

AUDIENCE CHOICE AWARD!

1. Faylotte Crayton, Soprano and Renate Rohlfing, pianist
2. Tatiana Ogan, Mezzo and Tom Weaver, pianist
3. Andréanne Paquin, Soprano and Michel-Alexandre Broekaert, pianist
4. Benjamin Dickerson, Baritone and Andrew Sun, Pianist
5. Manna Knjoi, Soprano and Eric Sedgwick, Pianist
6. Emily D'Angelo, Mezzo and Christopher Reynolds, Pianist
7. Tami Petty, Soprano and Spencer Myer, Pianist
8. Sandra Hamaoui, Soprano and Eric Sedgwick, Pianist
9. Katrina Saporsantos, Soprano and Eric Sedgwick, Pianist
10. Kara Sainz, Mezzo and Peter Dugan, Pianist
11. Luke Scott, Baritone and Dan F. Smith, Pianist
12. Laura Strickling, Soprano and Spencer Myer, Pianist
13. Lisa Williamson, Soprano and Rami Sarrieddine, Pianist
14. Steven Eddy, Baritone and Dimitri Dover, Pianist
15. Antonina Chehovska, Soprano and Dmitriy Glivinskiy, Pianist

Please write down the number above of your favorite singer/pianist duo, tear off the sheet at the perforated line below, and turn it in to the ASPS table at the auditorium doors

My choice is...

**The Art Song Preservation Society
of New York presents**

**The Mary Trueman
Art Song Vocal Competition
Finals**

**Saturday, March 19^h, 2016
12:30pm
Opera America**

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 public² 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 Mary Trueman Vocal Arts Competition Program order

1. Faylotte Crayton, Soprano and Renate Rohlfing, Pianist
2. Tatiana Ogan, Mezzo and Tom Weaver, Pianist
3. Andréanne Paquin, Soprano and Michel-Alexandre Broekaert, Pianist
4. Benjamin Dickerson, Baritone and Andrew Sun, Pianist
5. Manna Knjoi, Soprano and Eric Sedgwick, Pianist
6. Emily D'Angelo, Mezzo and Christopher Reynolds, Pianist
7. Tami Petty, Soprano and Spencer Myer, Pianist
8. Sandra Hamaoui, Soprano and Eric Sedgwick, Pianist

TEN MINUTE INTERMISSION

9. Katrina Saporantos, Soprano and Eric Sedgwick, Pianist
10. Kara Sainz, Mezzo and Peter Dugan, Pianist
11. Luke Scott, Baritone and Dan Franklin Smith, Pianist
12. Laura Strickling, Soprano and Spencer Myer, Pianist
13. Lisa Williamson, Soprano and Rami Sarrieddine, Pianist
14. Steven Eddy, Baritone and Dimitri Dover, Pianist
15. Antonina Chehovska, Soprano and Dmitriy Glivinskiy, Pianist

**Judges Deliberation: Corradina Caporello,
Thomas Grubb, Mark Markham, Thomas Muraco,
Marni Nixon.**

ANNOUNCEMENT OF WINNERS

**Prizes Award Today: Competition Winner, Pianist Prize,
Encouragement Award, German Lieder Prize &
Audience Favorite**

-- reception to follow --



In Memorium: Mary Trueman (1915-2008)

Born in England, Mary Trueman grew up as an accomplished pianist; and she played for many singers at recitals and music festivals even before receiving formal training. Ms. Trueman attained degrees with Honors in French & German Language & Literature from the University of Birmingham in Birmingham, England. She was a Licentiate of The London Royal Academy of Music in England in Piano Accompaniment, and she earned 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 residency in Nancy, France during World War II, Trueman moved to Houston, Texas, in the early 1980s to be closer to her daughter. While in Houston, she developed her own private voice studio and began teaching French, German, Latin, and Spanish classes at St. Pius Catholic College Preparatory High School in Houston. Shortly thereafter, she began teaching voice at Texas Southern University; and it wasn't long before she was invited to teach Diction and Vocal Repertoire classes in French and German at Rice University.

Ms. Trueman believed singers should put forth constant effort towards technical advancement in order to achieve vocal freedom and discover the exuberance of singing. 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.

Mary Trueman leaves behind a true legacy in her devoted students whom she encouraged and worked relentlessly to help cultivate a 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, and the beloved namesake of this competition.

The Art Song Preservation Society Creative Executive Team

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Executive Director*

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Spring Into Song 2016 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!



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Donations by Check are happily accepted, and donation receipts are mailed to the address listed on the check after deposit. **Please make all checks payable to ASPS.**

Donations by Cash are graciously accepted, and tax donation letters will be sent to all donors.

Donations can be made online at:

www.artsongpreservationsocietyny.org

or by mail:

The Art Song Preservation Society of New York (ASPS) P.O. Box 177
New York, New York 10113

Looking for more ways to give? Call **(832) 291-5558** or e-mail aspsny@gmail.com for more information about estate and/or planned giving, resource donation, and volunteer opportunities!

2016 Spring into Song

Master Class Series

April 2, 1-4:30pm

MARNI NIXON Encores Master Class

Recording artist & Broadway singing great, **Nixon** guides singers and audience through an afternoon of music from Broadway & the great American Songbook.

April 16, 1-4:30pm

MARK MARKHAM Performance Duo Workshop

From the recital stage with American legend Jessye Norman to the workshop space with aspiring young singers and pianists, **Markham** works with collaborative duos

April 30, 1-4:30pm

THOMAS GRUBB's Poulenc and the Surrealists Master Class

Grubb, the author of *Singing in French: A Singer's Manual of French Diction & French Vocal Repertoire* focuses this class on the Surrealist poets and composers such as Francis Poulenc

May 7, 1-4:30pm

THOMAS MURACO's Hugo Wolf and his contemporaries Master Class Italian Songbook & Other Lieder By Wolf & His Contemporaries

Pianist, Conductor, and Coach, **Muraco**, will guide singers and pianists through Hugo Wolf Italian Lieder book and other Lieder by Wolf and his contemporaries.

May 14, 1-4:30pm

FRANK DAYKIN's Fauré, Debussy, Ravel, Poulenc Master Class

The author of *The Encyclopedia of French Song*, **Daykin**, will work with singers and pianists on melodies of Fauré, Debussy, Ravel and Poulenc.

Recital Series

March 19, 12:30pm-5pm *The Finals Competition*

The Mary Trueman Art Song Recital & Vocal Competition Finals

May 15, 3:00pm *French & German Art Song Recital*

at Christ & St. Stephen's Church (120 West 69th Street)

Pianists **Thomas Grubb** and **Thomas Muraco** will join rising stars **Robert Brandt** (baritone), **Sahoko Sato Timpone** (mezzo), and **Winnie Nieh** (soprano) in an evening of French & German song.

All events take place at **Opera America** (330 7th Avenue, New York) unless otherwise indicated. For more information and to purchase tickets, please contact aspsny@gmail.com or visit

www.artsongpreservationsocietyny.org



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 on the *SU Graduate Teaching Fellowship in French*. He also studied voice and piano at the Strasbourg Conservatory of Music in Strasbourg, France. He also holds a second Master's degree in Vocal Pedagogy from Westminster Choir College in Princeton where he graduated with honors and distinction.

Blair is a part-time adjunct faculty member at The New School, Hunter College, and Queensborough Community College. After also accumulating over ten years of project management and client relationship management experience, Blair has also managed to transition into an executive role serving most notably as the director of client relationship management at a firm in NY. He has managed a number of strategic relationships at major firms, publishing and advertising companies, including Yahoo!, MetroSource Publishing and CIBT, Inc. He 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 various publications.

In May 2013, 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 at the Lincoln Center Performing Arts Library. Blair is the current Arts Administrative Director at *The International Vocal Arts Institute (IVAI)* in New York where he proudly joins 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*".

Blair founded the nonprofit arts organization *The Art Song Preservation Society of New York (ASPS)* where he also serves as Executive Director. *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), 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), and Phyllis Curtain (Yale and Boston University) among others. 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* and a partner at *Critical Care Medical Management Associates*.

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 arts institutions, 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 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 someone 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!



Ukrainian born soprano **Antonina Chehovska** was recently named the winner of several prestigious awards: the Cooper-Bing Competition, the Schuyler Foundation Career Bridges Grant, Bel Canto Vocal Scholarship, Grand Prize winner of the Czech and Slovak International Voice Competition, and twice the winner of the Michigan District Metropolitan Opera National Council Auditions. This season, Ms. Chehovska made her New York City recital debut at Opera America's National Opera Center. In concert she performs Barber's *Knoxville: Summer of 1915* and Ravel's *Shéhérazade* with the Dexter Symphony Orchestra, and Mahler's Symphony No. 2 ("Resurrection") with the Modesto Symphony Orchestra. Most recently, she is the winner of the prestigious Leonie Rysanek Award of the George London Foundation Competition.



Dmitry Glivinskiy is a Ukrainian pianist and conductor. He has participated in many festivals and performed in venues such as Weill Recital Hall at Carnegie Hall, Ukrainian Institute among others around Europe and in China. He has performed with several orchestras in NY, including Park Avenue Chamber Symphony, Centre Symphony and South Shore Symphony. Dmitry has worked with numerous opera companies as a répétiteur, coach and conductor. This winter he will be conducting "Lucia di Lammermoor" with Regina Opera and serve as associate music director of the New York revival of "Figaro! (90210)".

Repertoire

La Ricordanza (Bellini)
Frühling from *Four Last Songs* (R. Strauss)
Morgen (R. Strauss)
Green from *Ariettes oubliées* (Debussy)
Spleen from *Ariettes oubliées* (Debussy)
Pied-Piper (in Russian) (Rachmaninoff)



Italian Diction and Vocal Literature
Dr. 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 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.



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 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 Lyraorchard 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 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.



Praised for his “winning portrayals” (The Dallas Morning News) and “sterling musical and physical work” (stagehappenings.com), baritone **Steven Eddy** has exhibited extraordinary versatility in the realms of opera, oratorio and art song. He recently presented critically acclaimed performances as Ponchel in *Silent Night* with Fort Worth Opera, one year following his company debut as Harlekin in *Ariadne auf Naxos*. Other opera credits include Sid, *Albert Herring*, *Dancaire Carmen*, *Aeneas, Dido & Aeneas*, *Schaunard, La bohème*, *Nick Shadow, The Rake's Progress*, and *John Brooke, Little Women*. A frequent concert artist, he has performed with The Mark Morris Dance Group, the Aspen and Tanglewood Music Festivals, The Handel Choir of Baltimore, The New York Virtuoso Singers, and Bach Vespers at Holy Trinity. He has also garnered awards from the District and Regional levels of the Metropolitan Opera National Council Auditions among others.z



Pianist **Dimitri Dover** has performed at New York's Alice Tully Hall, Weill Recital Hall at Carnegie Hall, Merkin Hall, City Center, Symphony Space, and Koch Theater at Lincoln Center, as well as Warner Theater in Washington, Zipper Hall in Los Angeles, and throughout the USA, Canada, and Austria. Recent appearances in the New York area include the 2013 Chelsea Music Festival, concerts of contemporary works with Cutting Edge and Composers Concordance, chamber music with North Shore Pro Musica, Lieder recitals with Schubert & Co., and numerous solo performances.

Repertoire

Invito alla danza (Respighi)
 Botschaft (Brahms)
 Im Frühling (Schubert)
 Pablo Picasso from *Le travail du peintre* (Poulenc)
 Kaddisch from *Deux mélodies hébraïques* (Ravel)
 Kyssande vind (Lars-Erik Larsson)



Soprano, **Lisa Williamson**, performed with Washington National Opera, The Glimmerglass Festival, Opera Theater of Connecticut, Salt Marsh Opera, Connecticut Concert Opera, the Sanibel Music Festival, and with the New Haven, Hartford, and Eastern Connecticut Symphony

Orchestras. In 2015 she was a Marc and Eva Stern Fellow at Songfest and in 2013, performed in the Weill Music Institute's, The Song Continues with Marilyn Horne, at Carnegie Hall. She was the vocal soloist with US Coast Guard Band from 2005-2010, twice performing the National Anthem at Indianapolis 500. She is a graduate of the Yale Opera program, the Peabody Conservatory, and UConn.



Rami Sarrieddine appeared as a soloist and chamber musician in Asia, Europe, the UAE and the US. Rami studied with John Perry, Gabriel Chodos and Patsy Toh while receiving the guidance of of Dr. Alan Smith and Mitsuko Shirai on song repertoire as well as Midori Goto,

Kim Kashkashian, Florestan Trio, Borromeo and Tel Aviv String Quartets, among others, on chamber music. He attended the New England Conservatory, the Royal Academy of Music, and he received his doctor of musical arts degree from the Thornton School of Music – USC, in Los Angeles. A Nicolas Economou Foundation and A.G. Leventis Foundation scholar, Rami is also a member of Pi Kappa Lambda Music Honor Society. He is a recipient of the 2015 Marc and Eva Stern Fellowship at Songfest and is currently a collaborative piano fellow at the Bard Conservatory.

Repertoire

Il fervido desiderio (Bellini)
 Säusle, liebe, Myrthe (R. Strauss)
 Gretchen am Spinnrade (Schubert)
 Action de grâce from *Poèmes Pour Mi* (Messiaen)
 C'est l'extase from *Ariette oubliées* (Debussy)
 Sence You Went Away, Night Songs (L. Adams)



Pianist **Mark Markham** is widely recognized around the world as one of the great artists of his generation. His international career encompasses performances in North and South America, Europe, Asia, and the Middle East. Equally at home as a soloist, a collaborator with some of the finest singers

in the world, a jazz pianist, or a vocal coach, his interpretations have been praised by the public and press alike. The Baltimore Sun recently praised his performance of Liszt and Chopin for his “big, rich tone,” “abundant power” and “sensitively using a wide palate of tone coloring.” His playing has been described as “brilliant”, “exquisitely sensitive”, and “in full service to the music”. This season he is featured as soloist in Ravel’s Concerto in G and Gershwin’s Rhapsody in Blue with the Lincoln Symphony Orchestra under the direction of Edward Polochick. In Munich, he is the vocal coach for Bellin’s La Sonnambula, starring soprano Jennifer O’Loughlin. January includes a recital in Florence with mezzo-soprano Marianna Pizzolato, followed by recitals in Baltimore and Washington, DC with Metropolitan Opera soprano Leah Crocetto. In addition to these performances he maintains a vocal coaching studio in New York City and Baltimore. He will also give a master class for singers and pianists presented by the Art Song Preservation Society of New York in the spring. In the 2014-15 season he performed at Carnegie Hall with Jessye Norman, in San Francisco with Ms Crocetto, in Baltimore with mezzo-soprano Theodora Hanslowe, in Costa Rica with baritone Arturo Chacon and in Tokyo with Ms Pizzolato. This past summer he was the vocal coach for the recording and performance of Rossini arias of Ms Pizzolato at the Rossini in Wildbad Festival in Germany. In the 2013-14 season he presented solo recitals in the US and Europe, performed Prokofiev’s Third Piano Concerto with the Baltimore Concert Artists and gave recitals with Ms Norman and Ms Crocetto. Since 1995 Mr. Markham has been the recital partner of Jessye Norman, giving nearly 300 performances in over 25 countries, including recitals in Carnegie Hall, the Concertgebouw in Amsterdam, La Palau de la Musica in Barcelona, London’s Royal Festival Hall, the Musikverein in Vienna, the Salzburg Festival, Bunka Kaikan in Tokyo, Mann Auditorium in Tel Aviv, the Ancient Theatre of Epidaurus in Greece, and at the 2002 Nobel Peace Prize presentation to President Jimmy Carter in Oslo.

Much appreciated by the public for his improvisational skills, Mr. Markham performed at the Expo 2000 in Hannover, Germany, where he collaborated with Sir Peter Ustinov for a live television broadcast throughout the country. His gift for jazz has been recognized in the Sacred Ellington, a program created by Ms. Norman in which he serves as pianist and musical director and which has toured Europe and the Middle East. Most recently, his recording with Jessye Norman of “Roots: My Life, My Song” was nominated for a Grammy Award. For more information please visit [markmarkham](http://markmarkham.com).



Mr. Tom 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, Susanne Mentzer, Chris Merritt, Roberta Peters, Hermann Prey, Twyla Robinson, Jennie Tourel, and Benita Valente. 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 Liedabend 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 (as well as being on the Opera Faculty) 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 David Gilbert and 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 Vionne, 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. 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*), with L'Ensemble Orchestral de Paris (*Entführung aus dem Serail*), and in *Le Nozze di Figaro* at the Santa Fe Opera as well as for 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 Jan-Feb, 2009 he performed to great acclaim with tenor Ben Heppner at La Scala, Dortmund Konzerthaus, Opéra National de Paris, Berlin Philharmonic and at the Barbican Centre in London. In August, 2012 he was the Music Director of a new training program in Siena, Italy in which he conducted *Orlando* of Händel and *Suor Angelica* of Puccini and in the summer of 2013 assisted John Nelson at the Santa Fe Opera on *Le Nozze di Figaro* as well as performing and teaching at the Banff Centre and at Opera Advantage. In 2016, he was part of a panel judging new operas for Opera America.



Laura Strickling was praised by *The New York Times* for her, "flexible voice, crystalline diction, and warm presence." She has performed at Carnegie Hall, Avery Fisher Hall at Lincoln Center, the Kennedy Center, Wigmore Hall, Ravinia Music Festival, Tanglewood Music

Festival, SongFest, the Afghanistan National Institute of Music, and Liederfest in Suzhou, China. A devoted recitalist, she has appeared with the Brooklyn Art Song Society, Trinity Concerts at One, Lyric Fest, Vox 3 Collective, and SongFusion. Her past competition honors include the Joy in Singing competition, the Positively Poulenc! competition, the Schubert Club Competition, and the Liederkrantz Song Competition.



Lauded for "poised, alert musicianship" by the *Boston Globe*, **Spencer Myer** has been soloist with The Cleveland Orchestra, the Johannesburg Philharmonic and the Indianapolis Symphony, and has made two solo appearances in London's Wigmore Hall.

Winner of the First Prize in the 2008 New Orleans and 2004 UNISA (South Africa) International Piano Competitions, as well as the American Pianists Association's 2006 Classical Fellowship, he is a former member of Astral Artists. His collaborative partners have included the Pacifica String Quartet, soprano Nicole Cabell, cellist Lynn Harrell and clarinetist David Shifrin. He is Artist-Teacher of Piano and Collaborative Piano at the Longy School of Music of Bard College, and his latest CD — selected rags.

Repertoire

Aragonese (G. Rossini)

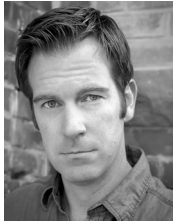
Kling! (R. Strauss)

Immer leiser wird mein Schlummer (Brahms)

Chère nuit (Bachelet)

Mon cadavre est doux comme un gant from *Fiançailles pour rire* (Poulenc)

Anne Boleyn from *Try Me, Good King* (L. Larsen)



Luke Scott, recently appeared as Figaro in *Le Nozze di Figaro*, Opera on the Avalon, Argante in *Rinaldo* Boston Opera Collaborative, Leporello in *Don Giovanni* Opera Western Reserve, *Brahms Requiem* with Newburyport Chorale Society, soloist with Cape Cod Symphony, and a winner of the New England Concerto competition. This season includes Frank in *Die Fledermaus* with Opera Theater of Connecticut, Bonze in *Madame Butterfly* with Salt Marsh Opera, Sam in *Trouble in Tabiti* with Yale Cabaret Theater, Handel's Messiah with Eastern Connecticut Symphony, *Faust* with Boston Opera Collaborative, Escamillo in *Carmen*, Maryland Symphony, and Bass soloist in *Hadyn's Creation* with Newton Choral Society. Mr. Scott has received awards from the Martina Arroyo Foundation, Bel Canto Scholarship Foundation, Shreveport Opera Singer of the Year, and Gerda Lissner Foundation.



Dan Franklin Smith is a resident of New York City and performs at concert venues throughout the US. As collaborative pianist and vocal accompanist and coach he has been in demand for his expertise for over 30 years, performing at venues such as The National Gallery of Art in Washington, D.C., the Cleveland Museum's Distinguished Artist Series, and Alice Tully Hall at Lincoln Center in New York City. He is a member of the American Matthey Association for Piano, and frequently performs at their yearly conferences.

Repertoire

I' vidi in terra angelici costume (Liszt)
 Kriegers Ahnung (Schubert)
 Zueignung (R. Strauss)
 Chanson Romanesque from *Don Quichotte à Dulcinée* (Ravel)
 Chanson Triste (Duparc)
 General William Booth Enters into Heaven (Ives)



From a very young age, **Ms. Marni Nixon's** perfect pitch and impeccable sight-reading skills enabled her to perform with the utmost precision the most challenging vocal works of the 20th century; and her incredible musicianship made her one of the most sought-after singers by legends such as Leonard Bernstein and Igor Stravinsky, both with whom she worked and personally knew. As a young singer in the classical world, Ms. Nixon accomplished more than most aspiring opera singers dream to in a lifetime: performing roles such as Violetta Valéry (*La Traviata*), Pêrichole (*La Pêrichole*), Musetta (*La Bohème*), Nanetta (*Falstaff*), and Zerbinetta (*Ariadne auf Naxos*) with world-renowned opera companies including Seattle Opera, San Francisco Opera, and Los Angeles Opera, and the Public Broadcasting Station's Televised Opera performances – to name a very few. Ms. Nixon has widely performed as a concert and oratorio soloist in works such as Bach's BWV 198: *Laß, Fürstin, laß noch einen Strahl* and Canteloube's *Chants d'Auvergne*; and has appeared with the New York Philharmonic, the Los Angeles Philharmonic, the Cleveland Orchestra, Toronto Symphony Orchestra, the London Symphony Orchestra, and the Israel Philharmonic Orchestra. A champion of contemporary works, Ms. Nixon has performed Schoenberg's *Pierrot Lunaire*, Hovanhess's *Avak*, the *Healer*, and Peter Maxwell Davies's *Miss Donnithorne's Maggot*; as well as premiered Pierre Boulez's *Improvisation sur Mallarmé I* under Bernstein. Ms. Nixon also toured with famed illustrious Liberace and the beloved musical entertainer Victor Borge, bringing musical and comedic improvisation to eager audiences across the country.

Outside of the classical world, Marni Nixon is most recognized as the singing voice for actresses Deborah Kerr in *The King and I*, Natalie Wood in *West Side Story*, Audrey Hepburn in *My Fair Lady*, and Marilyn Monroe in *Gentleman Prefer Blondes*. Often called “ghosting,” Marni Nixon's singing work for actresses behind the silver screen earned her the title of “The Voice of Hollywood.” Stepping out into the spotlight, Ms. Nixon went on to perform dozens of roles such as Sister Sophia (film and stage versions of *The Sound of Music*), Heidi Schiller (*Follies*), and Guido's Mother (*Nine*). She has won several awards for her performance of *Edna* in *Taking My Turn*, also the first off-Broadway musical to be filmed for PBS's *Great Performances* series. Ms. Nixon has, in fact, earned numerous awards for her outstanding performances, including Grammy Awards in the category of Best Classical Performance, Vocal Soloist for her recordings of *9 Early Songs: The Cabaret Songs of Arnold Schoenberg* and Copland: *8 Poems of Emily Dickinson*; 4 Emmy Awards for her performances on *Boomerang*, a children's television show with a spectacular 25-year run; as well as her most recent Peabody Award for Outstanding Excellence in American Music.



Soprano **Faylotte Crayton** has performed at such festivals as the Marlboro Music Festival, Bard Music Festival, Bard Summerscape, Aspen Music Festival and SongFest. She has debuted multiple works including pieces by Conor Brown, John Boggs and Matthew Schickele, at The Morgan Library; Yunzhuo Gan at Carnegie Hall; Elana Langer's opera, *Four Sisters*, at the Richard B. Fisher Center; and assisted in the development of Zaid Jabri's opera *Cities of Salt*. Ms. Crayton made her American Symphony Orchestra debut, singing the soprano solo in Brahms' *Ein deutsches Requiem*, conducted by Leon Botstein.



Renate Rohlfing has quickly established herself as a highly sought-after and versatile collaborative pianist. Active as a vocal accompanist, chamber musician, and orchestral pianist, this season sees her performing in

Switzerland, Germany, England, and across the US with various vocalists and her piano trio, Longleash. She will be music staff on shows with Opera Philadelphia, Los Angeles Opera, and the Spoleto Festival.

Repertoire

Ad una stella (Verdi)
 Ganymed (Wolf)
 Iphigenia (Schubert)
 C'est l'extase from *Ariettes oubliées* (Debussy)
 L'hiver a cessé (Fauré)
 Dreams (Rachmaninoff)



Mezzo-soprano **Kara Sainz** is a Master of Music student at Juilliard where she also received her undergraduate degree. Ms. Sainz is a native of California and has spent her summers with the Aspen Music Festival, Wolf Trap Opera, pianoSonoma and Juilliard415.

Performance highlights include the role of Zaida in Rossini's *il Turco in Italia*, and Cherubino in Mozart's *Le Nozze di Figaro*. Recently, Ms. Sainz has been featured on CBC while on tour with Juilliard 415 as the alto soloist in Telemann's *Die Tageszeiten*. This season at Juilliard Ms. Sainz will be singing the role of Papagena in *Die Zauberflöte*.



Pianist **Peter Dugan**, hailed by the Washington Post as a "formidable soloist" following his recent Kennedy Center debut, opened the New World Symphony's 2014-2015 season as a soloist under the baton of Michael Tilson Thomas. This season's performances include

recitals for Arts San Antonio, Chamber Music Society Palm Beach, and a Weill Hall recital debut with baritone John Brancy presented by Carnegie Hall. Mr. Dugan has performed with violinists Itzhak Perlman, Joshua Bell, Charles Yang, and Sean Lee. Mr. Dugan teaches sight-reading for piano majors at Juilliard and serves on the faculty of the St. Thomas Choir School. He holds Master and Bachelor of Music degrees from the Juilliard School, where he studied under Matti Raekallio.

Repertoire

L'ultimo bacio (Tosti)
 Er, der Herrlichste von Allen (Schumann)
 Meine Liebe ist grün (Brahms)
 Le Tombeau des Naïades (Debussy)
 Les Berceaux (Fauré)
 If Music be the Food of Love (Purcell)



Soprano **Katrina Saporsantos** has earned recognition for her performances of roles on the operatic and concert stages as well as music festivals and recitals in the Philippines, Japan and the United States. She is a winner of the Eisenberg-Fried Competition at the Manhattan

School of Music, the National Music Competition for Young Artists in the Philippines, and most recently, the Gerda Lissner International Vocal Competition in the Wagnerian Division. She earned her bachelor's degree at the University of the Philippines College of Music and her master's degree and Professional Studies Certificate at the Manhattan School of Music.



Eric Sedgwick, pianist, accompanist and vocal coach who has performed with top musical talents including Leona Mitchell, Marni Nixon, Thomas Stacy of the New York Philharmonic, Broadway leading ladies Sarah Rice and Carole Demas, and jazz vocalist Theo Bleckmann. He

is on the coaching staff at the Manhattan School of Music and has music directed several productions at OperaWorks in southern California. He appears regularly with Opera Singers Initiatives, the Art Song Preservation Society of New York, the Stonewall Chorale and Broadway Concerts Direct. A native of Worcester, Massachusetts, he is an alumni of the Manhattan School of Music and Brown University.

Repertoire

Deh, pietoso, Oh, Addolorata (Verdi)
Frühlingsfeier (R. Strauss)
Der Engel (Wagner)
L'Absence from *Les Nuits d'été* (Berlioz)
Le Colibri (Chausson)
Olas gigantes (Turina)



Mezzo-soprano, **Tatiana Ogan**, from Fort Collins, Colorado, was an international level Irish Step Dancer and Division I track and field athlete before pursuing a career in Opera. She holds a BM from University of Oklahoma and a MM from Mannes College. Last year, Tatiana

performed at Carnegie's Weill Hall with the Mannes Sounds Festival, joined the Mannes Chamber Project in Schoenberg's arrangement of Mahler's *Das Lied*, and was a featured recitalist for Central City Opera's Lunch and Song Recital Series. In May, she performs *Jo* (Little Women) with Mannes Opera. She joins the Virginia Opera Emerging Artist program this fall.



Thomas Weaver is a New York-based composer and pianist whose active solo and chamber career has included performances in Chicago, Boston, Nashville, New York, Philadelphia, Tanglewood, Germany, and others. As a chamber musician, he has

collaborated with leading artists such as David Amram, Kenneth Radnofsky, Eric Ruske, Jennifer Bill, and Klaudia Szlachta, as well as members of major symphony orchestras. A champion of new music, Weaver has premiered new works written especially for him both in the United States and abroad. Weaver currently holds positions on faculty at Curtis Institute of Music and the Boston University Tanglewood Institute.

Repertoire

Sebben Crudele (Caldara)
Aus den hebräischen Gesängen from *Myrthen* (R. Schumann)
Ich bin der Welt abhanden gekommen from *Rückert Lieder* (Mahler)
Le temps des lilas from *Poème de l'amour et de la mer* (Chausson)
Absence from *Les Nuits d'été* (Berlioz)
The Clouds from *Mirabai Songs* (Harbison)



Hailed for her generous stage presence and expressive voice, Montreal-born soprano **Andréanne Brisson Paquin** is equally devoted to several different musical genres, singing baroque, classical, operatic or even contemporary repertoire with the same commitment, rigour, and excitement. She has won national and international prizes such as Guy-Soucie Excellence Award; Second Prize at Concours International de Musique de Chambre de Lyon; Second Prize at Eckhardt-Grammatée competition; Second Prize and Duo Prize at New York's Joy in Singing. She was also a finalist at the prestigious Montréal International Musical Competition 2012.



Montreal-born pianist **Michel-Alexandre Broekaert** has a Doctorate degree in Music Performance from Université de Montréal, under the guidance of Jean Saulnier. In the last years, under the auspices of *Jennesses Musicales du Canada*, he toured several times across Canada, in chamber music formations as well as pianist and artistic director of their 2013's opera production, Puccini's *La Bohème*. Michel-Alexandre's passion for chamber music also expresses itself through the longstanding musical partnership he had developed with soprano Andréanne Brisson Paquin. In 2013, the duet earned second place in the prestigious 9th annual Concours International de Musique de Chambre de Lyon.

Repertoire

La fioraia fiorentina (Rossini)
 Neue Liebe (Mendelssohn)
 Nacht from Sieben frühe Lieder (Berg)
 Après un rêve (Fauré)
 C'est ainsi que tu es from *Métamorphoses* (Poulenc)
 My life's delight from *Seven Elizabethan lyrics* (R. Quilter)



French-American soprano, **Sandra Hamaoui**, completed her Bachelor of Music at the San Francisco Conservatory of Music. Most recently Sandra appeared as Adina, *L'elisir d'amore*, with SFCM at the Kennedy Center, and with the International Vocal Arts Institute. Sandra has also performed the roles of Damigella and Amore, *L'incornazione di Poppea*, as well as partial performance of Norina, *Don Pasquale*, Susanna, *Le Nozze di Figaro*, and Violetta, *La Traviata*. This summer, Sandra will perform the title role in Gounod's *Roméo et Juliette* with the International Vocal Arts Institute. Most recently, she is the winner of the Henry & Maria Holt Scholarship presented by the West Bay Opera at the Henry & Maria Holt Memorial Competition.



Eric Sedgwick, pianist, accompanist and vocal coach who has performed with top musical talents including Leona Mitchell, Marni Nixon, Thomas Stacy of the New York Philharmonic, Broadway leading ladies Sarah Rice and Carole Demas, and jazz vocalist Theo Bleckmann. He is on the coaching staff at the Manhattan School of Music and has music directed several productions at OperaWorks in southern California. He appears regularly with Opera Singers Initiatives, the Art Song Preservation Society of New York, the Stonewall Chorale and Broadway Concerts Direct. A native of Worcester, Massachusetts, he is an alumni of the Manhattan School of Music and Brown University.

Repertoire

Canzone a dispetto (Pilati)
 Es träumte mir (Brahms)
 Muttertändelei (R. Strauss)
 Absence from *Les Nuits d'été* (Berlioz)
 Apparition (Debussy)
 I Skogen (Stenhammar)



Tami Petty is the 2014 Award Recipient of the Joy in Singing Prize. Highlights: Michael Tippett's, *A Child of Our Time* with Manchester Choral Society, Mozart *Requiem* with Sacred Music in a Sacred Space, and *Strauss's Four Last Songs* with the symphonies of Fort Collins and St.

Joseph. Upcoming performances: Poulenc's *Gloria* with Symphony of North Arkansas, Mendelssohn's *Elijah* with Choral Society of Grace Church New York, and Brahms *Requiem* with New Hampshire Music Festival. Winner of awards from Richard Tucker Foundation, the Lotte Lehmann Foundation, Chautauqua Opera Guild, the Lotte Lenya Competition, and Merola Opera Program.

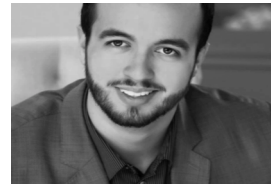


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Winner of the First Prize in the 2008 New Orleans and 2004 UNISA (South Africa) International Piano Competitions, as well as the American Pianists Association's 2006 Classical Fellowship, he is a former member of Astral Artists. He is Artist-Teacher of Piano and Collaborative Piano at the Longy School of Music of Bard College, and his latest CD — selected rags of William Bolcom — will be released in May on the *Steinway & Sons* label.

Repertoire

Ma rendi pour content (Bellini)
 Das Rosenband (Strauss)
 Hat dich die Liebe (Marx)
 Reine des mouettes (Poulenc)
 C'est ainsi que tu es (Poulenc)
 Ne poi krasavitsa pri mne (Rachmaninoff)



Baritone **Benjamin Dickerson** is the winner of the 2015 Marilyn Horne Song Competition and a New England Regional Finalist in the Metropolitan Opera National Councils. In 2016, Mr. Dickerson performs solo recitals in the Greene Space, New York and Hahn Hall,

Santa Barbara before he joins Opera Theatre of St. Louis as a Gerdine Young Artist. In 2015, he performed the role of Valmont in Susa's *The Dangerous Liaisons* with MSM Opera Theatre and the title role in Don Giovanni. Other recent roles include Dandini, *La cenerentola*, Ben, *The Telephone*, Figaro, *Le nozze di Figaro*, Gaudenzio, *Il Signor Bruschino*, Ottone, *L'Incoronazione di Poppea*, Papageno, and Sprecher, *Die Zauberflöte*. He currently studies with Ruth Golden at Manhattan School of Music



Pianist **Andrew Sun** is a sought-after collaborator and vocal coach. Currently on the coaching staff at Manhattan School of Music, Mr. Sun was a fellow at Music Academy of the West in 2015, where he prepared Rossini's *La Cenerentola* and scenes from Donizetti's *Lucia di*

Lammermoor. He has also served as assistant conductor and rehearsal pianist for the dell'Arte Opera Ensemble and the NYU Steinhardt School. In 2012, he performed the radio broadcast premiere of the then newly discovered *Albumblatt* by Johannes Brahms, for which he is cited in the Bärenreiter edition. He currently studies with Warren Jones at Manhattan School of Music.

Repertoire

L'ultima canzone (Tosti)
 Liebesbriefchen (Korngold)
 Botschaft (Brahms)
 Phydilé (Duparc)
 La belle jeunesse (Poulenc)
 I hear an army (Barber)



In 2015, Ms. **Manna Knjoi** made her international debut as Fiordiligi in *Così fan tutte* at the Tuscia Opera Festival in Viterbo, Italy and appeared at Lincoln Center in concert with Opera Ebony of New York. Previous season have seen Manna Knjoi in world premier performances of Adolphus Hailstork's new

biopic opera *Robeson: The Opera* with Trilogy Opera Company at NJPAC. Debuts include Pamina in *The Magic Flute* with the Metropolitan Opera Guild, Cio-Cio San in *Madama Butterfly* with New York Lyric Opera at Carnegie Hall, Micaëla in *Carmen* at Lincoln Center, the title role in *Suor Angelica* with the California Opera. Manna Knjoi has received numerous award recognitions from: Paris Opera Awards, The Benjamin Mathews competition, and Opera Birmingham, the Elaine Malbin Vocal Competition, District Metropolitan Opera National Council Auditions, the Palm Springs Opera Guild, and the National Society of Arts and Letters.



Eric Sedgwick, pianist, accompanist and vocal coach who has performed with top musical talents including Leona Mitchell, Marni Nixon, Thomas Stacy of the New York Philharmonic, Broadway leading ladies Sarah Rice and Carole Demas, and jazz vocalist Theo Bleckmann. He is on the coaching staff at the Manhattan School of Music and has music directed several productions at OperaWorks in southern California. He appears regularly with Opera Singers Initiatives, the Art Song Preservation Society of New York, the Stonewall Chorale and Broadway Concerts Direct. A native of Worcester, Massachusetts, he is an alumni of the Manhattan School of Music and Brown University.

Repertoire

Non è ver! (Mattei)
Frühlingsglaube (Mendelssohn)
Zueignung (R. Strauss)
Les filles de Cadiz (Delibes)
Après un rêve (Fauré)
Love let the wind cry (S. Moore)



The winner of both First Prize and the Audience Choice Award at the 2015 annual Canadian Opera Company Ensemble Studio Competition, Italian-Canadian mezzo-soprano **Emily D'Angelo** will join the Canadian Opera Company as a member of the Ensemble Studio for their 2016/2017 season. In recital Emily has presented at the Toronto Arts & Letters Club (2015), at the Recitals at Rosedale Series (2014, 2015), and on WFMT Chicago Classical Radio Station (2015) as a fellow at the Ravinia Steans Institute. Most recently, she is one of the winners of the Metropolitan Opera National Council Finals Eastern Region and an Encouragement Prize Winner at the George London Foundation Competition.



American pianist **Chris Reynolds** has performed in recitals, chamber concerts, and with orchestra as well as winning top prizes in national and international competitions. Performances include those at Carnegie Hall and Tanglewood. Last March he was a Schwab Vocal Rising Star at Caramoor in partnership with NYFOS, where he was described by *Opera News* as a pianist who “shows mastery of his instrument.” This past summer he was the Margo Garrett piano fellow at SongFest as well as a vocal piano fellow at Aspen.

Repertoire

Anzoleta avanti la regata from *La regata veneziana* (Rossini)
Ein traum (Grieg)
Die Lorelei (Liszt)
La Chevelure from *Chansons de Bilitis* (Debussy)
Épouvante from *Poèmes pour Mi* (Messiaen)
Sleep (Gurne)