

*The Art Song
Preservation Society of
New York*

Presents

*The Mary Trueman
Vocal Arts Competition Finals*

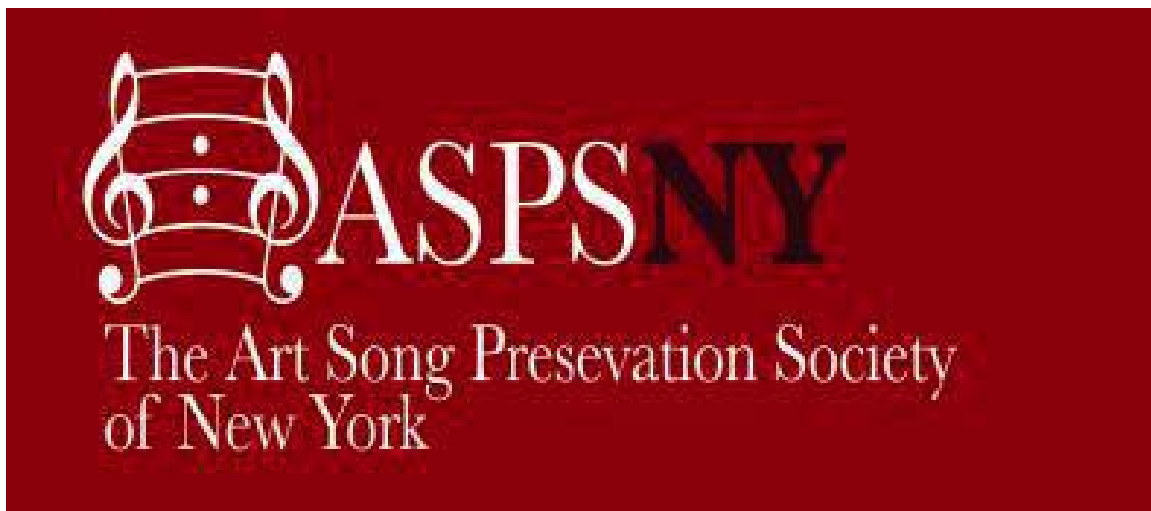
**The Abigail Adams Smith Auditorium,
The Colonial Dames of America
417 East 61st Street, New York, NY**

Saturday, March 31st, 2012 at 1 PM

***"Rien de plus cher que la chanson grise où
l'Indécis au précis se joint." - Paul Verlaine
(L'Art Poétique)***

*"There is nothing more dear than the gray song, where
vagueness and definiteness are joined."*

The Art Song Preservation Society of New York (ASPS) is dedicated to preserving and revitalizing the art song while simultaneously promoting the art song recital. Through workshop discussions, educational lectures, a master class series, concert and recital performances, competitions, mentorship programs for singers and accompanists, an internet radio-podcast show, "A Toast To Song", and community outreach programs for the broader public, ASPS plans to ensure that New York's classical singers, accompanists and art song enthusiasts always have access to performing and/or appreciating this area of classical vocal literature through the financial support of patrons and grants for the arts. ASPS also promotes the art song through showcasing the talents of a roster of singers who make up this unique art song company.



This Spring ASPS launches it's new website:

www.ASPSNY.org

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Born in Penwortham in the county of Lancashire, in the UK, **Mary Trueman** (1915-2008) grew up in an impoverished but musically rich family. Mary was an accomplished piano accompanist and even before she received much formal training, she played for many singers at regional recitals and music festivals. She was a remarkable woman who went on to construct for herself an unbelievably well-rounded education perfect for instructing singers in the areas of art song and the operatic repertoire. Mary held degrees with Honors in French & German Language & Literature from the University of Birmingham in Birmingham, England. She was also a Licentiate of the London Royal Academy of Music in England in Piano Accompaniment. Later she earned a diploma in Vocal Pedagogy from the Birmingham School of Music. These qualifications were later validated as being the equivalent of an American Master's degree. In the early 1980s, Mary moved to Houston, Texas to be closer to her daughter and son-in-law. While in Houston, she became a full member of NATS and developed her own private voice studio. She also began teaching French, German, and Spanish at a Houston area Catholic High School. It wasn't long before she found herself teaching voice at Texas Southern University, and soon after she was invited to teach classes in French Diction and Vocal Repertoire as well as the German Diction and Vocal Repertoire class at Rice University (Shepherd School of Music) considered by many to be the Ivy League institution of the South or the "New Ivy". All the while she found time to time to qualify as a certified massage therapist. She never practiced but always maintained that it helped her better understand the physiological conditions necessary for good vocal production. Students from her classes have gone on to grace the Metropolitan Opera, Houston Grand Opera, and San Francisco Opera stages and perform in recitals internationally. She believed in singers putting forth tireless effort towards technical advancement as the only true path to vocal freedom and discovering the exuberance of singing. As it relates to the art song she was a firm believer in the close examination of poetry, speaking the poem aloud to note the rhythm of the words, and that excellence in a singer's interpretation is enhanced and validated by a deep understanding and appreciation of the successive literary movements which influenced the poets' approach to life and art. Because of these reasons Mary Trueman is the force behind *The Art Song Preservation Society*.

"The interpreter's task is to internalize not only the rhythm of the music, but the inner rhythm of the words and their psychodynamic and psycholinguistic qualities. The poetic source must be unhampered by the singer's personal emotion of the moment, and all feelings must have been absorbed so that the singer is singing from a position of strength and assurance. Only the expressive urge of the singer's intent will be able to evoke a response from the listener. The genres of the Lied and the Mélodie have their own intrinsic message which one can only experience when these songs are performed after taking the entire poem into consideration."

"When the artistic imagination is coupled with technical mastery the resultant flow of tone will be compelling in its freedom. Communication will be direct and unencumbered. I cannot urge singers enough to work very hard at the mechanics of singing. Remain devoted to your work and you'll surely discover the joy of singing. The rewards will be great! Pleasures will come to those who will not be denied. You must not be denied! And you must not put off the critical practice that is required. To quote Shakespeare 'There is a tide in the affairs of men, which taken at the flood, leads on to fortune; Omitted, all the voyage of their life is bound in shallows and in miseries. On such a full sea are we now afloat, and we must take the current when it serves or lose our venture'. This is the greatest advice that I impart to you. Act now! While the ratio of forces is most advantageous; waiting around only allows your power to pass its crest and begin to ebb. Plus ultra (Go further beyond)." ~ **Mary Trueman**



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The Society:

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Dr. Arlene Shrut - New Triad for Collaborative Arts

Paul Sperry - American Tenor, Joy In Singing

Eduardo Valdes - Tenor, The Metropolitan Opera

The Art Song Preservation Society of NY (ASPS) is in the process of building a vibrant Board of Directors consisting of musicians, executives, professionals, and artists from other disciplines all working together to support, strengthen, and enhance the organization's mission. A large number of specialists in the field of voice, opera and art song (composers, singers, pianists, and educators) are also being assembled to serve on the Advisory Board whose contribution is critical to the growth of ASPS.

The Art Song Preservation Society of NY (ASPS)

P.O. Box 177

New York, New York 10113

Tel: (646) 263-7829

The Art Song Preservation Society of NY

Presents

The Mary Trueman Vocal Arts Competition Finals



Judging the competition

Corradina Caporello (The Juilliard School)

Thomas Grubb (The Juilliard School)

Thomas Muraco (Manhattan School of Music)

Finalists & Pianists

Stefanie Izzo, soprano - Miori Sugiyama, pianist

Silvie Jensen, mezzo-soprano - Djordje Nestic, pianist

Malcolm Merriweather, baritone - Alden Gatt, pianist

Tami Petty, soprano - David Strickland, pianist

Jacquelyn Familant, soprano - Douglas Martin, pianist

Winnie Nip, soprano - Eric Sedgwick, pianist

Michael Weyandt, baritone - Jennifer Peterson, pianist

Rosalie Sullivan, mezzo-soprano - Chun-Wei Kang, pianist

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The Judges:



Corradina Caporello – Italian Diction and Vocal Literature - Corradina Caporello, born in Rome, received a B.A. from Columbia University, an M.A. from Queens College, and an M.Ph. and Ph.D. from Columbia University. She has taught Italian language and literature at Columbia University, John Jay College, Queens College, Hofstra University, and C. W. Post campus, Long Island University. She is the author of *The Boccaccian Novella: Creation and Waning of a Genre*. Dr. Caporello, a member of the Italian Honor Society, trained with Evelina Colorni. She has coached Italian operas in the United States, Canada, Italy, Israel,

and China and has taught master classes in Taiwan, Japan, and Mexico, as well as in the United States. She is a member of the board of directors of the Licia Albanese Puccini Foundation and has been a member of the Juilliard School faculty since 1984. Dr. Caporello joined the faculty of the Curtis Institute of Music in 1995.



Thomas Grubb – Thomas Grubb is the author of *SINGING IN FRENCH, A MANUAL OF FRENCH DICTION AND FRENCH VOCAL REPERTOIRE* (Schirmer Books, 1979, with a Foreword by Pierre Bernac, now distributed by Thomson Learning).

Since 1986 Mr. Grubb has been a member of the coaching staff of New York City Opera where he assists in the preparation of all the French productions. In the past, he has been a member of the coaching staffs of Houston Grand Opera and the Opera Society of Washington, D.C. Since 1985 Mr. Grubb has been a member of the faculty at The Juilliard School where he conducts classes in French Vocal Repertoire and Diction. From 1984 until May of 2007 he taught

Advanced Vocal Performance and French Diction at the Peabody Conservatory of Music in Baltimore. Previously he served on the faculties of Manhattan School of Music (1964-1985), The Curtis Institute of Music (1970-1977) and the Academy of Vocal Arts (1977-1983), both in Philadelphia, as well as at New York University in the early 1970s. From 1970 until 1977, Thomas Grubb assisted the renowned maitre of French song, Pierre Bernac, in his master classes throughout the United States, Canada and France as both pianist and coach. Mr. Bernac eventually became his primary mentor and the inspiration for his specialization in French Vocal Repertoire. In addition, Pierre Bernac generously monitored the writing and editing of Mr. Grubb's above-mentioned book. Among his most influential piano teachers were Magda Tagliaferro, with whom he studied in Paris for three years, as well as Dora Zaslavsky and Artur Balsam with whom he studied at the Manhattan School of Music and where he earned his Master of Music degree in Applied Piano in 1966. In 1962, Mr. Grubb received a Master of Arts degree in French Literature from Yale University Graduate School and in 1960 his Bachelor of Arts in French and Piano from the University of Rochester and the Eastman School of Music. As a performing pianist, Thomas Grubb has appeared in recital with

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Thomas Grubb (Cont'd)

Elly Ameling, Benita Valente, Eleanor Steber, Elizabeth Mannion and Dawn Upshaw, plus numerous others. He also made two North American concert tours with the French trumpet-player, Maurice André, as both pianist and translator. Mr. Grubb has recorded for both the Orion and the Lyrachord labels with Carol Kimball, mezzo-soprano, and Gerald Tarack, violinist. Thomas Grubb has given master classes throughout the United States, in France, Germany, Lithuania, Korea and annually in Taiwan from 1991 until 2006. In the coming year he will be giving a series of classes in Auckland, New Zealand. Mr. Grubb has participated as adjudicator for the Metropolitan Opera Council Auditions, the International Voice Competition of Paris, the Fulbright Commission Auditions, the Rockefeller American Music Competition of Carnegie Hall, various NATS competitions and those of the Oratorio Society of New York. In May, 2002, Mr. Grubb was decorated as *Chevalier dans l'ordre des Arts et des Lettres* by the French Ministry of Culture in Paris for his advancement of French culture throughout the world. Presently, Thomas Grubb is working on a second edition of "Singing in French" as well as a companion book to Pierre Bernac's Interpretation of French Song. While he continues to coach at New York City Opera and teach at the Juilliard School, he maintains a private studio on the Upper West Side of Manhattan not far from Lincoln Center where he has resided since 1974. Thomas Grubb was born in Bridgehampton, New York and is an American citizen.



Thomas Muraco, has earned such accolades through a combination of technical virtuosity, tonal beauty, and a unique understanding of the underlying poetry of music. His performances in major concert halls throughout the United States, Canada, Central America, Europe, and Asia reflect his command of a repertoire remarkable for its complete range of musical styles, periods and forms. He has been praised for his insightful interpretations of Mozart, Beethoven, Schubert, Schumann, Chopin, Brahms, Wolf, Debussy, Rachmaninoff, Poulenc, and premieres of William Schuman and George Perle. Mr. Muraco has partnered among others such singers as Adele Addison, John Aler, Martina Arroyo, Arleen Augér, John Cheek, Phyllis Curtin, Mary Dunleavy, Faith Esham, Maureen Forrester, Denyce Graves, Ben Heppner, Henry Herford, Ying Huang, Sumi Jo, Chris Merritt, Roberta Peters, Hermann Prey, Twyla Robinson, Jennie Tourel, Benita Valente and Dolora Zajick, and instrumentalists John Graham, Robert Mann, Arnold Steinhardt, Zara Nelsova, Ransom Wilson, Peter Winograd, and the American and Shanghai String Quartets. Highlights of his career include appearances at The White House, the Library of Congress, the Aspen, Banff, Bermuda, Casals, Cincinnati May and Ravinia Festivals, and on recital series at New York's major concert halls and at museums, universities and cultural centers throughout the US, Europe and Asia. Mr. Muraco has recorded on the Serenus, CRI and Musical Heritage labels, his most recent releases a program of music for viola and piano by Britten, Shostakovich, Bergsma and Shapey with John Graham as well as a *Liederabend* of Brahms with contralto Maureen Forrester on CBC records. In addition to his busy performing schedule, Mr. Muraco has taught at the Cleveland Institute of Music, the State University of New York at Stony Brook., and is presently on the faculty of the Manhattan School of

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Thomas Muraco (Cont'd)

Music. There, he trains pianists in the art of accompanying and coaching, as well as singers in all aspects of the art. He has taught master classes for pianists and singers at the Aspen and Banff Music Festivals and the St. Louis Conservatory. In such master classes he emphasizes the unique relationship of poetry and music in all aspects of the vocal repertoire, bringing to bear his extensive knowledge of languages French, Italian, German and Portuguese among others. Influential teachers in Thomas Muraco's own training include Brooks Smith at the Eastman School of Music, from which he graduated with distinction, Jeaneane Dowis at the Aspen Festival, and in NYC John Nelson in conducting. Often asked to judge competitions such as the Metropolitan Opera National Council Auditions, Mr. Muraco has been the chairman of the jury of the annual international vocal competition held in Vivonne, France in October each year, "*De Vive Voix*" at which festival he conducted a program of opera scenes in 2007 and in 2008 performed "*Die Winterreise*" to great acclaim. In August 2000 he conducted *Lakmé* in Tel Aviv for the International Vocal Arts Institute, *La Bohème* at the Manhattan School of Music in 2000, *La Traviata* at the Manhattan School of Music in April 2001 and *Carmen* there in April 2002. *La Cenerentola* was his debut with Opera San José in September 2002, in 2003 *Die Zauberflöte*, *Idomeneo* in January 2004 at Opera Mc Gill, *Madama Butterfly* in 2004 and *Don Giovanni* in May 2005, in May 2006 *Dialogues des Carmélites* and in March 2007 *Il Tabarro* and *Gianni Schicchi*, at the Manhattan School of Music. Mr. Muraco had the honor of assisting in the preparation of performances and a recording of *La Bohème* under the direction of Leonard Bernstein. In addition, he has assisted in preparing both operatic and symphonic repertoire for conductors John Nelson: in the US at Carnegie Hall (Verdi's Requiem), with the New Japan Philharmonic (*La Traviata* and Schumann's *Scenes from Faust*), and with L'Ensemble Orchestral de Paris (*Entführung aus dem Serail*), and James Conlon (with the Cincinnati Symphony) adding yet another aspect to a career which has already established him in the front ranks of American musicians. During the 2007-2008 season, Mr. Muraco was the *Studienleiter-Kapellmeister* at the Theater Bremen where he conducted many performances of the 2007-2008 season including *Nabucco* and *Merlin* of Carl Goldmark as well as overseeing the preparation of all repertoire in the season. During January - February 2009 he performed to great acclaim with tenor Ben Heppner at La Scala, Dortmund Konzerthaus. April 2010, Mr. Muraco conducted a workshop production of *Rigoletto* (2010) and *Falstaff* (2011) at the Manhattan School of Music and is currently preparing for a production of *Lucia di Lammermoor* in April 2012.

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The finalists:



Stefanie Izzo's recent operatic performances include her international debut as Adina in *L'Elisir d'Amore* with Musica Viva Hong Kong, and has performed as Mozart heroines Pamina, Susanna, Despina, and Mlle. Silberklang, the Coloratura in Argento's *Postcard from Morocco*, and Cunegonde in *Candide*. She will perform two roles in the world premieres of Bruce Saylor's *My Kinsman, Major*

Molineux & The Image Make this May. A frequent recitalist, her recent concert appearances include an all-American song program, the title role in Debussy's *La Damoiselle Éluë*, and Handel's *Judas Maccabaeus* with the Queens College Choral Society. Stefanie holds a BM from NYU and an MA from CUNY Queens College. Upcoming: Monica in Menotti's *The Medium* in Provincetown, MA.

R. Strauss: *Kling!* (Op. 48 #3)

Debussy: *C'est l'extase* (*Ariettes Oubliées*)

Larsen: *Anne Boleyn* (*Try Me, Good King*)

Bellini: *Dolente immagine di Fille mia*

Schubert: *Du bist die Ruh'* (*Vier Lieder, Op. 59*)

Barber: *Nuvoletta* (Op. 25)

A graduate of the Juilliard School, pianist **Miori Sugiyama** has been an active soloist and collaborative artist in the US and abroad. Recent highlights include solo debut recitals at Carnegie Weill Recital Hall, Merkin Concert Hall, and Bargemusic as well as performances in Spain. Her teachers have included Rita Sloan, Julian Martin, Paul Rutman, and Morey Ritt. She serves as teaching assistant to Rita Sloan at the Aspen Music Festival and School and staff pianist for the vocal department at Queens College where she also coaches chamber music. She is currently a doctoral candidate at the University of Maryland-College Park.

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Silvie Jensen, mezzo-soprano, a vocalist of great versatility, Silvie Jensen has performed at London’s Barbican Centre with Ornette Coleman, Teatro Comunale Ferrara with Meredith Monk, and Carnegie Hall with Philip Glass. Ms. Jensen has also appeared at Chicago Lyric Opera, BAM, Ash Lawn Opera, American Chamber Opera, One World Symphony, Clarion Society, Musica Sacra, and in Handel’s *Messiah* at Trinity Wall Street. Hailed as “marvelous” by the New York Times, she has presented solo recitals at Weill Hall, Steinway Hall, Symphony Space, Bonhams, Liederkrantz Club, the Stone, Nicholas Roerich Museum, and the Cell Theater. She has recorded for ECM, London, Koch, Helicon, and Soundbrush Records labels.

Barber: Sure on this shining night

Weill: Der Abschiedsbrief

Fauré: Dans le foret de Septembre

Tchaikovsky: Sred shumново bala

Respighi: Nebbie

Mussorgsky: Polkovodyets

Djordje Stevan Nestic’s career as a pianist has been highlighted by recital, concerto, chamber, and collaborative performances. During the recent seasons, Mr Nestic performs in both concert and recital at Weill Hall, and Ravinia Festival’s “Rising Star Series.” He participated in the Emmy winning PBS broadcast of “This Little Light of Mine” with soprano Adrienne Danrich. Among the pianist’s recent numerous Manhattan performances are those at Lincoln Center in its “Meet the Artist” series; Zankel Hall with Mari Moriya and Asako Tamura, Carnegie’s Weill Hall with Samantha Jeffreys, Monica Yunus, and Krista Adams Santilli; the United Nations General Assembly Hall, and the River to River Festival; The 2010-2011 season included appearances at the Mann Performing Arts Center in Philadelphia; Carnegie’s Zankel Hall; and the “Sing for Hope Gala” presented at Lincoln Center. With the Glimmerglass Opera—both in New York City and in the Cooperstown area—Mr. Nestic has been featured in productions sponsored and organized by the company. Under the auspices of Glimmerglass, he has performed as a pianist and served as a panelist in live radio broadcasts from the state of New York’s NPR affiliates WAMC (Albany) and WXIX (Rochester). Television appearances have included live broadcasts from both the “World Food Prize” ceremony and the city of New York for Japan’s FUJI station. Djordje Stevan Nestic, a roster member of the Swiss Global Artistic Foundation, currently lives in New York City. For more information, please visit <http://djordjenestic.com>

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Malcolm J. Merriweather attended Syracuse University where he earned a Bachelor of Music in music education, summa cum laude. A graduate of the Eastman School of Music, Merriweather earned degrees in conducting and voice. The baritone has had solo engagements include appearances with the New York Choral Society, Norfolk Chamber Choir, Gregory Kunde Chorale, Voices, Bach Vespers Choir and Orchestra and the Boston Symphony Orchestra and Syracuse Opera (Morales in *Carmen*). He has been a fellowship recipient with the festivals at Norfolk, CT and Tanglewood Music Center. A supporter of new music, Mr. Merriweather has premiered works by Eve Beglarian, John Liberatore, Ju Ri Seo, Douglas Fisk and James Adler. In addition to freelance singing, Malcolm serves as the Bruno Walter Assistant Conductor for the New York Choral Society.

R. Strauss: Lob des Leidens

Rossini: L'ultimo ricordo

Hahn: A Chloris

Mahler: Wer hat dies Leidsein erdacht?

Ives: He is there!

R. Vaughan Williams: I got me flowers (from Five Mystical Songs)

Alden Gatt graduated from the Eastman School of Music with a B.A. in piano performance. Alden also minored in Chinese at the University of Rochester, having lived in Beijing for a year during high school through School Year Abroad. Originally from Naples, Florida, Alden began his musical training at age eight and won top awards in many local and regional piano competitions, including the Turiel Prize in the Naples Music Club. Alden won the Southwest Florida Concerto Competition in 2006 and had the honor of performing Prokofiev's First Piano Concerto with the Southwest Florida Symphony. Also committed to exploring 20th and 21st century repertoire, Alden performed George Crumb's epic cycle for prepared piano, *Makrokosmos I*, in Kilbourn Hall and in the Geneva Opera House. Alden graduated from the Eastman School of Music with a B.A. in piano performance. Alden also minored in Chinese at the University of Rochester, having lived in Beijing for a year during high school through School Year Abroad. Originally from Naples, Florida, Alden began his musical training at age eight and won top awards in many local and regional piano competitions, including the Turiel Prize in the Naples Music Club. Alden won the Southwest Florida Concerto Competition in 2006 and had the honor of performing Prokofiev's First Piano Concerto with the Southwest Florida Symphony. Also committed to exploring 20th and 21st century repertoire, Alden performed George Crumb's epic cycle for prepared piano, *Makrokosmos I*, in Kilbourn Hall

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Soprano Tami Petty credits include Rossini's *Petite Messe Solenne* (Voices of Ascension, Alice Tully Hall), Pani Paskova in Janacek's *Cunning Little Vixen* (New York Philharmonic), Die Alte Falourdel in Schmidt's *Notre Dame* (American Symphony Orchestra, Carnegie Hall), the title role in *Suor Angelica* (Southern Arizona Symphony Orchestra) Leonore in *Fidelio* (Opera Fort Collins), and Strauss's *Four Last Songs* (Fort Collins Symphony). Ms. Petty is

the winner of career grants from Richard Tucker Foundation, Lotte Lehmann Foundation, Chautauqua Opera Guild, Lotte Lenya Competition, Merola Opera Program, and is the first recipient of the Emerging Artist Award from the Sorel Organization.

Schubert: Nacht und Träume

Marx: Hat dich die Liebe berührt

Debussy: C'est l'extase (Ariettes Oubliées)

Parisotti: Se tu m'ami

Copland: Heart, we will forget him

Rachmaninoff : Ne poi krasavitsa pre mne

David Strickland has worked as a Music Director, Composer and Keyboardist in New York City for nearly 20 years. His opera, *Phoenix Park*, received awards from the NYC Department of Cultural Affairs, BMI, The Dramatists Guild, the Andrew Mellon and the Aaron Copland Funds; and was acclaimed "a sumptuous score" by the New Music Connoisseur. Recently, he also arranged music for the Dallas Symphony and the National Symphony Orchestra of London. For years he was Music Director for the famed opera singer, White Eagle. He regularly works as coach and pianist for Betty Buckley and he loves working with Tami Petty!

There will be a 5 minute intermission midway through our program as announced.

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Soprano Jacquelyn Familant enjoys an international career that spans the genres of opera, oratorio and chamber music. The soprano has appeared with Staatsoper Stuttgart, Opera Tampa, New Jersey State Opera, American Modern Ensemble, the American Music Festival, the Martina Arroyo Foundation, Ocala Symphony Orchestra, Chautauqua Institution, Summer Stars of Ocean Grove, Ocala Symphony Orchestra, Festival Lyrique-en-Mer, the Vermont Festival of the Arts, and the Chamber Music Society of Philadelphia. Recently, Ms. Familant made her debut with Taconic Opera as Norina in a production of Donizetti's *Don Pasquale*. This young singer has won numerous awards and was named a winner of the Classical Singer Convention 2010. Ms. Familant is featured on the Naxos recording of Paul Salerni's opera, *Tony Caruso's Final Broadcast*. Jacquelyn Familant holds a Master of Music degree from the Curtis Institute of

Music and a Bachelor of Music degree from the Eastman School of Music.

Mendelssohn : Suleika (Op. 34, No. 4)

Poulenc : Nous avons fait la nuit

Roem: Snake

Respighi: Nebbie

Schöenberg: Schenk mir deinen Goldenen Kamm

Poulenc : Il vole

Douglas Martin has been a conductor of opera and musical theater for regional companies in the US since 1990, an assistant conductor for companies in the US, Europe, and Mexico; and a coach of artists of all levels and kinds in New York City for almost 30 years. Recent highlights have included preparing soprano Talise Travigne for a recording with Jake Heggie which is now #13 on the classical itunes chart. Mr. Martin also has recently prepared Ethan Hershenfeld, an internationally regarded bass, for roles in *Parsifal* and *Der Rosenkavalier*. Recent conducting credits include Anchorage Opera's opening night gala "Great Moments in French Opera", and *Il barbiere di Siviglia* last Spring for Opera on the James in Lynchburg Virginia. Through Constantine Kitsopoulos, Doug got a job conducting two of eight weekly performances of Baz Luhrmann's *La Boheme on Broadway* from 2002-4. In total he conducted 100 performances of *La Boheme* in San Francisco, Los Angeles, and New York City at the Broadway Theater. With a performer's certificate from SUNY Fredonia, and a Master's of Music degree from Indiana University, Bloomington; Mr. Martin served as a Fellowship Instructor in Opera at the Juilliard School from 1983-86. For more information with live video see: www.DougMartinMusic.com

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Soprano, Winnie Nip holds the Associate of Trinity College London diploma in voice, violin and piano. Her opera roles include Susanna, Blondchen, Olympia, Gilda, Sophie (*Der Rosenkavalier*), Violetta, La Fée, Mélisande, Romilda, Galatea, Amor (*Orfeo ed Euridice*) and Juliette. As an oratorio soloist, she has performed works by Monteverdi and Schütz, Handel's *Messiah*, Haydn's *Lord Nelson* Mass, Bach's *Mass in B Minor*, *St John Passion* and *Magnificat in D*, Vivaldi's *Gloria*, Mozart's *Requiem*, Brahms' *Requiem* and Fauré's *Requiem*. Winnie is a Resident Artist with Opera Company of Brooklyn, and was Student Musician of the Year in Hong Kong – her hometown.

Schubert: Nacht und Träume

Debussy: Apparition

Rossini: La Fioraia Fiorentina

Purcell: Sweeter than Roses

Brahms: Nachtigallen Schwingen

Chinese folk song: 鳳陽花鼓歌 (Fengyang Flower Drum Song)

Pianist, Eric Sedgwick, is an active pianist, accompanist and vocal coach in New York City. He is a staff coach at the Manhattan School of Music, accompanist for the Riverdale Choral Society and for the Stonewall Chorale in New York, and has been a guest coach for the OperaWorks summer program in southern California. He performs regularly in classical voice recitals and with Broadway Concerts Direct, alongside such artists as Marni Nixon, Leona Mitchell and Sarah Rice. He often appears in cabaret settings as well, at venues including the Rose Theater at Lincoln Center, Birdland and the Metropolitan Room in New York. Mr. Sedgwick holds a Masters degree in piano performance from the Manhattan School of Music and a B.A. in English Literature from Brown University. He has won numerous awards as a solo pianist, including the Buxtehude premium for excellence in music, the Brown University Concerto competition (Brahms 2nd) and the Steinway Competition of Boston. An advocate of new music, Mr. Sedgwick has premiered works by many contemporary composers including Seymour Barab, J. Mark Stambaugh, Joelle Wallach and Louis Hardin.

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Michael Weyandt, Baritone, recently appeared as Junius in *The Rape of Lucretia*, Brother in *Die Sieben Todsünden*, and Marco in *Gianni Schicchi* with Lorin Maazel's Castleton Festival Opera, under the direction of Maestro Maazel. He has also performed Lockit in Britten's arrangement of *The Beggar's Opera* for Castleton, and been seen as Guglielmo and Masetto at the Tanglewood Music Center, under the direction of James Levine. Other roles include Schaunard, Belcore, Mercutio, and Lescaut. In May and June 2012, he will sing the North American stage premiere of Handel's first opera, *Almira*, with operamission. More information is available at www.michaelweyandt.net.

Bellini: Ma rendi pur contento

Schubert: Das Zugenglocklein

Brahms: Unbewegte laue Luft

Debussy: Trois Ballades de Francois Villon, no. 2

Poulenc: Sanglots

Ives: General William Booth Enters Into Heaven

Conductor, pianist and harpsichordist **Jennifer Peterson** is the director of operamission, a new arts organization which has completed its fourteenth presentation since its founding in February of 2009. operamission is bringing opera, chamber music, art song and cabaret to audiences in the lobby of the Gershwin Hotel in the New York City's Flatiron in inventive new ways, as in its laboratory-style presentation '*Così fan tutte: Some Assembly Required*,' a chronological cabaret of Kurt Weill's vocal music, operatic world premieres, and the ongoing series, 'HANDEL at the Gershwin', presenting G.F. Handel's magnificent London operas on historical instruments. Ms. Peterson has appeared at over fifty opera companies in the United States and internationally, including the New York City Opera, Opera Memphis, Opera Theatre of Saint Louis, Des Moines Metro Opera, and the International Vocal Arts Institute in Tel Aviv, Israel. Having received her musical training at the Oberlin College-Conservatory of Music, the Indiana University School of Music, and the Eastman School of Music in Rochester, NY where she co-founded the Rochester Chamber Opera, Ms. Peterson has also been actively involved in historical performance as a harpsichordist and chamber musician, as well as being an avid purveyor of new opera to new audiences. Born in Anchorage, Alaska, Jennifer grew up on the west coast and has been residing in Kew Gardens Hills, Queens, since 1997 while maintaining an active vocal coaching studio in midtown Manhattan.

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Mezzo-soprano Rosalie Sullivan is an emerging artist worth watching. Equally at home in the concert hall and on the operatic stage, Ms. Sullivan is known for committed and passionate performances in repertoire ranging from the Baroque to the contemporary. Recent appearances have focused on 21st century song, including the premiere at Lincoln Center of David Jackson's staged song cycle *Model Love* and songs of Gerald Busby at the Dalet Gallery in Philadelphia with pianist, Martin Hennessy. She is featured on a forthcoming recording of the songs of Victor Herbert with pianist, William Hicks, to be released on New World Records in May 2012.

Schubert: Suleika I

Duparc: Phidylé

Fauré: Au bord de l'eau

Tchaikovsky: It was in the early spring (Op 73, no 2)

Rossini: Anzoleta co passa la regata

Barber: Nocturne

Chun-Wei Kang, pianist, is a native of Taiwan. She has performed in concerts both as soloist and ensemble performer throughout the United States, Canada and East Asia. Ms. Kang has won several awards and scholarships including the Gwendolyn Koldofsky Memorial Award, which was given to “a musician who demonstrated outstanding professionalism in collaborative piano.” A graduate of the Cleveland Institute of Music with a Master’s degree, Ms. Kang is a vocal coach and pianist at Manhattan School of Music, and a faculty member of Long Island University, and OperaWorks in Los Angeles. She has also been the Assistant Music Director for the New Choral Society since 2007. Most recently, she appeared on PBS SundayArts in a showcase for rising young opera singers, and was the Assistant Music Director for *The Tailor of Gloucester* at Manhattan School of Music.

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ASPS Staff Members' Bios



Blair Boone – Founder, President, and Executive Director - A native of Texas, Blair began his study of voice and piano in Houston before moving to pursue his Bachelor's in Voice Performance (honors) and Master's in French Language, Literature and Culture at Syracuse University. During his academic tenure he was nominated for and received many awards such as Who's Who Among College Students at American Universities in 1994, the university's prestigious Remembrance Scholar Award in 1995 (named for the 35 students killed in the bombing of Pan Am Flight 103 Dec. 21, 1988 over Lockerbie, Scotland), and The SU Graduate Teaching Fellowship in French in 1996. He also studied voice and piano at the Strasbourg Conservatory of Music in Strasbourg, France. After graduating and moving to New York City, Blair began teaching French and coaching singers in French diction and the French Mélodie. During that time, he also transitioned into an executive role and accumulated nearly 10

years of project management and client relationship management experience and has managed a number of strategic relationships at major publishing and advertising companies, including Yahoo!, MetroSource Publishing and CIBT, Inc. Blair is a member of both the National Association of Teachers of Singing (N.A.T.S.) and the New York Singing Teachers Association (N.Y.S.T.A.). He is also a published film and music critic. Not limited to the French vocal repertoire, Blair has given art song recitals representing such composers as Berlioz, Brahms, Debussy, Duke, Duparc, Faure, Hahn, Mahler, Poulenc, Schubert, Schumann, Strauss, and Tchaikowsky. He founded The Art Song Preservation Society of NY because of his deep interest in promoting the repertoire. Blair has studied voice with Mary Trueman (Rice University), JoElyn Walkefied-Wright (Syracuse University), Elisabeth Schroeder (The Strasbourg Conservatory of Music) and Elem Eley (Westminster Choir College), and has sung in master classes with Oren Brown (The Juilliard School), Phyllis Curtain (Yale and Boston University) and Norma Newton (American Institute of Musical Studies in Graz, Austria). Blair also studied piano accompaniment with Mary Trueman and Steve Heyman (Syracuse University). He is currently completing a second Master's degree in Vocal Pedagogy at Westminster Choir College in Princeton.



Cristie Strongman – Treasurer & Project Director, is a dramatic coloratura soprano and a native of Panamá City, Panamá. She began her musical studies as a child with her grandmother a lyric soprano, organist and pianist and she would continue her vocal studies in Germany. She attended The University of Texas at El Paso (UTEP) as an Opera Performance Major and performed extensively with the UTEP Conservatory Repertory Theater, The Italian Art Song Society under the direction of conductor, composer and pianist, Dr. Lucy Scarbrough, (Founder and Artistic Director of The El Paso Chopin Music Festival), The International Festival de la Zarzuela, El Paso, TX and Mexico alongside the late Metropolitan Opera soloist lyric baritone, Pablo Elvira, The Jarvis Conservatory Napa, CA before making her move to New York, to study with Metropolitan Opera soloists lyric tenor, Francisco Casanova and dramatic soprano, Atarah Hazzan. She has performed internationally in operas, oratorios, recitals, concerts and zarzuelas

depicting the works of classical, contemporary and free form/experimental composers of art songs. She takes great pride in bringing music to diverse groups of people through the organizing and performing in outreach programs such as for *The Educational Enhancement for Mothers and Daughters Program A.K.A. Mother Daughter Program* (El Paso, TX), the community of The Navajo Tribe. Cristie performed in Carnegie Hall (2010, 2011) depicting the works of Heitor Villa-Lobos and Mexican microtonal composer, Julián Carrillo.

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Courtenay Schowalter – Fundraising Director, is a graduate of New England Conservatory (Masters) and University of Michigan, Ann Arbor (Bachelors)- both with Voice, Music degrees with high honors. Since moving to NY from her native town of Washington, Dc, she has performed with The Voices of Women, The Musica Bella Orchestra of New York, The Opera Project, Bacchanalia Baroque Ensemble, Brooklyn Repertory Opera, dell'Arte Opera Ensemble, the Hillyer Festival Orchestra and Opera Boston. Ms. Schowalter is an avid recitalist, performing in solo and group recitals in the New York City region and is delighted to be part of Art Song Preservation Society. This past year she performed two concerts with her recital group, The Voices of Women, and she made her Amore Opera debut in *Carmen*, singing Frasquita. Other past highlights include performing with the Hillyer Festival Orchestra at Boston's Hatch Shell on the Esplanade and performing a recital at the French Ambassador's home in

Washington D.C. As a Classical and Theatrical Agent for the Michael Moore Agency, she works and personal assistant to a Broadway/TV/film celebrity. Her previous 5 year experience with the New York Philharmonic in Arts Administration brought her where she is today and when she is not doing any of the above, she writes in her blog: meetingvioletta.blogspot.com



Celeste Chau – Community Outreach Director, is a native New Yorker, who began her musical studies as a child studying piano with Esther Lin and was greatly influenced by the devoted music lovers of her Chinese Peruvian family. She took a break from music during her high school years to study college at Pratt Institute's School of Architecture. During her time there, she caught her community service bug while studying low income housing and at their Community Development Program. She also started volunteering for the NYC branch of Habitat for Humanity during that time. After college she began taking voice lessons with Nicole Neiman who developed a unique pedagogy shaped by Neiman's background as a social worker using music as a therapy tool. Celeste later formed an informal chamber group with fellow adult amateur musicians playing everything from Brubeck to Bach. The group participated in the music therapy program at Mt Sinai's Stroke Rehabilitation Clinic where she

got her first taste of the rewards of musical outreach. She currently studies voice with Martha Arnold, pending faculty member at Turtle Bay Music School. She immersed herself into the New York amateur classical scene by joining Amateur Classical Musician's Association (ACMA) in early 2009. She served as their Executive Board member and helped to coordinate and produce ACMA's first concert at Carnegie Hall in 2009 where she also performed and will do again this year. In 2010, she became The September Concert Foundation's inaugural Community Music Coordinator, and is producing concerts at 8 different area senior centers/hospitals/nursing homes during the 3 day music festival. Already a member, Celeste proudly joins The Art Song Preservation Society of NY (ASPS) as their inaugural Community Outreach Director where she plans to introduce a series of mini-recitals and concerts throughout New York's senior centers, retirement communities, and hospices (as music therapy). These programs are designed to make art song interesting and accessible to audiences that may otherwise not have the chance to attend a performance but who in many ways stand to benefit the most.

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Melissa Gerstein – Press/Marketing Director - Melissa Gerstein has gained considerable notice in the New York City music scene. Recent New York appearances include Meg Page in *Falstaff* and Dorabella in *Così fan tutte*, both with the famed Amato Opera. A New York Sun review stated: “Melissa Gerstein was a versatile Dorabella, putting her all into ‘Smania implacabili,’ an aria just a little too tragic for us not to hear the cackle of Mozart in the background.” Her background includes training and performance at the American Singers’ Opera Project in New York City, Académie Internationale d’Eté de Nice in France, University of Miami’s Summer in Salzburg and the Spoleto Vocal Arts

Symposium in Italy. Ms Gerstein has also performed with such opera groups as the Dell’arte Opera Ensemble, the Little Opera Company of New York, Chelsea Opera, and One World Symphony Orchestra. Some of her operatic credits include, Zerlina in *Don Giovanni*, Prince Orlofsky in *Die Fledermaus*, Octavian in *Der Rosenkavalier*, and Siebel in *Romeo et Juliette*, Cherubino in *Le Nozze di Figaro*, Annio in *La Clemenza di Tito*, Hänsel in *Hänsel und Gretel* and Auntie in *Peter Grimes*. Ms. Gerstein is currently the publicity director for the Voices of Women and the Art Song Preservation Society. She also assists as a public relations consultant for Make Music New York. Previously she served as the Publicity Director Amore Opera Board of Directors. Ms. Gerstein resides in New York.



Quentin Bradley - Founder & President, **MacForMusicians** is devoted to showing musicians how to use their Mac to record their music, promote their art, book themselves and manage their business. Visit us at www.macformusicians.com



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2012 Calendar

A selection of ASPS Workshops, Lectures & Master Class Series:

February– *An Afternoon of German Lieder Workshop*, 2/25/12, 3:30-6pm

May– *Henri Duparc Master Lecture & Workshop*, 5/19/12, 1-4pm

June– *An Afternoon of French Melodie Workshop*, 6/16/12, 1-3:30pm

August– *An Open Forum Workshop (Art Song)*, 8/18/12, 1-3:30pm

September– *The September Foundation Concert* – TBA

Location: The Singer's Forum @ The Dorothy Jones Theater
24 West 24th Street, 4th Floor (*ring triangular door bell*)
New York, NY

ASPS Concert Series:

March– Mary Trueman Vocal Competition Finals Concert and Reception, 3/31/12, 1 pm
(Abigail Adams Smith Hall), Colonial Dames of America, 417-421 East 61st Street, NYC.

ASPS Outreach Concert Series:

April– Outreach Concert at Queen of Hearts Nursing Home (April 22nd)

September– Annual Concert in partnership with The September Concert Foundation

Sites include:

- Atria Nursing Home
- CCM Senior Day Center
- Beth Israel Hospital PACC Center
- Parker Institute/Long Island Jewish Hospital
- Mary Manning Nursing Home

Have an idea and/or are you interested in participating in one of our **Outreach Concerts**? Contact our Community Outreach Director, **Celeste Chau**, CelesteCommunityMusic@gmail.com

End of the Year Outreach Concerts:

Sites include:

- Mt Sinai's Stroke Rehabilitation Clinic
- Stephen D Hassefeld Children Center for Cancer

Upcoming Projects and Collaborations, 2013:

- ASPS Workshop and Master Class devoted to women composers/poets
- ASPS Workshop and Master Class on Spanish and Latin American Art Song repertoire
- Concert in collaboration with Voices of Women (V.O.W.) www.vowsingers.com
- Annual September 11th ASPS Remembrance Concert in partnership with The September Concert Foundation www.septemberconcert.org
- The development of the Department of Composers at ASPS including performances of selected works

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There is a \$15 entry fee to the monthly workshops and \$20 entry fee to the master classes with R.S.V.P.  
Master Classes are \$25 at the door.

To R.S.V.P. for our monthly Workshops, Lectures and Master Classes, please visit [www.Meetup.com](http://www.Meetup.com)  
[www.meetup.com/The-Art-Song-Preservation-Society-of-NY](http://www.meetup.com/The-Art-Song-Preservation-Society-of-NY)

# Art Song Preservation Society of New York

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## Help Support Our Mission and Those Devoted to Art Song Singing

Funding is provided by the generosity of individuals and organizations who seek to cultivate the talent of musicians interested in the arts. ASPS is a nonprofit organization with 501(c)3 status. Your employer might have a Corporate Giving Program or Match funds. Check with your HR Department or Office Manager. Donated funds go to operational costs, our Senior Outreach Program, and developing programs. To support ASPS of New York, please mail in your contribution to:

**The Art Song Preservation Society of New York, Inc.**

**P.O. Box 177**

**New York, New York 10113**

*Tel:* 646-263-7829

Email: [ASPSNY@gmail.com](mailto:ASPSNY@gmail.com)

**Basic Membership - \$100 (includes free admission to workshops throughout the year)**

**The Classicists - \$250 (includes the above plus a gift bag with choice of Art Song CD)\***

**The Symbolists - \$500 (includes the above plus, tickets to the yearly concerts, master classes and admission to rehearsals and benefit dinner)**

**The Impressionists - \$1,000+ (includes the above plus a private mini-recital for all patrons at this level)**

### Major Donors:

Steven Diehl

Emily Blair

Ruth McDonald

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Randolph Pitts

Cathy Rand

Jacqui Sakellaropoulos

John Zarmakoupis

## Volunteer opportunities are also available!

Join our group of volunteers to help with our mailings, performances and outreach programs and enjoy an educational and exceptional musical experience up close! Please contact Blair Boone [jabb053072@yahoo.com](mailto:jabb053072@yahoo.com) or Cristie Strongman [cristiestrongman@gmail.com](mailto:cristiestrongman@gmail.com) and let us know how you believe that you can best help as a volunteer.

## *Follow ASPS*



[www.ArtSongPreservationSocietyNY.org](http://www.ArtSongPreservationSocietyNY.org)

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in Celebration of Song

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