolly
Cassandra (Cassie) Davies
Genevieve Dilan
Grace Drummond
Daniel Haakenson
Pulip Han
Blake Harlson
Mae Alice Harrell
Salleigh Harvey
Kaylan Hernandez
Jeannette Hunker
Benjamin Johnson
Jenna Justice
Ben Lewandowski
John Lim
Helena Losada Seabra Salles
Jordan McCready
Tatiana Mills
Jonathan Motes
Jack O'Leary

Laura O'Neill
Shir Ordo
Jenny Jinjoo Park
Isaac Pendley
Victoria Popritkin
Alan Rendzak
Sarah Richardson
Emily Rocha
Daniel Rosenberg
Sofia Scattarreggia
Hyun Young Shin
Sara Stevens
Anna Wojcik
Morgan Wolfe
Laura Woody



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U.S. \$25