



Fall Island Vocal Arts Seminar

May 22- 28, 2017

Crane School of Music
SUNY Potsdam

Final Public Recital

Sunday, May 28
2:00 p.m.
Sara M. Snell Music Theater*

This event is free and open to the public.
The order of performance will be announced during the concert.

*Iconic Legacies:
First Ladies at the Smithsonian (2015)*

Jake Heggie
Gene Scheer

Katie Hannigan, mezzo-soprano
Daniel Overly, piano

Four Dickinson Songs (1996)

Lori Laitman
Emily Dickinson

Kateri Gormley, soprano
ChoEun Lee, piano

Selections from Missed Connections (2011)

David Sisco

Mieczyslaw FitzDaniel, baritone
Daniel Overly, piano

How to Get Heat Without Fire (2005)

Tom Cipullo
Marilyn Kallet

Kristina Bachrach, soprano
Chelsea Whitaker, piano

Let It Be You (1988)

Simon Sargon
Sara Teasdale

Yeji Yoon, soprano
ChoEun Lee, piano

Dear Theo (2012)

Benjamin Moore
Vincent Van Gogh

Stephen Carroll, tenor
Chelsea Whitaker, piano

The artists will be pleased to greet the audience in the lobby
directly following the performance.

This event will be live streamed at
<http://www.potsdam.edu/academics/Crane/streaming/>

Giving to the Fall Island Vocal Arts Seminar

Consider making a gift to support the Fall Island Vocal Arts Seminar. Your contribution will help us to continue to offer room, board, and all seminar activities at no cost to the Fellowship Artists, feature guest artists, sponsor new initiatives, and cover general expenses to administrate the program.

Examples of Our Annual Needs:

- \$45,000.00 Underwrites one full year of the Seminar
- \$27,000.00 Supports all nine Fellows for one season
- \$18,000.00 Supports all six vocal Fellows for one season
- \$9,000.00 Supports all three pianist Fellows for one season
- \$5,000.00 Supports a Guest Composer-in-Residence
- \$3,000.00 Supports one Fellow for one season
- \$2,500.00 Supports all five Student Interns for one season

A gift of any amount is greatly appreciated!

Donors will receive invitations to special events and a letter from the Potsdam College Foundation acknowledging your gift for tax purposes.

You can make your gift the following ways:

Credit card via the secure online form located on the donate link at FALLISLAND.ORG

By phone at 315/267-3053

Check mailed to:

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Potsdam, NY 13676-2294

* Be sure to designate your gift "Fall Island Vocal Arts Seminar"

If you are interested in establishing an Endowment Gift to the Fall Island Vocal Arts Seminar, contact: Sherry Paradis, Director of Donor Relations
SUNY Potsdam Office of Advancement 315/ 267-3053



Biographies

Soprano **Kristina Bachrach** (Fellowship Artist) is emerging as a young artist confident in an extensive range of styles and languages. During the 2016–2017 season, Ms. Bachrach debuted with the New York Choral Society at St. Patrick's Cathedral for the American premiere of Joseph Vella's *The Hyland Mass*, produced by the Order of Malta. She rejoined the Brooklyn Art Song Society throughout the season in concert programs ranging from Schubert Lieder to Hanns Eisler's *Hollywood Songbook*. She also joined the Thompson Street Opera Company for her 6th and 7th appearances in chamber operas written by living composers. She was presented in NYC's Music at the Park recital series, and appeared as Musetta in *La Bohème* with MetroWest Opera. She looks forward to a residency at the Marlboro Music Festival this summer. In recent seasons, Ms. Bachrach has also fulfilled several prestigious artist residencies. The summer of 2016 found her in residence at Yellow Barn Music Festival and at SongFest, where she gave a recital with composer John Musto at the piano. During the summer of 2015, she fulfilled a residency at the Marcella Sembrich Opera Museum in Bolton Landing, NY, followed by a residency with the Lake George Music Festival, where she was featured in a performance of Barber's *Knoxville: Summer of 1915*. In 2014 she fulfilled a Winter Artist Residency at the Banff Centre (BAIR), focusing on the music of Elliott Carter and Judith Weir. She has been awarded fellowships for the Tanglewood Music Center, where she performed *Pierrot Lunaire* and was a featured soloist in the Mark Morris Dance Group's production of *Dido and Aeneas*. She has appeared with Gotham Chamber Opera, Opera Philadelphia, Nashville Opera, Lyric Opera of Virginia, and Bare Opera. She has been presented in concert by the Joy in Singing Foundation, the Cecilia Chorus and Orchestra at Carnegie Hall, Cantata Profana Ensemble, the String Orchestra of Brooklyn, the Moravian Music Society, Notre Dame University, Berkshire Choral International, Barge Music, and in eight cities around the country with the Brooklyn Art Song Society. Kristina is the Grand Prize Winner of the Inaugural Ziering-Conlon Young Artist Competition.

Mezzo-soprano **Stephanie Blythe** (Founding Artistic Director) is one of the most highly respected and critically acclaimed artists of her generation. She has sung in many of the renowned opera houses in the US and Europe including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Royal Opera House Covent Garden, and the Opera National de Paris. Her many roles include the title roles in *Carmen*, *Samson et Dalila*, *Orfeo ed Euridice*, *La Grande Duchesse*, *Tancredi*, *Mignon*, and *Giulio Cesare*; *Frugola*, *Principessa*, and *Zita* in *Il Trittico*, *Fricka* in both *Das Rheingold* and *Die Walküre*, *Waltraute* in *Götterdämmerung*, *Azucena* in *Il Trovatore*, *Ulrica* in *Un Ballo in Maschera*, *Baba the Turk* in *The Rake's Progress*, *Ježibaba* in *Rusalka*, *Jocasta* in *Oedipus Rex*, *Mere Marie* in *Dialogues des Carmélites*; *Mistress Quickly* in *Falstaff*, and *Ino/Juno* in *Semele*. She also created the role of Gertrude Stein in *Ricky Ian Gordon's 27* at the Opera Theatre of Saint Louis and sung performances of *Ms. Lovett* in *Sweeney Todd* at the San Francisco Opera and *Nettie Fowler* in *Carousel* at the Houston Grand Opera and with the New York Philharmonic. In concert, Ms. Blythe has appeared with many of the world's finest orchestras including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony,

Philadelphia Orchestra, Opera Orchestra of New York, Minnesota Orchestra, Halle Orchestra, Orchestra of the Age of Enlightenment, the Ensemble Orchestre de Paris, and the Concertgebouworkest. She has also appeared at the Tanglewood, Cincinnati May, and Ravinia festivals, and at the BBC Proms. The many conductors with whom she has worked include Harry Bicket, James Conlon, Charles Dutoit, Mark Elder, Christoph Eschenbach, Rafael Frühbeck de Burgos, Alan Gilbert, James Levine, Fabio Luisi, Nicola Luisotti, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mstislav Rostropovitch, Robert Spano, Patrick Summers, and Michael Tilson Thomas.

A frequent recitalist, Ms. Blythe has been presented in recital in New York by Carnegie Hall in both Stern Auditorium and Zankel Hall, Lincoln Center in both its Great Performers Series at Alice Tully Hall and its American Songbook Series at the Allen Room, Town Hall, the 92nd Street Y, and the Metropolitan Museum of Art. She has also been presenter by the Vocal Arts Society and at the Supreme Court in Washington, DC; the Cleveland Art Song Festival, the University Musical Society in Ann Arbor, the Philadelphia Chamber Music Society, Shriver Hall in Baltimore, and San Francisco Performances. A champion of American song, Ms. Blythe has premiered several song cycles written for her including *Twelve Poems of Emily Dickinson* by the late James Legg, *Covered Wagon Woman* by Alan Smith which was commissioned by the Chamber Music Society of Lincoln Center and recorded with the ensemble (CMS Studio Recordings); and *Vignettes: Ellis Island*, also by Alan Smith and featured in a special television program entitled *Vignettes: An Evening with Stephanie Blythe and Warren Jones*. Ms. Blythe starred in the Metropolitan Opera's live HD broadcasts of *Orfeo ed Euridice*, *Il Trittico*, *Rodelinda*, and the complete Ring Cycle. She also appeared in PBS's *Live From Lincoln Center* broadcasts of the New York Philharmonic's performance of *Carousel* and her acclaimed show, *We'll Meet Again: The Songs of Kate Smith*. Her recordings include her solo album, *as long as there are songs* (Innova), and works by Mahler, Brahms, Wagner, Handel and Bach (Virgin Classics).

Gary Busch, (Lecturer, *Echoes of Patriot Voices*) has been active in the roles of performer and lecturer for audiences and teaching organizations in the U.S., Canada, and Germany. As a writer he is a frequent contributor of program notes for recitalists and orchestras, and his publications include a number of annotated editions of piano works. Korean language translations of several of his acclaimed editions of Robert Schumann and Edward MacDowell were recently released in Asia, and a series of anthologies of American masterpieces is currently in preparation. Dr. Busch has long held a dedication to the teaching of American music history, the German Lied, and the early American popular song. He is Professor of Music on the Piano and Music History faculties at the Crane School of Music of SUNY Potsdam, where he has been in residence since 1983. Principal piano studies were with Béla Siki at the University of Washington and Artur Balsam at the Manhattan School of Music.

Praised by the *New York Times* as "dramatically astute" and a "stand out" performer, tenor **Steven Brennfleck** (Guest Artist) has been consistently acknowledged for his consummate artistry, vocal flexibility, and moving interpretations on the operatic and concert stage. He has received recognition

from some of the country's top vocal competitions: The Metropolitan National Council (District Winner '06, '09, '10), Classical Singer Magazine's AudComps, The Mildred Miller International Voice Competition, and The American Bach Society. His operatic credits include Don Ramiro (Cenerentola), Tamino (Die Zauberflöte), Laurie in Adamo's Little Women, Aeneas (Dido and Aeneas), Gonsalve in Ravel's L'Heure Espagnol, Tobias Ragg (Sweeney Todd), The Madwoman in Britten's Curlew River, Dr. Binch in Aldridge's Elmer Gantry, El Remendado (Carmen), Cégeste in Glass' Orphée, Beppe (I Pagliacci), Testo in Monteverdi's Il combattimento di Tancredi e Clorinda, Don Curzio (Le nozze di Figaro), Pang (Turandot), and with companies including the Alamo City Opera, American Opera Projects, the Caramoor Festival, Glimmerglass Opera, New York Lyric Opera Theatre, Opera Piccola of San Antonio, Portland Opera, Spoleto Festival USA, The Tanglewood Festival, Theatre Nohgaku and the Westminster Opera Theatre. Mr. Brennfleck made his Carnegie Hall debut in 2012 in Handel's Messiah under the baton of Andrew Megill. He returned to Carnegie Hall in 2015 in a performance with the MET Chamber Ensemble of Charles Wuorinen's cantata, It Happens Like This. In 2012, he was among the first artists chosen for the Fall Island Vocal Seminar's inaugural season. His many other collaborations include appearances with the Alabama Symphony Orchestra, American Bach Soloists, Austin Symphony Orchestra, Chorus Austin, Handel Choir of Baltimore, Philadelphia Youth Orchestra, Princeton Baroque Orchestra, LA International New Music Festival, June in Buffalo Festival, and the Temple Symphony Orchestra. Upcoming performances include appearances with the Georgetown Festival of the Arts, the Round Rock Symphony, and the Victoria Bach Festival.

Stephen Carroll (Fellowship Artist) is excited to return to Fall Island this year, having participated in the 2015 seminar, where he explored the music of Ricky Ian Gordon, Jeffrey Wood, Libby Larsen, and Tom Cipullo. An avid interpreter of contemporary music, Stephen has workshopped roles for the world premieres of Jake Heggie's Great Scott and Stella Sung's The Book Collector. He also covered Richard Croft as the tenor soloist in the premiere of Jake Heggie's Ahab Symphony. Recent operatic roles include the cover of Diener 1 in Capriccio with Santa Fe Opera, Cassio in Otello with Dayton Opera, Siegfried in Act 2 of Siegfried with Queen City Opera, Malcolm in Macbeth, First Armored Man in The Magic Flute, and Jazz Trio in Trouble in Tahiti with The Glimmerglass Festival, and Steve in A Streetcar Named Desire with Kentucky Opera. Recent concert performances include Nicolas in Britten's St. Nicolas with the Williamsport Chamber Choir, the tenor soloist in Handel's Messiah with the Rochester Chamber Orchestra and the Dayton Philharmonic, the tenor soloist in Haydn's Lord Nelson Mass with the Asheville Symphony Orchestra, and Sultan Achmet and the Alchemist in Candide with the Boston Symphony Orchestra while a Vocal Fellow with the Tanglewood Music Center. This summer, Stephen will return to the Santa Fe Opera as an apprentice and will sing the role of Blind in Die Fledermaus and cover the role of Prince Gvidon in The Golden Cockerel. He will spend the following year in Norfolk, VA as an emerging artist with Virginia Opera.

Sean Fahy (Intern) is a senior vocal performance major at the Crane School of Music. He is a baritone in the studio of Donald George and has had performance opportunities in the United States and Italy, most notably as a soloist of the Serenade to Music (Williams) at Carnegie Hall. He has performed scenes and roles from many operas including L'Etoile, Pagliacci, Lucia di Lamermoor, and

others. Sean is beyond excited to have been granted the opportunity to intern for the Fall Island Vocal Arts Seminar. He is ready to gain an immense amount of knowledge and life experience from the staff and Fellows.

Mieczyslaw FitzDaniel (Fellowship Artist), a native of San Luis Obispo, California, is completing his Masters of Music at Boston University. Credits include Baritone in Hydrogen Jukebox (BU), Simon Fenton in Emmeline (BU), Monsieur Bertrand in The Dangerous Liaisons (Boston Opera Collective), Starveling in A Midsummer Night's Dream (BU), as well as the ensembles of Le nozze di Figaro and Cosi fan tutte, both at BU. Other projects include Boston University's scene program as Bastilio (Le nozze di Figaro) and Sid (Albert Herring). In 2016 he attended New Music on the Point. Mr. FitzDaniel received his B.A. from Occidental College, and is a student of James Demler

As a singer, educator, and aspiring writer, soprano **Kateri Gormley** (Fellowship Artist) believes in the transformative power of art song in today's society. Kateri has performed recitals in New York, Montreal, Vancouver, and Vianden, Luxembourg. A versatile musician, she is equally at home in opera, chamber, and concert repertoire, and has been praised as "irresistible" by L'Opéra magazine for her portrayal of Susanna in Le Nozze di Figaro. Kateri has also performed lead roles in The Telephone, Suor Angelica, Die Lustigen Weiber von Windsor, Les Contes d'Hoffmann, Turn of the Screw, and The Pirates of Penzance. As a soloist, her concert performances include the Rutter Requiem and Saint-Saëns' Oratorio de Noël with the Trinity United Methodist Church Chancel Choir in Wilmette, IL, and Vivaldi's Magnificat and Hadyn's Missa Sancti Nicolai with the Western New York Chamber Ensemble. Kateri is training to become an Alexander Technique teacher at the ATTiC training center in Chicago, IL. She maintains a private voice and piano studio. Kateri holds degrees from McGill University (M.Mus.) and SUNY Fredonia (B.Mus.)

Guk-Hui Han's (Auditor) career has taken her all over the world, from accompanying operas and vocal festivals in Korea to premiering new works in Los Angeles, California. She has had extensive experiences as a collaborative pianist, working with many singers and ensembles. In 2013, she was invited to the final rounds of the Wigmore Hall Song Competition, London, England. She also served as the music director for a production of Le Portrait de Manon. Dr. Han has attended such prestigious summer festivals as the Collaborative Artist Program, Aspen Music Festival, CO (2008), the Franz-Schubert Institut, Baden bei Wien, Austria (2012), and the Professional Pianist Program at Songfest, Colburn School of Music (2013). During these years, she had the great fortune to work with such luminaries as Elly Ameling, Helmut Deutsch, Julius Drake, Graham Johnson and Roger Vignoles. As an active vocal coach, she enjoys learning languages, and in 2014, she participated in the French immersion program, L'École Français at Middlebury College, Middlebury, VT. Guk-Hui Han received her BM in Piano Performance from Chung-Ang University, Seoul, Korea, her MM in Collaborative Piano from the University of Cincinnati College Conservatory of Music, and a DMA in Keyboard Collaborative Arts from USC Thornton School of Music. Her teachers have included Alan L. Smith, Kenneth Griffiths and Lydia Eunsuk Yu. Dr. Han has been the staff accompanist at the Bob Cole Conservatory of Music at California State University, Long Beach since 2014.

Katie Hannigan (Fellowship Artist), Mezzo-Soprano, is a vibrant performing artist teacher. Hannigan's operatic credits include: Amadora in John Musto's Bastianello as part of a Composer in Residency Collaborative Project with Nazareth College and Rochester Lyric Opera 2016, Mercedes with Finger Lakes Operain 2014, Prince in Williamson's The Happy Prince with Rochester Lyric Opera, Bianca in The Rape of Lucretia with the Merola Opera Program , La Badessa in Suor Angelica, and Zita in Gianni Schicchi with Opera on the Avalon, Maurya from Riders to the Sea, Marcellina in Le Nozze di Figaro, Mother/Allison in This is the Rill Speaking (Recorded by Albany Records 2008) Maman in L'Enfant et les sortileges, Don Ramiro in La Finta Giardiniera, and Charlotte in A Little Night Music, Old Prioress in Dialogues of the Carmelites, Sandmann in Hansel und Gretel, and Mother in Amahl and the Night Visitors. Orchestral credits include: Mendelssohn's Elijah, Handel's Anthem no. 7, Haydn's Lord Nelson Mass, Bach B Minor Mass with Rochester Oratorio Society, Handel's Messiah with Buffalo Philharmonic Orchestra, excerpts from Mahler's Des Knaben Wunderhornwith Eastman School Symphony, Jake Heggie's song cycle The Deepest Desirewith Eastman Philharmonia Orchestra, and Vaughn Williams Serenade to Musicwith Rochester Philharmonic Orchestra (Recorded by Harmonium Mundi Records 2011).Hannigan was a Finalist in the American Prize Opera Division and Chicago Oratorio Award. She was winner of the Civic Morning Madrigals Award in Syracuse, NY and was the recipient of the Vocal Concerto Competition Prize at Eastman School of Music. Hannigan received a full tuition scholarship to attend the Professional Development Division of SONGFEST in Los Angeles in 2015, and she attended the National Association for Teachers of Singing Artist/Teacher Internship Program in North Carolina in June 2016. Hannigan is an artist in Residence with Rochester Lyric Opera, and she currently serves as an Assistant Professor of Voice at Nazareth College in Rochester, NY.

Henry Horstmann (Intern) is going to be a senior at The Crane School of Music this upcoming fall. He is majoring in music performance and minoring in music business. Since coming to Potsdam, he has been performing with the Crane Opera Ensemble and was able to sing the roles of Top (The Tender Land) and Papageno (The Magic Flute). He is currently studying with Dr. Lonel Woods and will hopefully be presenting his senior recital in the spring of 2018. In addition to Potsdam, Henry has also studied voice and opera in Queens, NY, and Sant'Angelo in Vado, Pesaro & Urbino.

Pianist **Sharon Johnson** (Auditor) has been heard on Minnesota Public Radio and WFMT Radio inChicago; in recitals at the NC Museum of Art; the Baltimore Composers Forum; and the Schubert Club Courtroom Concert Series. She is involved in premieres of new works on a regular basis, including works by Juliana Hall, Gwyneth Walker, Eric Ewazen, Lowell Liebermann, and Ned Rorem. Johnson has served as invited pianist for masterclasses of Eugene Rousseau and Keith Underwood, and as an official pianist for several international conferences, including the International Horn Prize Competition. She has conducted masterclasses at venues in the US and Canada. Performances in masterclasses include Sherrill Milnes, Håkan Håkagaard, Ken Griffiths, Anne Epperson, Jean Barr, and Pierre Vallet.In addition to recital collaborations with colleagues, Johnson performs with pianist Nancy Davis, as Music By Two.The duo was named a finalist in the 2016 American Prize Competition.Educated at the University of North Carolina at Greensboro, Johnson received both the Bachelor and Masters

degrees in piano performance; she holds the DMA in collaborative piano (with Margo Garrett and Tim Lovelace) from the University of Minnesota. Currently, Johnson is associate professor of piano and collaborative piano at Houghton College in New York.

A native of Buffalo, NY, **Kathie Kane** (Intern) recently received her B.M. in music performance at The Crane School of Music. Selected performance credits include Cherubino (*Le Nozze di Figaro*) and Lazuli (*L'Etoile*). She premiered the role of Nate in *The Fox and the Pomegranate* (Matt Frey) and the title role in scenes from *Albert Nobbs* (Patrick Soluri). In the fall, she will attend the Eastman School of Music to obtain an M.M. in vocal performance and literature. Kathie is excited to take on an administrative role through this internship and join the Fall Island team.

ChoEun Lee (Fellowship Artist), a native of Korea is an active pianist, vocal coach and chamber musician. She has given numerous performances in Korea, the United States, Austria, Italy, Australia, and New Zealand, in major venues including Carnegie Hall in NY City, Ozawa Hall in Tanglewood Music Center and Harris Concert Hall in Aspen Music Festival. She has worked extensively in recitals and masterclasses with renowned musicians, including Stephanie Blythe, Martin Katz, Anne Sofie von Otter, Christine Schafer, Dawn Upshaw, Jake Heggie, and Linda Watson. She was a pianist in Opera gala concerts in Opera Theater and Music Festival of Lucca, Italy. She was twice invited to Tanglewood Music Festival, and has been named as a recipient of the Grace B. Jackson Prize. One of her performances in Seiji Ozawa Hall was broadcasted on WAMC. In summer of 2016, she was invited as a repetitor to American Institute of Musical Studies (AIMS) in Graz, Austria and she will be returning to the festival this summer in 2017. As a harpsichordist, she has performed in many Baroque music concerts and is also passionate about discovering and performing contemporary classical music and vocal chamber music. She has appeared many times at the Grandin Vocal Chamber Music Festival, and she is one of the core artists of the LotusFlower New Music Project. In addition, she has premiered various works and have worked with many living composers, including John Harbison, Micheal Gandolfi, Jake Heggie, Thomas Pasatieri, John Plant and Chinary Ung. ChoEun Lee was awarded a master's degree from the College-Conservatory of Music at the University of Cincinnati and earned her doctoral degree at the University of Southern California. She is a member of Pi Kappa Lambda and a recipient of the Gwendolyn Koldofsky Keyboard Collaborative Arts scholarship four times. Previously Lee has taught at California State University, San Bernardino Chapter, and recently she was recognized as an Outstanding Member. ChoEun Lee is currently teaching at Lee University (Cleveland, TN) as an assistant professor in collaborative piano and vocal coaching.

Lauded by the legendary Marilyn Horne for his "superb technique" and labeled "a promising young conductor" by the Chicago Tribune, **Mario Antonio Marra** (Guest Artist) is an active performer in the opera world and on the song stage. Marra is a recent graduate of the Lyric Opera of Chicago's Patrick G. and Shirley W. Ryan Opera Center. Until 2015, he was on the coaching staff of the Manhattan School of Music, while earning a Master of Music degree under the tutelage of Warren Jones. During the Lyric Opera of Chicago's 2015-2016 season, Marra served on the music staff for Rossini's *La Cenerentola*, as well as playing continuo in the pit for the same production under the baton of Sir Andrew Davis. For

Lyric's 2016-17 season, Marra served on the music staff for Donizetti's Lucia di Lammermoor under the baton of Enrique Mazzola. He will return as music staff during Lyric Opera of Chicago's 2017-18 season and will also join the music staff of San Francisco Opera for Elektra. An active recitalist, the 2016-17 season has included performances with Eric Owens, Quinn Kelsey, Lawrence Brownlee, Richard Ollarsaba, and Stephanie Blythe. As homage to his Neapolitan heritage and in keeping with his championing of Neapolitan vocal repertoire, Marra has curated recitals of Neapolitan Music for the Art Institute of Chicago since 2015.

Samantha Martin (Intern) is a Junior Performance and Music Business major at the Crane School of Music. At Crane, Samantha studies voice with Dr. Lorraine Yaros Sullivan and has appeared in a number of Crane Opera Ensemble productions including Die Zauberflöte (Pamina cover, Ensemble) and The Tender Land (Laurie). This summer Samantha is excited to attend two programs in Italy where she will be performing in select scenes and recitals in Sant'Angelo in Vado and Lucca, Italy.

Daniel J. Mertzlufft (Assistant Director) graduated from The Crane School of Music at SUNY Potsdam, with degrees in Music Education and Composition with a concentration in voice. He is an active teacher, music director, composer, and arranger. He has composed, arranged, and orchestrated music for productions around the world, most notably in New York City, St. Louis, MO, Sonoma, CA, and Sydney, Australia with the Sydney Symphony Orchestra. Original works include his opera, The Letter, musicals, Tie The Knot and...Who Lived in a Shoe, and numerous song cycles, including 3 Songs on e. e. cummings, premiered by tenor Donald George, and a recent commission by The Fall Island Vocal Arts Seminar, far memory, premiered by world-renowned Mezzo-Soprano Stephanie Blythe and pianist Alan Louis Smith. As an educator, he leads workshops at the international iTheatrics Junior Theatre Festivals, Junior Theater Celebrations throughout the United States, and specialized music workshops for the Shubert Foundation and the NYC Department of Education. Daniel has proudly worked with the Fall Island Vocal Arts Seminar since their 2014 season.

Soprano **Diana Newman** (Guest Artist) holds both bachelor's and master's degrees in music from the University of Southern California. Her portrayals there included Poppea/L'incoronazione di Poppea, Pamina/Die Zauberflöte, Miranda/Lee Hoiby's The Tempest, Lauretta/Gianni Schicchi, and Belisa/Conrad Susa's The Love of Don Perlimplin. She has also been heard as the Page/Rigoletto with the Los Angeles Philharmonic. Her extensive concert activities include a diverse repertoire encompassing Bach's Cantatas 211 and 209 (Whittier Bach Festival), Mozart's Exsultate, jubilate (USC Alumni Orchestra), Lukas Foss's Time Cycle (Aspen Music Festival and School), Samuel Barber's Knoxville: Summer of 1915 (American Youth Symphony), Frank Ticheli's Songs of Love and Life and Angels in the Architecture (both at UT-Austin), and George Crumb's Madrigals Book IV (Music Academy of the West). She premiered Francesco Cilluffo's The Land to Life Again with the UCLA Camarades Ensemble. The soprano can be heard in three feature films: The Sorcerer's Apprentice (2010), Sex and the City 2 (2010), and The Spirit (2008, featured vocalist). Newman is an alumna of Ravinia's Steans Music Institute, the Music Academy of the West in Santa Barbara, the Fall Island Vocal Arts Seminar, the Aspen Opera Theater Center, and the Oberlin in Italy program. As part of Lyric Opera of Chicago's Ryan Opera Center she appeared

Vocal Arts Seminar, the Aspen Opera Theater Center, and the Oberlin in Italy program. As part of Lyric Opera of Chicago's Ryan Opera Center she appeared as Woglinde/Das Rheingold, Pedro/Don Quichotte, Papagena/Die Zauberflöte, Frasquita/Carmen, Clorinda/La Cenerentola (debut), Beatriz/Bel Canto, and Milliner/Der Rosenkavalier.

Pianist **Daniel Overly** recently graduated with honors from the Vienna Conservatory with a Masters in Vocal Coaching and Accompanying. The recipient of a Fulbright grant to Austria, he studied song interpretation with Carolyn Hague, Angelika Kirchschrager, and Birgid Steinberger, and opera coaching with David Aronson and Kristin Okerlund of the Wiener Staatsoper. He has participated in masterclasses with Julius Drake, Helmut Deutsch, Warren Jones, Susan Manoff, and Roger Vignoles, among others. An avid chamber musician, Mr. Overly recently appeared in recital with Karl-Heinz Schütz of the Wiener Philharmoniker. He has also performed at the Kennedy Center, Wiener Musikverein, Mozarthaus Vienna, and the Shakespeare Institute in Stratford upon-Avon, England. He continues his studies in chamber music with Anita Pontremoli at the Cleveland Institute of Music. As a pianist for the Cleveland Orchestra Chorus, Mr. Overly has assisted in the preparation of the Brahms Requiem, Duruflé Requiem, and Dvorak Stabat Mater. This past summer, he received a fellowship to the Tanglewood Music Center, where he appeared as a solo pianist, chamber musician, vocal accompanist, and helped to prepare the US premiere of George Benjamin's Dream of the Song for countertenor and orchestra. In October 2016, he attended the mastercourse of the Oxford Lieder Festival in Oxford, England, working with Wolfgang Holzmair and Robert Holl, among others. In addition, he assisted in the choral preparation for Cleveland Orchestra performances of Stravinsky's Threni and Bach's St. John Passion with music director Franz Welser-Möst this season. This coming summer, he will return to the Tanglewood Music Center as a Vocal Piano Fellow. Mr. Overly currently resides in Cleveland, Ohio with his wife Alayna, who is also a pianist. Aside from music, he enjoys reading, cooking, and Cleveland Cavaliers basketball.

Katrina Sheats (Administrative Assistant/Photographer), is a senior Music Business and Music Education major at SUNY Potsdam with a Certificate in Vocal Performance. Katrina's love for classical music spans all aspects of the art; she has performed in several Crane Opera Ensemble productions, was Production Manager in 2016, and she has conducted several choirs. Katrina's community efforts include directing and founding the Pulaski Community Chorus and directing and performing in Singing Sisters Serenade: Fundraiser for Syracuse Children's Chorus. After a semester of student teaching, Katrina is thrilled to be back with Fall Island Vocal Arts Seminar for her third season.

Pianist, composer, and poet, **Alan Louis Smith** (Music Director) enjoys a reputation as one of the most highly regarded figures in the field of collaborative artistry. His performing engagements have included associations in major musical venues with such vocal personalities as Thomas Stewart, Barbara Bonney, Stephanie Blythe, Rodney Gilfry; violist, Donald McInnes, and violinist, Eudice Shapiro; as well as the Los Angeles Chamber Virtuosi. His expertise and experience in song literature, chamber music, and opera make him much sought after as a collaborator, coach, faculty colleague, teacher of master classes, and adjudicator of area and international competitions.

A teacher of renown, at the USC Thornton School of Music, Professor Smith serves as the chair of Keyboard Studies and serves as the director of the Keyboard Collaborative Arts Program, one of the oldest and largest programs of its kind the country. Among his awards are the Virginia Ramo Award for Excellence in Teaching and the Dean's Award for Excellence in Teaching from the Thornton School and the Inaugural Mellon Award Certificate of Recognition for Excellence in Mentoring. He teaches master classes nationally at important schools of music such as The Juilliard School, Eastman School of Music, and the Cincinnati College-Conservatory of Music.

He has served for twenty-seven years as a member of the vocal coaching faculty at the Tanglewood Music Center, was formerly that program's vocal program coordinator, and will serve again as the coordinator of the piano program, for which he has held a named chair as the Marian Douglas Martin Master Teacher. In addition to being the Musical Director for the Fall Island Vocal Arts Seminar, Alan Smith has taught on the faculty of SongFest held at the Coburn School in Los Angeles.

His own compositions for voice and piano have received performances in many parts of the world by some of the world's most acclaimed artists in such venues as Carnegie Hall, Lincoln Center, Kennedy Center, Wigmore Hall, Tanglewood Music Center, Music Academy of the West, and the Ravinia Festival. Commissions include Tanglewood Music Center, The Chamber Music Society of Lincoln Center, The Boston Symphony Orchestra for the Tanglewood Festival Chorus and Stephanie Blythe, as well as Virginia Tech University.

Dr. Smith has had articles published in Piano and Keyboard magazine and his articles and reviews on various aspects of collaborative artistry have appeared in the magazine, The American Music Teacher. He is President of the Eta Chapter of the Pi Kappa Lambda National Music Honor Society.

Lorraine Yaros Sullivan (Executive Director) is Associate Professor of Voice at the Crane School of Music at SUNY Potsdam, where she teaches graduate and undergraduate voice, diction, song literature, and pedagogy. She is active nationally and internationally as a teacher, performer, and adjudicator, with a special interest in 20th century and contemporary art song and chamber music. She has appeared at the Kennedy Center's Terrace Theater and Taiwan's National Chiang Kai-Shek Cultural Center and recently performed in the premiere of three opera scenes from new works by Anthony Davis, Lori Laitman, and Tom Cipullo in the finals of the Dominic J. Pellicciotti Opera Composition Prize. She has also been a frequent performer at the Ann Arbor Festival of Song. Prior to her current position at Crane, she was on the voice faculty at Bowling Green State University, where the Undergraduate Student Government gave her the Faculty Excellence Award. She holds degrees from the University of Michigan, the University of Northern Colorado, and Millikin University.

In demand as a vocalist, pianist, vocal coach, and composer, **Jason Weisinger** (Auditor/Fellowship Artist Alum) has been praised as "satisfying, occasionally sublime" by the Boston Globe. Already enjoying success in a wide variety of repertoire as a vocalist, recent highlights include a double bill of "Curlew River" (ensemble) and "Dido and Aeneas" (Sailor) with the Mark Morris Dance Group at the Brooklyn Academy of Music, a workshop of Ricky Ian Gordon's opera "Intimate

Opera, The Boston POPSrevue "Simply Sondheim", and singing on Canteloupe Records's album "Sound from the Bench" with GRAMMY-nominated choir The Crossing. Additionally, he recently created Greenpoint Sessions, a web-series featuring classically trained musicians performing various genres of music. Jason holds a BM in voice performance from SUNY Fredonia and an MM and AD in opera performance from University of Cincinnati - College Conservatory of Music. Visit www.jasonweisinger.com for more info.

Chelsea Whitaker (Fellowship Artist) is a collaborative pianist in the Boston area, enjoying a diverse career involving art song, opera, chamber, musical theatre, worship, and choral performances in the United States and Europe. She is in high demand for her supportive and reliable collaboration, coaching, and teaching. A native of Kansas, she received her Bachelor's degree in Piano Performance from the University of Missouri-Kansas City: Conservatory of Music and Dance under the instruction of Dr. Robert Weirich. She continued her studies at the University of Southern California: Thornton School of Music and received her Master's degree in Keyboard Collaborative Arts in 2014, studying under Dr. Alan Smith. Chelsea has performed in the masterclasses of Roger Vignoles, Susan Graham, John Moriarty, Barbara Bonney, Margo Garrett, Graham Johnson, Martin Katz, Emma Kirkby, and numerous others. Her most recent work in the Boston area has included serving as the assistant music director and keyboardist for Show Boat at the Shubert theater; Liederabend concerts with New England Conservatory and the Boston Art Song Society; a performance of John Harbison's Mirabai Songs and John Heiss's Songs from James Joyce in New England Conservatory's Jordan Hall, coached and directed by the composers; and a salon-style performance collaborating with Greer Grimsley and Loretta Bybee. Chelsea currently studies under Cameron Stowe and Jonathan Feldman at New England Conservatory, where she is working on her DMA.

Christina Wright-Ivanova (Auditor), hailed by critics as "a brilliant collaborative pianist" (Wiener Zeitung, Vienna) and "an ideal partner" (Huffington Post), is currently Assistant Professor of Music and Coordinator of Piano/Collaborative Piano at Keene State College in New Hampshire, and the Vocal Coach at New England Conservatory's Summer Institute for Contemporary Performance Practice. She has collaborated in recital with singers from the Metropolitan Opera, Deutsche Oper Berlin, Greek National Opera, Leipzig Oper, Lyric Opera of Chicago, Opera Las Vegas, Calgary Opera, and the Boston Lyric Opera, and has been invited to present master classes in China, Australia, the USA and Italy. She is the official pianist for the Metropolitan Opera (Rocky Mountain) District Auditions. She has performed as chamber musician throughout the USA, UK, Europe, Canada, China and South America. CD Recordings can be heard on ARS Produktion, New World Records and MSR Classics, and radio appearances on Deutschland Radio, WDR3 Kultur Radio, Bayerischer Rundfunk (BR Klassik, Munich), Radio Caracas, Norddeutscher Rundfunk (NDR). She has performed many world premieres, and has closely worked with composers such as Virko Baley, Daron Hagen, Jo Kondo, Isabel Mundry, Steve Reich, Rand Steiger, Augusta Read Thomas, Joan Tower and Hans Zender. She has played in the master classes of Elly Ameling, Helmut Deutsch, Renee Fleming, Warren Jones, Christa Ludwig, Ursula Oppens, Roger Vignoles, and more. Recent performances in the Isabella Stewart Gardner Museum, Harvard Club, Jordan Hall, Ozawa Hall, Old North Meeting House, and the Steve Reich Festival in Boston. International performances at Reaktorhalle (Munich, Germany), Humboldt University (Berlin), École Normale Supérieure (Lyon, France), Joanneumsviertel Museum (Graz,

Austria), Amici della Musica Paisello Concert Hall (Italy), and Schloss Frohnburg (Salzburg). She serves as the Artistic Director for the Bijou de la Vida Concert Series in Boston. University of Texas at Austin with Anne Epperson (DMA), New England Conservatory (MM). Additional studies at Schubert-Institut (Johann Strauss Foundation), Britten-Pears Foundation (UK) and Crear with Malcolm Martineau (Scotland).

Yeji Yoon (Fellowship Artist), a versatile soprano, is enjoying a career that embraces opera, chamber music, and arts songs. She has been awarded the grand prize of Art Song Division in the 2017 Metropolitan, International Vocal Competition and she will make her Lincoln Center debut in the winner's concert. She will be a fellow at the Fall Island Vocal Arts Seminar in 2017 summer. Ms. Yoon has performed as a soloist credits including the Friday Morning Music Club, Wiscasset series, Italian Embassy, Bulgarian Embassy, concerts with orchestras including the Vladivostok Symphony Orchestra and Keyef National Chamber Orchestra, concerts with choirs, she sang Mozart's Coronation Mass K.317, Gounod's Messe Solenne, and Mozart's Missa brevis. Ms. Yoon trained as a Maryland Lyric Opera Emerging Artist where she performed the roles of Juliette in Gounod's Roméo et Juliette, and many concerts including Argentine Embassy venue. She also has performed *Iolanta* in Tchaikovsky's *Iolanta*, *Contessa* in Mozart's *Le Nozze di Figaro* with Bel Cantanti Opera. Ms. Yoon recently graduated professional Studies from Manhattan school of Music, where she studied with Catherine Malfitano. She earned a Doctor in Musical Arts (DMA) from the Catholic University of America, where she performed *Gilda* in Verdi's *Rigoletto*, *Zerlina* in Mozart's *Don Giovanni*, Gounod's *Juliette* in *Roméo et Juliette*. She received her Bachelor and Master's degree in Vocal Performance from Seoul National University.

Composer & Librettist Dates

of all music presented during the 2017 Seminar

| | |
|--|--------------------------------|
| Matthew Aucoin (b. 1990) | Benjamin Moore (b. 1960) |
| William Bolcom (b. 1938) | John Musto (b. 1954) |
| Tom Cipullo (b.1956) | Linda Pastan (b.1932) |
| Lucille Clifton (1936 – 2010) | André Previn (b. 1929) |
| e.e. cummings (1894-1962) | Ned Rorem (b.1923) |
| Emily Dickinson (1830-1996) | Simon Sargon (b. 1938) |
| Michael Fried (b.1939) | Gene Scheer (b. 1958) |
| Paul Goodman (1911-1972) | David Sisco (b.1937) |
| Ricky Ian Gordon (b. 1956) | Alan Louis Smith (b. 1955) |
| Daron Hagen (b. 1961) | Sara Teasdale (1884 – 1933) |
| John Harbison (b. 1938) | Vincent Van Gogh (1853 – 1890) |
| Jake Heggie (b. 1961) | Walt Whitman (1819 - 1892) |
| Jennifer Higdon (b.1962) | |
| Joshua Jandreau | |
| Marilyn Kallet (b.1946) | |
| John Keats (1795 –1821) | |
| Steven Mark Kohn (b. 1957) | |
| Stanley Kunitz (1905 – 2006) | |
| Lori Laitman (b.1955) | |
| Denise Lanctot | |
| Philip Larkin (1922 -1985) | |
| Edna St. Vincent Millay (1892 – 1950) | |
| Daniel J. Mertzlufft (b. 1993) | |

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