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The Art Song Preservation Society of New York (ASPS)
70A Greenwich Avenue, #249
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**The Art Song Preservation Society of New York
Presents**

**Spring Into Art Song
Festival 2017**

May 15-May 21, 2017
Manhattan School of Music

A WARM WELCOME TO ASPS PARTICIPANTS, FRIENDS & SUPPORTERS!



What better time to celebrate song than the spring? We are so pleased and delighted to be hosting our first art song festival at the **Manhattan School of Music**. MSM is such an important and prestigious institution with a history of training singers and collaborative pianists in the performance and refinement of the

art song vocal repertoire that it seems perfectly fitting to partner with them for our first art song festival after 5 years of successfully presenting our past seasons of master classes and recitals at other notable venues throughout Manhattan.

Through this important alliance with MSM, ASPS is able to continue our dedicated mission of preserving and promoting the art song repertoire and song recitals through engaging and enriching master classes, concerts, and other educational programs open to the community. All the singers and pianists who participate in ASPS's programs are special so we take great pride in helping them to develop their unique talent. We continue to also get a deep sense of gratification from the number of prominent and distinguished guest artists who support our mission and offer their expertise, knowledge, and guidance to both our staff and our program participants.

Sadly, this past summer, we lost one of our most beloved Advisory Board members, accomplished recording artist and soprano, Marni Nixon. Much like throughout her impressive career, Marni was a great source of inspiration to me and to the artists that participated in her master classes. She is deeply missed.

In hosting ASPS this season, MSM has demonstrated its continued commitment to music, education, and artist development. I would like to extend my heartfelt thanks to MSM President, James Gandre, and his exemplary team for their generosity. We look forward to many years of making music together!

Blair Boone-Migura

Founder, President, Executive Director of The Art Song Preservation Society

Give the Gift of Music! If you ever wanted to become a patron of the arts, now is the time!

With the rapid decline and tragic loss of many of our country's finest institutions of the arts, we need your assistance now more than ever to continue being a beacon of light to both musicians and music lovers in New York. The Art Song Preservation Society satisfies an aching need for resources, and creates unique opportunities to cultivate the beauty of art song education and performance in our community. Please consider giving the gift of music to honor or remember some- one you love, or to simply celebrate your joy and appreciation for beautiful music!

Where Does My Donation Go?

All donations made to the Art Song Preservation Society of New York will help us fulfill our missions of preserving, revitalizing, and promoting the art song repertoire and the art song recital. Individual donors help pay for the operational costs, educational and development programs, and community outreach services that grant funding does not cover. Your support will enable us to continue providing a variety of enriching and engaging programs, services, and events that promote the education and performance of classical vocal concert repertoire.

Your Contribution to the Arts is Tax-Deductible!

The Art Song Preservation Society of New York (ASPS) has been incorporated and awarded nonprofit 501(c)(3) status. Financial support is provided by the generosity of individuals who seek to cultivate the talent of musicians interested in the arts. It is only by your donations that we can continue to fulfill our mission of preserving and revitalizing art song. Your gift in the amount that is right for your budget is greatly appreciated!

- INTERMISSION -

THREE SONGS, Op. 10 (J. JOYCE) (1939)

SAMUEL BARBER

Sleep now
Rain has fallen
I hear an army

SIX SELECTED SONGS (1947-1959)

NED ROREM

Rain in Spring (P. Goodman)
Stopping by the Woods on a Snowy Evening (R. Frost)
Clouds (P. Goodman)
I strolled across an open field (T. Roethke)
Early in the Morning (R. Hillyer)
The Lordly Hudson (P. Goodman)

SEVEN SELECTED SONGS (1894-1924)

CHARLES IVES

The Things Our Fathers Loved (and the greatest of these was
was Liberty) (C.E. Ives)
Romanzo di Central Park (Leigh Hunt)
Walking (C.E. Ives)
At the River (text and tune by R. Lowry)
West London (A Sonnet) (M. Arnold)
The Housatonic at Stockbridge (R.U. Johnson)
Circus Band (C.E. Ives)

Spring Into Art Song Festival 2017

Master Class Series

May 15, 1-4pm

THOMAS GRUBB'S French Mélodie Workshop

May 16, 1-4pm

CORRADINA CAPORELLO'S Italian Song Workshop

May 17, 1-4pm

FRANK DAYKIN'S Poulenc Workshop

May 18, 1-4pm

THOMAS MURACO'S German Lied Workshop

May 19, 1-4pm

MARK MARKHAM'S Performance Duo Workshop

Recital Series

May 19, 6:30pm

PRIVATE RECITAL

Community Outreach Concert – SAGE Center for LGBTQ Seniors

May 20, 7pm

RECITAL

Tickets: FREE admission, \$20 suggested donation at the door

French-American Soprano, Sandra Hamaoui and pianist Thomas Muraco present a recital of French, American, and Russian art songs including a tribute to iconic American composer Ned Rorem.

May 21, 3pm

RECITAL

Tickets: FREE admission, \$20 suggested donation at the door

American Baritone, Robert Brandt and pianist Thomas Grubb present a recital featuring the art songs of Fauré, Debussy, Poulenc, Barber, Ives and a tribute to American composer Ned Rorem.

About Us

Our Mission

The Art Song Preservation Society of New York (ASPS) is a nonprofit arts organization dedicated to preserving, revitalizing, and promoting the art song repertoire and the art song recital. We do this by providing a variety of enriching and engaging programs, services, and events that promote the education and performance of classical vocal concert repertoire.

What Is Art Song?

An art song is a music composition for voice and instrumental accompaniment. The text of these songs is derived from poetry resulting in the unification of two art forms: the poetic text and music. This makes the art song a dual art and one of the greatest (albeit oftentimes most neglected) gifts in the realm of classical music. When the ideal proportions are met the heartfelt piano accompaniment, the exquisite voice, and the endearing poetry one cannot help but be affected by it. It touches the mind. It touches the soul. It touches humanity.

What We Do

The Art Song Preservation Society serves the New York City area by creating opportunities for education and performance in the genre of classical art song vocal literature to classical singers, piano collaborators, and art song aficionados. Our organization also generates exposure for emerging and established composers of art song to their key public singers, teachers, accompanists, and enthusiasts!

With the financial support of grants and generous patrons of the arts, we offer opportunities for artistic development such as private and group voice lessons, workshops, a master class series, and educational lectures through the year. In addition to creating performance opportunities for emerging artists, we also sponsor both the Mary Trueman Vocal Arts Competition and a mentoring program for singers and pianists.

Finally, we share our passion for art song with everyone within our reach: recital and concert performances open to the public; community outreach and music therapy partnerships; and an exciting and informative internet-radio podcast show entitled "A Toast To Song" that has allowed us to expand beyond the New York City area.

ASPS is a beacon of light and an invaluable resource for emerging concert recitalists, piano collaborators, teachers, students, and anyone who cares to witness the pinnacle of artistic beauty. So if you have a genuine interest in the fusion of word and tone, rhythm of language, and the quality and beauty of the human voice, come experience the exuberance and joy of art song singing with The Art Song Preservation Society of New York: where music speaks and words sing!

THE ART SONG PRESERVATION SOCIETY OF NEW YORK

A RECITAL OF FRENCH AND AMERICAN SONGS

Sunday, May 21 at 3 o'clock PM

The Manhattan School of Music (120 Claremont Avenue)

ROBERT BRANDT, baritone

THOMAS GRUBB, pianist

CINQ MÉLODIES DE VENISE, Op. 58 (P. VERLAINE) (1891) GABRIEL FAURÉ

Mandoline

En sourdine

Green

À Clymène

C'est l'extase.....

TROIS BALLADES DE FRANÇOIS VILLON (1910)

CLAUDE DEBUSSY

Ballade de Villon à s'amyé

Ballade que Villon fait à la requeste

de sa mere pour prier Notre-Dame

Ballade des femmes de Paris

TEL JOUR TELLE NUIT (P. Eluard) (1937)

FRANCIS POULENC

Bonne journée

Une ruine coquille vide

Le front comme un drapeau perdu

Une roulette couverte en tuiles

A toutes brides

Une herbe pauvre

Je n'ai envie que de t'aimer

Figure de force brûlante

et farouche

Nous avons fait la nuit

Continued on next page

THE MARY TRUEMAN ART SONG VOCAL COMPETITION WINNER'S RECITAL
Saturday, May 20 at 7 o'clock PM
The Manhattan School of Music (120 Claremont Avenue)

SANDRA HAMAOU, soprano

THOMAS MURACO, pianist

QUATRE CHANSONS DE JEUNESSE, (1882-84)

CLAUDE DEBUSSY

Pantomime (Verlaine)
Clair de lune (Verlaine)
Pierrot (de Banville)
Apparition (Mallarmé)

ROMANCES BY RAKHMANINOV (1902-1916)

S. RAKHMANINOV

How fair this place, Op 21, no 7
Beloved, let us fly, Op 26, no 5
In my garden at night, Op 38, no 1

INTERMISSION

SIX SELECTED SONGS (1933-1968)

NED ROREM

Oh You Whom I Often and Silently Come (W. Whitman)
Clouds (P. Goodman)
I am Rose (G. Stein)
Tulip Tree (P. Goodman)
Snake (T. Roethke)
For Poulenc (F. O'Hara)

TROIS POÈMES DE LOUISE LALANNE (1931)

FRANCIS POULENC

Chanson (G. Apollinaire)
Le Présent (M. Laurencin)
Hier (M. Laurencin)

TROIS POÈMES DE LOUISE DE VILMORIN (1939)

FRANCIS POULENC

Le Garçon de Liège (L. de Vilmorin)
Au-delà (L. de Vilmorin)
Aux Officiers de la Garde Blanche (L. de Vilmorin)

MÉTAMORPHOSES (1943)

FRANCIS POULENC

Reine des mouettes (L. de Vilmorin)
C'est ainsi que tu es (L. de Vilmorin)
Paganini (L. de Vilmorin)

The Art Song Preservation Society Creative Executive Team

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Executive Director*

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Melissa Gerstein
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The Art Song Preservation Society of New York's *Spring Into Art Song Festival 2017* is made possible in part with public funds from Creative Engagement / Creative Learning, supported by the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of Governor Andrew Cuomo and administered by Lower Manhattan Cultural Council. LMCC.net

Spring Into Art Song 2017 and every musically enriching ASPS program is made possible by the generosity of supporters like you. Our deepest gratitude is extended to all of our patrons!



ASPS Presents Thomas Grubb

May 15, 2017, 1pm

French Mélodie Master Class

Eric Sedgwick, piano

Katelan Tran Terrell, piano Mikael Darmaine, piano

Neil Nanyi Qiang, piano Anna de Groot, piano

Brooke Alcuran, Mezzo-Soprano

Le Secret

G. Fauré (1845-1924)

Text: A. Silvestre (1837-1901)

Charlie Mukaida, Tenor

Rencontre from *Poème d'un Jour*

G. Fauré (1845-1924)

Text: C. Grandmougin (1850-1930)

Helaine Liebman, Soprano

C'est l'extase from *Ariettes Oubliées*

C. Debussy (1862-1918)

Text: P. Verlaine (1844-1896)

Christopher Reames, Tenor

Phidylé

H. Duparc (1848-1948)

Text: L. de Lisle (1818-1894)

Phoebe Haines, Mezzo-Soprano

Hôtel from *Banalités*

F. Poulenc (1899-1963)

Christian Bester, Baritone

La Vague et la Cloche

H. Duparc (1848-1948)

Text: F. Coppée (1842-1908)

Alternate:

Shane Tapley, Tenor

Green from *Cinq Mélodies de Venise*

G. Fauré (1845-1924)

Text: P. Verlaine (1844-1896)



ROBERT BRANDT, BARITONE

Robert Brandt, baritone, has a special love for performing the art song repertoire. He was a finalist in the 2014 Mary Trueman Art Song competition, winning the Pierre Bernac prize for best French song performance. Other recital performances include Schubert's *Winterreise* with pianist Roger Vignoles, a recital of Mendelssohn and Schumann lieder at Mendelssohn's former home in Leipzig, Germany, and several performances with the Serafin String Quartet. A recent recital reviewer found Brandt's tone to be:

"capable of any color or emotion necessary. I noted a complete array of expression: love, hate, envy, comic, serious, threat and many more. He is expert at vocal communication." In addition to his work as a recitalist, Robert has had success performing both opera and oratorio. Of his performance of the role of Mandryka in Richard Strauss' opera *Arabella*, Opera News wrote: "Mandryka is a character-balancing act, the rough versus the sophisticated. Robert Brandt had it all. Handsome, with an ebullient personality, Brandt has innate musical simplicity and honesty and delivered the German text with amazing clarity of diction."

In addition to his performances, Dr. Brandt is a passionate teacher. He is currently on the voice faculty of Brigham Young University. Previous that he was a faculty member at the University of Delaware. He earned his BM and MM in Vocal Performance from Brigham Young University and his DM in Vocal Performance from Indiana University. His students have earned awards at NATS chapter and regional auditions, are consistently accepted into prestigious summer and graduate programs, and have had professional success on operatic, concert, and Broadway stages.



French-American soprano Sandra Hamaoui is a young and promising artist on the rise. Described as heartfelt, convincing, and passionate, her true talent lies not just in her effortless vocal technique and musicality, but also in her ability to fully captivate her audience.

This season, Ms. Hamaoui will compete as a semi-finalist in The Metropolitan Opera National Council Auditions after being announced first place winner in the New England Regional Finals. She will appear in a French and American art song recital presented by The Art Song Preservation Society of New York honoring American composer Ned Rorem and other great composers alongside Thomas Muraco at Manhattan School of Music in May 2017. In the fall, she will join the Ensemble of Deutsche Oper Berlin to sing the roles of Pamina in *Die Zauberflöte*, Ninette in *L'amour des trois oranges*, and Annina in *La Traviata*, among other appearances.

In previous seasons, Ms. Hamaoui made her debut as the title character in Gounod's *Roméo et Juliette* with the Canadian Vocal Arts Institute and as Adina in *L'elisir d'amore* with the San Francisco Conservatory of Music at the Kennedy Center. Her other notable engagements include *Amore and Damigella* in *L'incornazione di Poppea*, and *Papagena* in *Die Zauberflöte*.

Ms. Hamaoui is the recipient of numerous awards, including a major award from the Opera Index Vocal Competition, top prize from Career Bridges, first prize in the Mary Trueman Art Song Vocal Competition sponsored by The Art Song Preservation Society of New York, first prize in the West Bay Opera League Competition, and an encouragement award from the Giulio Gari Foundation. She is the recipient of scholarships from The Opera Foundation, The Schuyler Foundation, and the Henry & Maria Holt Memorial Fund. Ms. Hamaoui completed her Bachelor of Music degree at the San Francisco Conservatory of Music. Prior, she attended the Juilliard School's Pre-College Program. A native of New York City, the young soprano was born in 1993 to French parents. Her non-music activities include practicing yoga, cooking, spinning, and travelling. She is fluent in English, French, Italian, and Spanish.

ASPS Presents Corradina Caporello

May 16, 2017, 1pm
Italian Song Master Class
Eric Sedgwick, piano

Yeji Yoon, Soprano

Anzoleta Avanti la regatta from *La regatta veneziana* G. Rossini (1792-1868)
Text: F. Piave (1810-1876)

Shirley Wang, Soprano

La Speparazione G. Rossini (1792-1868)
Text: F. Uccelli

Ray Lee, Tenor

Amorosi miei giorni S. Donaudy (1879-1925)
Text: A. Donaudy (1880-1941)

Malana Towers, Soprano

Son Bella Pastorella G. Rossini (1792-1868)
Text: C. Pepoli (1796-1881)

Charlie Mukaida, Tenor

L'Ultima Canzone F. Tosti (1846-1916)
Text: F. Cimmino (1862-1938)

Brooke Alcuran, Mezzo-Soprano

Il fervido desiderio V. Bellini (1801-1835)
Text: Anonymous

Dana Macintosh, Soprano

Deh, pietoso, oh Addolorata G. Verdii (1813-1901)
Text: L. Balestra (1808-1863)

Alternate:

Virdell Williams, Bass-Baritone

Pietà, Signore A. Stradella (1639-1682)
Text: Anonymous

ASPS Presents Frank Daykin

May 17, 2017, 1pm

Francis Poulenc Mélodie Master Class

Eric Sedgwick, piano

Lucas Barkley, piano

Neil Nanyi Qiang, piano

Mikael Darmaine, piano

Anna de Groot, piano

Shane Tapley, Tenor

Dans le jardin d'Anna

F. Poulenc (1899-1963)

Text: G. Apollinaire (1880-1918)

Charlie Mukaida, Tenor

C from Deux Poèmes de Louis Aragon

F. Poulenc (1899-1963)

Text: L. Aragon (1897-1982)

Helaine Liebman, Soprano

Fêtes Galantes from *Deux Poèmes de Louis Aragon*

F. Poulenc (1899-1963)

Text: L. Aragon (1897-1982)

Phoebe Haines, Mezzo

C'est ainsi que tu es from *Métamorphoses*

F. Poulenc (1899-1963)

Text: L. de Villemorin (1902-1969)

Christopher Reames, Tenor

Montparnasse

F. Poulenc (1899-1963)

Text: G. Apollinaire (1880-1918)

Maayan Voss de Betancourt, Mezzo

Voyage à Paris from *Banalités*

F. Poulenc (1899-1963)

Text: G. Apollinaire (1880-1918)

Yeji Yoon, Soprano

Quelle Aventure! from *La Courte Paille*

F. Poulenc (1899-1963)

Text: M. Carême (1899-1978)

Victoria Lawal, Soprano

Air grâve from *Airs Chantés*

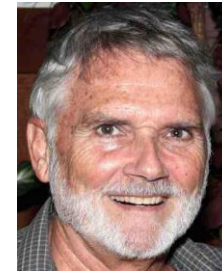
F. Poulenc (1899-1963)

Text: J. Moréas (1856-1910)

Singing & Other Sins Public Radio Show

"Singing & Other Sins" is a weekly radio broadcast created and produced by Gary Hickling, dedicated to singers and the art of singing. "Singing and other Sins" is co-hosted by Hickling and Blair Boone-Migura and broadcast on Hawaii Public Radio KHPR 89.3-FM Saturdays at 5pm HST. "Singing & Other Sins" also streams online on HPR 2 at: www.hawaiipublicradio.org

If you are unable to catch the broadcast, you can download all episodes of "Singing & Other Sins" by visiting the website!



Gary Hickling





The Art Song Preservation Society of New York (ASPS) celebrates art song composer Ned Rorem. Hailed by Time magazine as the “world’s best composer of art songs,” Rorem has also composed three symphonies, four piano concertos, and numerous orchestral, chamber, choral works, and eight operas including “Our Town”. He is the recipient of a Pulitzer Prize, Fulbright and Guggenheim Fellowships, an ASCAP Deems Taylor Award, and an ASCAP Lifetime Achievement Award. ASPSNY is proud to dedicated portions of our recital series to the innovative songs of this prolific composer.

ASPS Presents Thomas Muraco

May 18, 2017, 1pm

German Lied Master Class

Eric Sedgwick, piano

Victoria Schwartzman, piano

Katelan Tran Terrell, piano

Anna de Groot, piano

Brooke Alcuran, Mezzo

Die Männer sind méchant

F. Schubert (1797-1828)

Text: J. Seidl (1804-1875)

Christian Bester, Baritone

Wer nie sein Brot mit Tränen

F. Schubert (1797-1828)

Text: J. Goethe (1749-1832)

Marie Anello, Soprano

Frühlingstraum from *Winterreise*

F. Schubert (1797-1828)

Text: W. Müller (1794-1827)

Shane Tapley, Tenor

Mondnacht from *Liederkreis, Op 39*

R. Schumann (1810-1856)

Text: J. Eichendorff (1788-1857)

Emily Hughes, Soprano

Er der herrlichste von allen from *Frauenliebe und Leben* R. Schumann (1810-1856)

Text: A. von Chamisso (1781-1838)

Malena Towers, Soprano

Die Nacht

R. Strauss (1864-1949)

Text: H. Rosenegg (1812-1864)

Helaine Liebman, Soprano

Galathea from *Brettli-Lieder*

A. Schoenberg (1874-1951)

Gigerlette from *Brettli-Lieder*

Text: F. Wedekind (1864-1918)

Charlie Mukaida, Tenor

Ständchen

F. Schubert (1797-1828)

Text: L. Rellstab (1799-1860)

Michele Kennedy, Soprano

Ständchen

H. Wolf (1860-1903)

Text: Eichendorff (1788-1857)

ASPS Presents Mark Markham

May 19, 2017, 1pm

Performance Duo Song Master Class

Jaley Chamberlain, Soprano & **Andrew Welch**, Piano

À Chloris

R. Hahn (1874-1947)

Text: T. Viau (1590-1626)

Theo Lobo, Mezzo-Soprano & **Eunmi Ko**, Piano

Couplets Bachiques

C. Chaminade (1857-1944)

Text: H. Jacquet

Julia Katherine Walsh, Soprano & **Naoko Aita**, Piano

Gretchen am Spinnrade

F. Schubert (1797-1828)

Text: J. Goethe (1748-1832)

Phoebe Haines, Mezzo-Soprano & **Katelan Tran Terrell**, Piano

Ihr Glocken von Marling

F. Liszt (1811-1886)

Text: E. Kuh (1828-1876)

Christian Bester, Baritone & **Katelan Tran Terrell**, Piano

The Heart of A Woman

L. Adams (b. 1932)

Text: G. Johnson (1880-1966)

Lauren Green, Soprano & **Marie Blair**, Piano

Zdes' khorosho

S. Rakhmaninov (1873-1943)

Text: G. Galina (1873-1942)

Alternate:

Heather Fetrow, Soprano & **Akiko Hosaki**, Piano

Vocalise

R. Rakhmaninov (1873-1943)



In Memoriam – Mary Trueman (1915-2008)

Born in 1915 in Penwortham, Lancashire County, England, Mary Trueman grew up in a financially impoverished but musically rich family. Mary was an accomplished pianist, and even before receiving significant formal training, she played for many singers at

regional recitals and music festivals in England. She was a remarkable woman who constructed a supremely well-rounded education perfect for instructing singers in the areas of art song and the operatic repertoire.

Mary attained 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 which was the equivalent to a Master's degree in Vocal Pedagogy from the Birmingham School of Music.

Following a rich musical performance and teaching career in the UK along with a residency in Nancy, France during World War II, Mary moved to Houston, Texas, in the early 1980s to be closer to her daughter and son-in-law. While in Houston, she became a full member of the National Association of Teachers of Singing (NATS) and developed her own private voice studio. She also began teaching French, German, Latin, and Spanish language classes at St. Pius, a Catholic College Preparatory High School in Houston; and shortly thereafter began teaching voice lessons at Texas Southern University. It wasn't long before she was invited to teach Diction and Vocal Repertoire classes in French and German at Rice University's Shepherd School of Music, considered by many to be the Ivy League institution of the South - or, the "New Ivy." It was also during this period that Mary became a certified massage therapist. Although she never practiced, she 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 stages of 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.

She passed away in 2008 from health complications but leaves behind a true legacy in her devoted students whom she encouraged and worked tirelessly to help cultivate and deep appreciation for the art song repertoire. It is for these reasons that Mary Trueman is the motivating force and inspiration behind The Art Song Preservation Society.

In Memory of Marni Nixon

We mourn the loss of ASPS Advisory Board member, master class guest artist, and vocal competition judge, **Marni Nixon**, who provided the voice for musical numbers in films like “Gentlemen Prefer Blondes”, “My Fair Lady” and “West Side Story.”

She sang for Deborah Kerr in “The King and I.” Ms. Kerr was nominated for an Academy Award in 1956 for her role as Anna and the film’s soundtrack album sold hundreds of thousands of copies. For singing Anna’s part on that album, Ms. Nixon recalled, she received a total of \$420.

“You always had to sign a contract that nothing would be revealed,” Ms. Nixon told the ABC News program “Nightline” in 2007. “Twentieth Century Fox, when I did ‘The King and I,’ threatened me.” She continued, “They said, if anybody ever knows that you did any part of the dubbing for Deborah Kerr, we’ll see to it that you don’t work in town again.”

Ms. Nixon had an extensive career in theater and concert performances but is best remembered for the films the producers did not want anyone to know she sang in. After joining the ASPS family, Marni remained generous with her time right up to her passing. She was an inspiration to our singers and to our core team. She is dearly missed by all of us at ASPS!



Thomas Grubb is the author of *SINGING IN FRENCH, A MANUAL OF FRENCH DICTION AND FRENCH VOCAL REPERTOIRE* (Schirmer Books/Macmillan, 1979) with a foreword by Pierre Bernac and now distributed by Cengage and Amazon. Mr. Grubb participated in the coaching of all French productions at New York City Opera for more than twenty years. He was also on the coaching staffs of Houston Grand Opera and the Opera Society of Washington, D.C. For three decades, Thomas Grubb was a member of the faculty of The Juilliard School where he gave both classes and coachings in French Vocal Repertoire and French 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 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 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 Andre, 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. 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 his *Singing in French* as well as a companion book to Pierre Bernac’s *Interpretation of French Song*. Mr. Grubb is on the Advisory Board of the Art Song Preservation Society of New York (ASPSY), and 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.





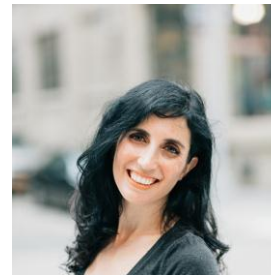
Italian Diction and Vocal Literature Dr. Caporello, born in Rome, received a B.A. from Columbia University, an M.A. from Queens College, and an M.Ph. and Ph.D. from Columbia University. She has taught Italian language and literature at Columbia University, John Jay College, Queens College, Hofstra University, 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 AlbanesePuccini 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.



Eric Sedgwick is a pianist, accompanist and vocal coach whose clients have appeared on Broadway and in opera houses around the world. As a pianist he has appeared in concerts and recitals with Leona Mitchell, Sarah Rice, Marni Nixon and Thomas Stacy, as well as with numerous young rising talents, both singers and instrumentalists. He is on the coaching staff at the Manhattan School of Music, where for several years he has collaborated with singers in Catherine Malfitano's performance classes, and he has also coached and music-directed several productions for the cutting-edge OperaWorks training program in southern California. He performs

regularly with Opera Singers Initiatives, the Art Song Preservation Society of New York, the Stonewall Chorale and Broadway Concerts Direct. Recently he has served as accompanist for Cutting Edge Concerts's productions at Symphony Space, as rehearsal pianist for Carnegie Hall's Carmina Burana Project, and for concerts with Regina Opera and Riverfront Opera. Mr. Sedgwick holds a Masters degree in piano performance from the Manhattan School of Music and an undergraduate in English Literature from Brown University, summa cum laude. He is a strong advocate of new music and has premiered works by several contemporary composers including Seymour Barab, J. Mark Stambaugh, Joelle Wallach, and Louis Hardin.



Melissa Gerstein has gained considerable notice in the New York City music scene. Her background includes training and performance at the American Singers' Opera Project in New York City, Académie Internationale d'Été 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, Amato Opera, Chelsea Opera, and

One World Symphony Orchestra. When she performed the role of Dorabella in *Così fan tutte* with the famed Amato Opera company, a New York Sun review stated: "Melissa Gerstein was a versatile Dorabella, putting her all in to 'Smanie implacabili,' an aria just a little too tragic for us not to hear the cackle of Mozart in the background." A few of her operatic credits include, Zerlina in *Don Giovanni*, Prince Orlofsky in *Die Fledermaus*, Octavian in *Der Rosenkavalier*, Siebel in *Roméo et Juliette*, Cherubino in *Le Nozze di Figaro*, Annio in *La Clemenza di Tito*, Hänsel in *Hänsel und Gretel*, Auntie in *Peter Grimes* and Bianca in *Rape of Lucretia*. The past several years, Ms. Gerstein has been specializing in public relations, marketing and artistic administration. She serves as the Public Relations and Marketing Director for the Art Song Preservation Society, a company where she helps produce concerts, masterclasses and special events. In addition to her work in public programming at the Bard Graduate Center Gallery, she serves on the Board of Directors for the Underworld Productions Opera Company is also the Public Relations director for her own group, the Voices of Women quartet, along with Ms. Eiel and Ms. Hart, which performs throughout New York City. Previously she served as the Publicity Director on the Amore Opera Board of Directors. Ms. Gerstein resides in New York.



Blair Boone-Migura, an arts administrator, educator, and musician pursued his Bachelor's in Voice Performance (honors) and Master's in French Language, Literature and Culture at Syracuse University where he received many awards including the university's most prestigious Remembrance Scholar Award and The Graduate Teaching Fellowship in French. He also studied voice and piano at the Strasbourg Conservatory of Music in Strasbourg, France, and holds a second Master's degree in Vocal Pedagogy from Westminster Choir College in Princeton where he graduated with honors and distinction. In addition to coaching singer's privately in the French vocal repertoire, Blair has taught as a part-time adjunct French language faculty member at The New School (Parsons School of Design & Mannes School of Music) and Hunter College. He is currently a guest lecturer in the music department at The University of Hawaii where he teaches art song literature courses in French Mélodie and German Lied as well as vocal pedagogy. Blair is also a published film and music journalist having interviewed a wide range of artists from Grammy-nominated jazz pianist Fred Hersch to Grammy Award-winning Haitian-American singer and producer Wyclef Jean for publications like MetroSource Magazine and NYC Resident.

Blair also had the honor of assisting the legendary piano collaborator Dalton Baldwin, along with two of French song's most accomplished sopranos Elly Ameling and Rosemarie Landry, and several other highly notable adjudicators of distinction in the development and execution of the Positively Poulenc Vocal Competition and Recital under the sponsorship of Joy In Singing at the Bruno Walter Auditorium in the Lincoln Center Performing Arts Library.

Blair served in the past as the Arts Administrative Director at The International Vocal Arts Institute (IVAI) in New York where he proudly joined co-founders, Joan Dornemann and Paul Nadler, in realizing their core mission of finding and training the most talented young opera singers around the world - "passing the torch from one generation of to the next". Most recently, Blair joined Gary Hickling as a co-host on "Singing & Other Sins", a radio show that Hickling created that airs on Saturdays on Hawai'i Public Radio where, he presents on-air and online content on a wide range of artists.

Blair is the Founder & Executive Director of The Art Song Preservation Society (ASPS). ASPS is dedicated to revitalizing the art song tradition through education and performance. It's "where music speaks, and words sing!" Blair founded ASPS because of his concern and deep interest in promoting this declining area of vocal literature and in honor of his mentor of twenty-two years, master French and German song specialist, Mary Trueman (1915-2008). Blair studied voice with Mary Trueman (Rice University), JoElyn Walkefied-Wright (Syracuse University), 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 has coached with Metropolitan Opera mezzo-soprano Barbara Smith Conrad and internationally acclaimed specialist of the French vocal repertoire, Thomas Grubb (The Juilliard School). Blair also studied piano accompaniment with Mary Trueman, Steve Heyman (Syracuse University) and continues to study piano privately with Edward Nemirovsky in NYC.

He is married to Dr. Anthony Migura, a critical-care physician at Advanced ICU Care. They divide their time between New York City and Honolulu, Hawaii with their English Bulldog, Drew and American Tabby Cat, Jessye.



FRANK DAYKIN, PIANIST, is equally known as soloist, collaborative pianist, teacher, writer, and musicologist. His "The Encyclopedia of French Art Song: Fauré, Debussy, Ravel, Poulenc" was published (Pendragon Press, May 2013), and has been acquired by over 235 institutions of musical higher learning thus far. In it, he shares the wealth of his forty-plus years as a vocal coach and recital partner.

Daykin was fortunate to have lived in the time of Bernac, Souzay, and Ameling, often accompanying their master classes in the US and abroad. For some years, he was the assistant of Thomas Grubb, the renowned French song expert, in all his classes at the Manhattan School of Music, working with over 60 singers weekly. Daykin writes a bi-weekly arts blog; and he is a classical reviewer for the New York Concert Review. Daykin has four volumes of poetry published, numerous selections having been set to music by contemporary composers. "Questions Remain: New Poems 2012/2013" (2014, CreateSpace), "Words Without Songs" (1992, Silver Hill Press), and "Islands" (1991, Silver Hill Press), and his most recent "I Have My Doubts" (copyright 2016, CreateSpace).

Daykin is particularly identified with the French piano and chamber music repertoire, having performed the complete solo piano works of Ravel on Ravel's own piano at the Ravel house/museum in France. His 38-year partnership with Millette Alexander in piano duo performance has produced two award-winning recordings and a host of performances in the US and abroad, always to rave reviews. He continues with numerous chamber groups including the Adelphi Chamber Players, Ambrosia Trio and Gotham Trio. Currently, he is on the faculty of the Chamber Music Conference/Composers Forum of the East at Bennington, VT.

Decades of teaching experience have given him a fund of information that is always faithful to the music, while adding elements of humor and a supportive atmosphere that encourage learning. His master classes, in particular, often involve the spectators almost as much as the players.



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. 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 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, and Jeaneane Dowis at the Aspen Festival and in NYC, and John Nelson in conducting. 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 Requiem), with the New Japan Philharmonic (*La Traviata* and Schumann 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 Jan-Feb, 2009 he performed to great acclaim with tenor Ben Heppner at La Scala, Dortmund Konzerthaus, Opéra National de Paris, Berlin Philharmonie and at the Barbican Centre in London. He conducted *Orlando* and *Suor Angelica* in the summer of 2012 and coached at the Santa Fe Opera in the summer of 2013. Most recently, he made his debut at Tri-Cities Opera conducting Gounod's *Faust*. Mr. Muraco is on the advisory board of The Art Song Preservation Society of New York (ASPS).



Pianist **Mark Markham** made his debut in 1980 as soloist with the New Orleans Symphony Orchestra and in the same year was invited by Boris Goldovsky to coach opera at the Oglebay Institute, marking the start of his multifaceted career.

Mr. Markham received his bachelor's, master's, and doctoral degrees in piano performance from the Peabody Conservatory, where he studied with Ann Schein. He has performed with the Brentano, Mozarteum, Glinka, and Castagnieri quartets, as well as with Edgar Meyer, Ron Carter, Grady Tate, and Ira Coleman. He has toured the US, Europe, and Asia with countertenor Derek Lee Ragin and frequently works with Theodora Hanslowe, Jennifer O'Loughlin, Leah Crocetto, and Marianna Pizzolato.

Since 1995, Mr. Markham has been the recital partner of Jessye Norman, giving nearly 300 performances in more than 25 countries, including the 2002 Nobel Peace Prize presentation to President Jimmy Carter in Oslo, Norway. Recently, he has performed with Miss Norman in London, Paris, Lyon, Moscow, Ghent, Zurich, Oman, Beirut, Baden-Baden, San Francisco, and Washington, DC.

Widely regarded for his improvisational skills, Mr. Markham performed at the Expo 2000 in Hannover, Germany, where he collaborated with Sir Peter Ustinov in a live television broadcast. His gift for jazz has been recognized in *Sacred Ellington*, a program created by Miss Norman in which he serves as pianist and musical director. Most recently, his recording with Miss Norman titled *Roots: My Life, My Song* was nominated for a Grammy.

In 1990, Mr. Markham was invited to join the faculty of the Peabody Conservatory, where he served for 10 years as vocal coach and professor of vocal repertoire and accompanying. A former faculty member of Morgan State University, the Britten-Pears School in England, and the Norfolk Chamber Music Festival of Yale University, he has presented master classes for pianists and singers throughout the US, Europe, and Asia, in addition to being a guest lecturer for the Metropolitan Opera Guild and Johns Hopkins University.