



Fall Island Vocal Arts Seminar

May 21- 27, 2018

Crane School of Music
SUNY Potsdam

We are grateful to the following who make
Fall Island Vocal Arts Seminar
possible each year!

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Program & Schedule

This season is dedicated in loving memory of
Dorothy May Gabler Smith and Esther C. Scott

Welcomes from the Artistic, Executive, and Music Directors	2
Participants	5
Tuesday, May 22	
Masterclass 1	6
Wednesday, May 23	
Masterclass 2	6
Wednesday Evening Gala Concert featuring the music of Juliana Hall*	7
7:30PM, Sara M. Snell Music Theater. Tickets: \$18 Gen Admin/\$15 SUNY ID	
Thursday, May 24	
Masterclass 3*	9
10:30AM, Sara M. Snell Music Theater. Free and open to the public.	
Friday, May 25	
Masterclass 4*	10
10:30AM, Sara M. Snell Music Theater. Free and open to the public.	
Love With the Proper Invention: Songs of American Ingenuity and Courtship*	11
7:30PM, Wakefield Recital Hall. Free and open to the public.	
Saturday, May 26	
Masterclass 5	13
10:30AM, Sara M. Snell Music Theater. Free and open to the public.	
Sunday, May 27	
Repertoire Development for Teaching Professionals- Masterclass	14
Final Public Recital*	16
2:00PM, Sara M. Snell Music Theater. Free and open to the public.	
Giving to the Fall Island Vocal Arts Seminar	18
Biographies	19
Composer/Librettist Dates	29

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

From the Artistic Director

Welcome, intrepid songsters!

I can scarcely believe that we have already reached the 7th season of Fall Island Vocal Arts Seminar! What began as a dream between a few friends has become a solid reality, and for all of you who have continued to help us realize that dream, we are eternally grateful. This week we are excited to welcome composer Juliana Hall for our midweek spotlight concert- a wonderful artist whose music has often graced Snell stage in masterclasses and recitals. We are thrilled to have a chance to get to know her, and to give our Fellows an opportunity to work with her one on one as they prepare for the concert.

As you know, this week is driven by our dedication to supporting American Contemporary Song. Our desire to become better communicators in singing and playing is beautifully served by this wonderful music, and we are thrilled to be able to introduce our audiences to new works on a regular basis, as well as turning new beloved songs into better known “chestnuts.” I certainly remember hearing Tom Cipullo’s “Another Reason I Don’t Keep A Gun In The House,” for the first time right here at Fall Island, as well as Juliana Hall’s “Night Dances,” and Steven Mark Kohn’s “Ten Thousand Miles Away,” just to name a few. These are works that I look forward to hearing again and again, and I love that every summer we add more and more songs to that beloved list.

We are also very happy to add one more Fall Island event to our list of live-streaming items. Dr. Gary Busch will be presenting another brilliant lecture/concert, entitled: “Love With the Proper Invention: Songs of American Ingenuity and Courtship.” It will be so wonderful to share this event with our live-streaming audience, and I want to thank Douglas McKinnie for making it possible!

Lastly, I would like to thank Potsdam College for continuing to support our efforts. We couldn’t present this week without the help of President Kristin Esterberg and Dean Michael Sitton. Dean Sitton has supported us from the very beginning, and has played an integral role in our work every year. We cannot thank him enough for his generosity. I would also like to personally thank Katrina Sheats, who is now an official member of our administrative staff this year as Director of Internships. We are all very grateful to Katrina for her amazing work- she is the glue that holds us all together!

I am so glad that you have joined us for this special week- thank you for being here!

Stephanie Blythe

From the Executive Director

Welcome to the seventh season of the Fall Island Vocal Arts Seminar! It’s so exciting to see this program continue to grow and develop. This year, in addition to wonderful Fellows from all over the world and special guest composer Juliana Hall, we have expanded our Repertoire Development Program for Teaching Professionals to include not only the performance of Dr. Gary Busch’s lecture recital on Friday night (always entertaining and informative!) but also their own masterclass. We welcome a Guest Collaborative Artist who will be working with our Teaching Professionals, Dr. Elvia Puccinelli.

This season sees Katrina Sheats taking on her new position of Internship Director, allowing for a more fully developed experience for the Crane students who were selected as interns this year to assist with the smooth running of the program. I am so grateful to Katrina and Assistant Director Daniel Mertzlufft for all that they do in the real and virtual worlds to make Fall Island happen. Please follow us on Facebook, Twitter, and Instagram!

Finally, thanks so much to SUNY Potsdam and the Crane School of Music for continued support of this important program on our campus, and to all of you for attending! You are helping to promote and develop American Art Song by supporting these singers, pianists, composers, artist teachers, and students!

Lorraine Yaros Sullivan

From the Music Director

There is something special about the number seven: seven days of the week, seven continents, the seven seas, and in some religions seven is considered holy. In numerology one meaning is “the seeker, the thinker, the searcher for Truth.” That is apt for the seventh season of the Fall Island Vocal Arts Seminar! What was a dream, a vision, in the hearts and minds of Stephanie Blythe and Carleen Graham to create a sanctuary in which to study, celebrate, and dedicate ourselves to American art song has over seven years flowered and borne fruit in the most wonderful ways.

The artistry and creativity of the young artists who have given themselves over to the words and music of American poets and composers and who have committed their talents and souls to that art form are truly impressive and inspiring; and this year continues the journey with nine exceptional young artist-fellows. This year, also, we joyously welcome one of the jewels in the crown among American song composers, Juliana Hall. We look forward to having her with us, to being enriched by her presence, and we look forward to featuring her and her music in an evening dedicated to songs. We also are honored to have the continued expertise and boundless enthusiasm of Dr. Gary Busch, who will again lead a class in American song from its rich historic past. We look forward to the interactions with the participants of the Repertoire Development for Teaching Professionals program who bring so much experience and to the contributions of the students in the Student Internship Program who enthuse us. A special coup this year is the presence and involvement of Dr. Elvia Puccinelli.

Our all-important donors have generously allowed dreams to turn into reality. Thank you! The administration of SUNY Potsdam and of the Crane School of Music have welcomed us and created an openhearted artistic home to our endeavors. A special word of gratitude goes to Dean Michael Sitton, who has been at the forefront among those. And, of course, since art song is a communicative art form, human being to human being, the program could not have its fullest success without the audiences who attend and so warmly foster the aims of FIVAS through their show of appreciation. Year Number Seven, here we go!

Alan Louis Smith

Fall Island Vocal Arts Seminar

Artistic Director: Stephanie Blythe

Executive Director: Lorraine Yaros Sullivan

Music Director: Alan Louis Smith

Assistant Director: Daniel Mertzlufft

Internship Director/Photographer: Katrina Sheats

Faculty Lecturer: Gary Busch

Guest Collaborative Artist: Elvia Puccinelli

Fellowship Artists

Rachael Braunstein

Maggie Finnegan

Tatiana Lokhina

Samuel Oram

Emily Riley

Sara Schabas

Curtis Serafin

Alexandra Smither

William Socolof

Teaching Professionals

Katherine Calcamuggio Donner

Amy Jarman

Twyla Robinson

Ivy Walz

Student Interns

Kimberly Casey

Sean Fahy

Emma Marhefka

Samantha Martin

Masterclass 1

with Stephanie Blythe & Alan Louis Smith
THIS CLASS IS NOT OPEN TO THE PUBLIC.

Tuesday, May 22

Mirabai Songs

It's true, I went to the market

Sara Schabas, soprano
Curtis Serafin, piano

John Harbison
Robert Bly

Mr. Tambourine Man

All Along the Watchtower

Maggie Finnegan, soprano
Tatiana Lokhina, piano

John Corigliano
Bob Dylan

Donal Oge

Emily Riley, soprano
Samuel Oram, piano

Libby Larsen

Masterclass 2

with Stephanie Blythe & Alan Louis Smith
THIS CLASS IS NOT OPEN TO THE PUBLIC.

Wednesday, May 23

Whitman Selections

Darest Thou Now, O Soul

Rachael Braunstein, soprano
Samuel Oram, piano

Jeremy Gill
Walt Whitman

Five Poems of Walt Whitman

Look Down, Fair Moon

William Socolof, bass-baritone
Curtis Serafin, piano

Ned Rorem
Walt Whitman

I will learn to love a person and then
I will teach you and then we will know

Alexandra Smither, soprano
Tatiana Lokhina, piano

Chris Cerrone

Wednesday Evening Gala Concert

featuring the music of Juliana Hall

Wednesday, May 23, 7:30 PM
Sara M. Snell Music Theater*

Tickets are available for purchase from
Community Performance Series or at the door.

The order of the program will be announced during the concert.

Christina's World
A Birthday

Christina Rossetti

Emily Riley, soprano
Curtis Serafin, piano

A Northeast Storm

Emily Dickinson

Rachael Braunstein, soprano
Tatiana Lokhina, piano

When the South Wind Sings
Under the Harvest Moon

Carl Sandburg

Sara Schabas, soprano
Curtis Serafin, piano

Death's Echo
Death's Echo

W. H. Auden

William Socolof, bass-baritone
Samuel Oram, piano

Propriety
Dream

Marianne Moore

Maggie Finnegan, soprano
Tatiana Lokhina, piano

Night Dances
Song

Emily Brontë

Alexandra Smither, soprano
Samuel Oram, piano

World Premiere:

Of That So Sweet Imprisonment
At That Hour When All Things Have Repose

James Joyce

Stephanie Blythe, mezzo-soprano
Alan Louis Smith, piano

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

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

Masterclass 3

with Stephanie Blythe & Alan Louis Smith

Thursday, May 24

10:30 a.m.

Sara M. Snell Music Theater*

This class is free and open to the public.

I Wish My Heart Could Paint

Reinaldo Moya
NJ Skye Cooper

Emily Riley, soprano
Curtis Serafin, piano

Penelope

John Musto
Denise Lanctot

Sara Schabas, soprano
Tatiana Lokhina, piano

Cabaret Songs
Song of Black Max

William Bolcom
Arnold Weinstein

Maggie Finnegan, soprano
Samuel Oram, piano

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<http://www.potsdam.edu/academics/Crane/streaming/>

Masterclass 4

with Stephanie Blythe & Alan Louis Smith

Friday, May 25

10:30 a.m.

Sara M. Snell Music Theater*

This class is free and open to the public.

Up High

Joan Tower

Alexandra Smither, soprano
Samuel Oram, piano

Shadow of the Blues
Litany

John Musto
Langston Hughes

William Socolof, bass-baritone
Tatiana Lokhina, piano

The Faces of Love
"As well as Jesus?"

Jake Heggie

Rachael Braunstein, soprano
Curtis Serafin, piano

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

Love With the Proper Invention

Songs of American Ingenuity and Courtship

Featuring members of the
Teaching Professionals Repertoire Development Program

Assisted by Elvia Puccinelli, guest collaborative pianist
Dr. Gary Busch, Lecturer

Friday, May 25

7:30PM

Sara M. Snell Music Theater*

Daisy Bell (1892)

Harry Dacre

Amy Jarman, soprano

Hello My Baby (1899)

Howard & Emerson

Amy Jarman, soprano

Hello Central, Give Me Heaven (1901)

Charles K. Harris

Twyla Robinson, soprano

I Wish There Was a Wireless to Heaven (1922)

Willy White

Joe Manuel & Harry White

Amy Jarman, soprano

If I Were a Big Victrola (1915)

James T. Duffy

Ivy Walz, mezzo-soprano

Come Josephine in my Flying Machine (1910)

Fred Fisher

Alfred Bryan

Twyla Robinson, soprano

Wait Till You Get Them Up in the Air, Boys (1919)

Albert von Tilzer

Lew Brown

Sean Fahy, tenor

In My Merry Oldsmobile (1915)	Gus Edwards Vincent Bryan
Ivy Walz, mezzo-soprano	
He'd Have to Get Under (1913)	Maurice Abrahams Grant Clark & Edgar Leslie
Amy Jarman, soprano	
On the Old Front Porch (1913)	Arthur Lange Bobby Heath
Amy Jarman, soprano Sean Fahy, tenor	
Take Your Girlie to the Movies (1919)	Pete Wendling Edgar Leslie & Bert Kalmar
Katherine Calcamuggio Donner, mezzo-soprano	
His Cute Little Picture Machine (1916)	Albert Gumble Alfred Bryan
Sean Fahy, tenor	
When They'd Go Through a Tunnel (1916)	Archie Gottler Henry Lewis & Bert Kalmar
Twyla Robinson, soprano	
Casey Jones (1909)	Eddie Newton T. Lawrence Seibert
Katherine Calcamuggio Donner, mezzo-soprano Ivy Walz, mezzo-soprano	
My Wife's Gone to the Country (1909)	Ted Snyder Geo. Whiting & Irving Berlin
Amy Jarman, soprano Twyla Robinson, soprano Katherine Calcamuggio Donner, mezzo-soprano Ivy Walz, mezzo-soprano	

Masterclass 5

with Stephanie Blythe & Alan Louis Smith

Saturday, May 27

10:30 a.m.

Sara M. Snell Music Theater

This class is free and open to the public.

Windows
Kaleidoscope
Lapis Lazuli

Alan Louis Smith

Alexandra Smither, soprano
Curtis Serafin, piano

Late Summer
Crickets

Tom Cipullo
William Heyen

Maggie Finnegan, soprano
Tatiana Lokhina, piano

Cabaret Songs
Over the Piano

William Bolcom
Arnold Weinstein

Sara Schabas, soprano
Samuel Oram, piano

Masterclass: Teaching Professionals

with Stephanie Blythe & Alan Louis Smith

THIS CLASS IS NOT OPEN TO THE PUBLIC.

Sunday, May 28

Assisted by Elvia Puccinelli, guest collaborative artist

Mr. Tambourine Man
Masters of War

John Corigliano
Bob Dylan

Katherine Calcamuggio Donner, mezzo-soprano

Late Summer
Touch Me

Tom Cipullo
Stanley Kunitz

Amy Jarman, soprano

Come Walk in the Garden with Me

Edwin Penhorwood
Callum MacColl

Twyla Robinson, soprano

Love After 1950
Blonde Men

Libby Larsen
Julie Kane

Ivy Walz, mezzo-soprano

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.

Night Dances

The cricket sang

Some Things are Dark

Song

Sleep, mourner, sleep!

A spider sewed at night

Sonnet

Juliana Hall

Elizabeth Bishop,

Emily Bronte,

Emily Dickinson,

and Edna Vincent St Millay

Sara Schabas, soprano

Curtis Serafin, piano

Late Summer

Crickets

Summer into Autumn Slips

Touch Me

Tom Cipullo

William Heyen

Emily Dickinson

Stanley Kunitz

Maggie Finnegan, soprano

Curtis Serafin, piano

Tombstone Songs: Volume I

Mr. Peck

Solomon Pease

Mary Jane

Martin Elginbrodde

Ann Mann

Old Clerk Wallace

Jonathan Blake

Tombstone Songs: Volume II

Fatal Love

Epitaph on Charles II

The Angler

A Dentist

Mark Buller

Emily Riley, soprano

Tatiana Lokhina, piano

Selections from Beauty Intolerable
I, being born a woman and distressed
Only until this cigarette has ended
Mindful of you

Sheila Silver
Edna Vincent St Millay

Rachael Braunstein, soprano
Tatiana Likhina, piano

Songs of Innocents: Book One
Introduction: Scene from Childhood
A Good Boy
Mornings Innocent
Bunches of Grapes
Table Rules for Little Folks

Aaron J. Kernis

Alexandra Smither, soprano
Samuel Oram, piano

Three Whitman Settings
The Sleepers
Crossing Brooklyn Ferry
A Clear Midnight

Matthew Aucoin
Walt Whitman

William Socolof , bass-baritone
Samuel Oram, piano

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

This event will be live streamed at
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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:

Potsdam College Foundation
44 Pierrepoint Ave.
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

Mezzo-soprano **Stephanie Blythe** (Artistic Director) is considered to be one of the most highly respected and critically acclaimed artists of her generation.

Ms. Blythe 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*.

Ms. Blythe has also 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 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 presented by the Vocal Arts Society and at the Supreme Court in Washington, D.C., 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).

In the 2018-19 performance season, Ms. Blythe will perform with the Metropolitan Opera in the three mezzo roles in Puccini's *Il Trittico*, as well as the Marquise de Berkenfield in Donizetti's, *La Fille du Regiment*. She returns to Palm Beach Opera as Prince Orlofsky in Strauss' *Die Fledermaus*, and makes her Dallas Opera debut as Mistress Quickly in *Falstaff*, by Verdi. Ms. Blythe will also appear as her alter-ego Blythely Oratonio in the acclaimed drag/cabaret show, *Two Queens One Night* with her beloved partner in drag, Martha Graham Cracker, as well as

performing in her own show, as part of Philadelphia Opera's O18 Season.

Ms. Blythe was named Musical America's Vocalist of the Year for 2009. Her other awards include the 2007 Opera News Award and the 1999 Richard Tucker Award.

Soprano **Rachael Braunstein** (Fellow) is at home on both the recital and opera stages. From curating a harp and voice set for a Brooklyn rave party, to cadenza duels with Opera on Tap in Manhattan, Braunstein is constantly looking for new and interesting ways to express art through song. Upcoming projects include cultivating a concert program of Brahms quartets with a new chamber group, and returning to Chautauqua Opera this coming summer as Paquette in *Candide*.

Braunstein was most recently engaged with Virginia Opera's production of *Der Freischütz* as the Agathe cover, her first soprano role. Past opera credits read as Flora in *La Traviata* and Pitti-Sing in *The Mikado* with Chautauqua Opera, Opera in the Park concerts and Educational Tours with Virginia Opera, the Witch and Mother in Humperdink's *Hänsel und Gretel* with Opera Pomme Rouge and the Kennedy Center Children's Outreach, Mrs. Ten Brock in Jerome Kern's *Sally* with Light Opera of New York, Suzuki in *Madama Butterfly* with Ash Lawn Opera's Young Artist Program, Mrs. Ott in Floyd's *Susannah* at Seagle Music Colony, Flora in *La Traviata* with New York Opera Exchange, Anna Hope in Virgil Thompson's *The Mother of Us All* with Manhattan School of Music Opera Theater.

Favorite concert credits include performances with Joan Tower's Music Alive! series, and Sur la route performances with Orford Academy of the Arts in Québec. Braunstein was a Vocal Arts Fellow at Bard College Conservatory and holds a Master's degree from Manhattan School of Music.

Gary Busch (Faculty Lecturer) 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 and liner notes for many performers and organizations 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 an anthology of American masterpieces is in preparation. Dr. Busch has long held a special enthusiasm for the research and teaching of nineteenth century Romanticism, American music history, the German Lied, and the 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.

Kimberly Casey (Intern) is a senior soprano voice performance major at The Crane School of Music in the studio of Donald George. She has performed in numerous Crane Opera Ensemble productions, such as *Clorinda* in *Cenerentola* and *The Pirates of Penzance*. Also she was featured in LoKo Festival musical showcases, such as *Christine* in *The Phantom of the Opera* and *Maria* in *West Side Story*. Internationally, she has participated in the Florence Voice Program and Scuola Italia for Opera Singers, with roles like *Zerlina* in *Don Giovanni* and *Susanna* in *Le Nozze di Figaro*. Kimberly is honored and excited to be a part of the 2018 Fall Island team.

Katherine Calcamuggio Donner (Teaching Professional) is an award-winning mezzo-soprano. Calcamuggio has been featured in important role and company debuts across the United States, eliciting kudos for her "soaring, rich voice" (The Miami Herald), her "polished musical and dramatic characterizations" (Kurt Weill

Newsletter) and her “fine coloratura technique” (Philadelphia Inquirer).

Favorite operatic appearances include leading roles in *HMS Pinafore* as Buttercup, *Bon Appetit* as Julia Child (Opera on the James), *Ariadne auf Naxos* as Komponist (University of Michigan), *Hansel and Gretl* as Hansel (Syracuse Opera) and *Giulio Cesare* as Sesto (Florida Grand Opera).

The past several seasons, Ms. Calcamuggio has been performing as a mezzo-soprano soloist with orchestras in Handel’s *Messiah*, Verdi’s *Requiem*, Beethoven’s *Ninth Symphony* and as the soprano soloist in John Corigliano’s *Mr. Tambourine Man*. An active recitalist, she has been traveling across the country with the Piatigorsky Foundation performing recitals.

Ms. Calcamuggio received her DMA from University of Michigan and is currently an Assistant Professor of Voice at University of Louisville.

Sean Fahy (Intern) is a recent graduate from The Crane School of Music, B.M. in Voice Performance ('18). Summer programs include: Scuola Italia ('16, '17) and the Voice Program at the Chautauqua Institute ('18), where he will be featured in the role of Remandado in the production of *Carmen*. He made his Carnegie Hall debut under the baton of Duain Wolfe. Recent competition wins include first and second place awards at NATS: Men’s Sophomore Classical, Junior Classical, and Senior Musical Theatre categories. Sean is thrilled to be a returning intern and would like to thank his family, friends and mentor Dr. Colleen Skull for their constant love and support.

Hailed by the Washington Post for her “silvery, pitch-perfect voice” and by Opera News for her “noteworthy acting prowess,” **Maggie Finnegan** (Fellow) is a versatile soprano, singing repertoire spanning from medieval to contemporary. Awards include the S&R Foundation’s 2017 Washington Award, First Place in the Washington International Competition for Voice, and second place in The American Prize for Women in Opera. Specializing in new music, this season she sang in the world premiere of Lembit Beecher’s *Sophia’s Forest*, made her Opera Parallele debut in Rachel Portman’s *The Little Prince*, will make her Beth Morrison Projects debut in BMP:Next Generation and will perform the US Premiere of Dutch composer Jacob TV’s *Van Grote en Kleine Vogels* at the {Re}Happening Festival at Black Mountain College. Last season included premieres with The American Chamber Opera Company, Vital Opera and the Center for Contemporary Opera. She was featured as a soloist in the revival of the play *Extraordinary Measures*, in which she worked with tony award winning playwright/activist Eve Ensler.

An avid concert performer and recitalist, Maggie made her international concert debut last season at the PyeongChang Winter Music Festival in South Korea. Her recent concert appearances include performances with the Avanti Orchestra, the Capital Fringe Festival Chamber Series, The New Dominion Chorale, the City Choir of Washington, the Handel and Haydn Society and the Halcyon Stage. This Spring The Broken Consort (of which she is a core member) presented the world premiere of *Movement 12* from Maggie’s project Reassemble With Care, a composed and devised song cycle chronicling her own experience with sexual harassment and assault.

Maggie earned her Bachelor of Music degree from Manhattan School of Music and her Master of Music degree from Peabody Conservatory. She currently splits her time between New York City and Boston, where she shares a home with her partner and her three step-kids. Please visit her at www.maggiefinnegansoprano.com.

Soprano **Amy Jarman** (Teaching Professional) has been hailed by the Los

Angeles Times for her “radiant tone and moving phrasing”. She is an active performer appearing in opera, concert and oratorio performances in universities and at music festivals in the U.S. and Europe. Ms. Jarman has been a guest artist at the Vocal Artistry Art Song Festival in Albuquerque, New Mexico, the Festival of American and Bulgarian music in Sofia, Bulgaria, the Baroque Festival of Corona del Mar, California, and the Rocky Ridge Music Festival in Estes Park, Colorado. She has appeared in concert in London, Leeds, Manchester, and Bristol, England, Los Angeles and Chicago. Ms. Jarman is also on the voice faculty at the InterHarmony International Summer Music Festival in Italy. She has sung roles as diverse as *Mimi* in *La Bohème*, Countess Almaviva in *The Marriage of Figaro*, Lucia in *Lucia di Lammermoor*, and Desirée Armfeldt in *A Little Night Music*. In addition to her singing, she is a noted pedagogue teaching master classes and adjudicating voice competitions specifically working with high school and college singers. Amy Jarman is a member of the voice faculty at the Blair School of Music at Vanderbilt University. She makes her home in Nashville, Tennessee with her husband, the poet Mark Jarman.

Pianist **Tatiana Lokhina** (Fellow) originally from Moscow, Russia, began her first music lessons at the age of six from her mother who graduated from Moscow Conservatory. At seven, she entered the School of Music in Moscow and at 11 she gave her first solo recital. In 2001, she continued her studies at the State Musical Institute where she received Bachelor’s degree with Mikhail Senovalov and Valentina Pavlova. She continued her education in Musikhochschule Hamburg, Germany with Karen von Bueren and has since worked with numerous world renowned teachers including Nina Bokshanina, Juri Martinov, Lisa Leonard, Anne Epperson and Kevin Murphy. She also has performed in numerous masterclasses, including with Joshua Bell, Martin Katz, Alan Smith, Sanford Sylvan and Carol Vaness. Tatiana is also a winner of numerous Russian and international prizes.

In 2017 she participated in Songfest and in the Spring 2018 she was a rehearsal pianist for the production of *Ariadne auf Naxos* by Richard Strauss at Indiana University Jacobs School of Music.

Tatiana received her Performance Diploma in collaborative piano with Professor Anne Epperson and Professor Kevin Murphy at Jacobs School of Music. She is currently pursuing DMA in collaborative piano at Jacobs School of Music with a minor field in early music (harpsichord) with Elisabeth Wright.

Emma Marhefka (Intern) is going to be a Sophomore this fall at the Crane School of Music where she is a Voice Performance major in the studio of Donald George. At Crane, she has appeared in the Crane Opera Ensemble’s *The Pirates of Penzance* (Edith), the Fall Opera Scenes Program, and as the soprano soloist in Britten’s *Rejoice in the Lamb* with the Hosmer Choir. Emma is thrilled to be an intern for the Fall Island Vocal Arts Seminar.

Samantha Martin (Intern) is a Voice Performance and Music Business double major in the studio of Dr. Lorraine Sullivan. She is ecstatic to intern a second time for Fall Island and is excited to be a part of another wonderful seminar. Last year’s seminar opened her eyes to wonderful American music that needs more attention. Samantha will be attending two programs this summer, OperaWorks, and Accademia Vocale Lorenzo Malfatti in 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.

Samuel Oram (Fellow) is a pianist and collaborative musician whose accolades have established him as a musical presence on three continents. Having performed Rachmaninoff's *Piano Concerto No. 2* in New York City under Philippe Entremont's baton, he has appeared with diverse ensembles in the Kennedy Center, Jordan Hall, Carnegie Music Hall, and venues in Germany and France. Under the auspices of Opus Music Arts Management, Oram was recently invited for his fourth concert tour to Taiwan, where he has regularly performed in Taipei, Gaoshiung, and several other cities. Previous concert tours have brought him to South Korea and China, where he was invited for a full recital in the National Shenyang Opera House.

Oram has won awards including the Grand Prize in the Corpus Christi International Competition, Honorable Mention in the International Wideman Competition, and Top Prize in Concours Musical de France. An enthusiastic advocate of collaborative repertoire, he has worked with the international opera singer Rod Gilfry as well as the longtime Metropolitan Opera singer Mildred Miller, whose studio he accompanied for three years. In 2014, Oram joined the production of Mozart's *Così fan tutte* in the Lyric Opera Theatre in Arizona as a guest piano staff. He has been invited to play numerous operas in summer programs including Musiktheater Bavaria and Opera in the Ozarks, where he has also received coaching from singers and répétiteurs from European opera houses.

A native of Boston, Oram made his debut in Harvard University at the age of 13. Having begun his education in the New England Conservatory Preparatory School, he has studied with teachers including Ursula Oppens, Jeffrey Cohen, Ilana Vered, and Stewart Gordon. He recently finished his doctoral degree in Collaborative Piano under the tutelage of the renowned pianist, Dr. Alan Smith. During his time in California, he was invited to perform songs by Kurt Weill for the *Lift Every Voice* series sponsored by the Los Angeles Chamber Orchestra. He currently serves as a staff pianist under the supervision of Dawn Upshaw at Bard College Conservatory of Music.

An alumna of San Francisco Opera's Merola Program and former faculty at the AIMS program in Graz, Austria, Dr. Puccinelli spends her summers coaching young professional singers at the OperaWorks program in Los Angeles.

Dr. Puccinelli began her immersion in the wonderful world of music playing for voice lessons given by her father, Primo, and assisting her mother, Marlene, in playing church services and teaching lessons. The work they began in her continued at the University of Southern California, where she completed MM and DMA in collaborative piano with Alan L. Smith, and with additional studies at the Music Academy of the West, with Gwendolyn Koldofsky.

Pianist **Elvia Puccinelli** is vocal coach and director of the Collaborative Piano

program at the University of North Texas College of Music, where she has served on the faculty since 2004. A published author on topics of song literature and collaborative piano techniques, Elvia has been a clinician or guest teacher at universities throughout the country. With collaborative piano luminaries Margo Garrett and Donna Loewy, she has by invitation presented multiple sessions on the pedagogy of collaborative piano at National Association of Teachers of Singing (NATS) and National Opera Association national conventions. Elvia is creator and artistic director of CollabFest, a professional conference devoted exclusively to the collaborative arts; now in its third year, this is the first conference of its kind.

An alumna of San Francisco Opera's Merola Program and former faculty at the AIMS program in Graz, Austria, Elvia has served on the faculty of OperaWorks since 2001, coaching young professional singers, and recently developing a coach training curriculum. Elvia has appeared in song and chamber music recitals at venues from Los Angeles to New York City, and throughout Europe. She has appeared in recital with members of the New York Philharmonic, the Chicago Symphony Orchestra, the Metropolitan Opera Orchestra, the Los Angeles Philharmonic and the Dallas Symphony Orchestra. She was twice invited to serve as rehearsal pianist for Seiji Ozawa at the Tanglewood Music Festival.

Elvia began her immersion in the wonderful world of music playing for voice lessons given by her father, Primo, and assisting her mother, Marlene, in playing church services and teaching lessons. The work they began in her continued at the University of Southern California, where she completed MM and DMA in collaborative piano with Alan L. Smith, and with additional studies at the Music Academy of the West, with Gwendolyn Koldofsky.

Soprano **Emily Riley** (Fellow) is a native to the Washington, D.C. metropolitan area. Recently, she traveled to Berlin to perform Madame Lidoine in a production of the *Dialogues des Carmélites* with Balance Arts. She has performed with Baltimore Concert Opera, Little Patuxent Opera Institute, Bethesda Music Festival, Opera Vivente, and Hawaii Performing Arts Festival. Ms. Riley performed the role of Contessa Almaviva in Mozart's *Le nozze di Figaro* and was reviewed as the "vocal standout... the one unalloyed musical pleasure of the evening, filling the church with beauty." (Washington Post) Her other opera credits include *Governess/Turn of the Screw*, *Second Lady/Die Zauberflöte*, *Mother/Hansel and Gretel*, *Cathleen/Riders to the Sea*, and *Virtù/L'incornazione di Poppea*.

Ms. Riley has been a fellow at SongFest, a participant in the Art Song Festival held at Baldwin Wallace University, where she "...brought a large, operatic voice and expert command of French, German and Russian to passionate songs by Duparc, Strauss and Rachmaninoff" (Cleveland Classical) and received an Encouragement Award from the Metropolitan Opera National Council DC District in 2014. She has appeared in materclasses with Roger Vignoles, Warren Jones, Richard Hundley, Libby Larsen, William Bolcom, Joan Rodgers, Arlene Shrut, and Christine Goerke. Ms. Riley also serves as the festival administrator for Source Song Festival based in Minneapolis, MN and continues her voice studies with Jennifer Casey Cabot.

Twyla Robinson's (Teaching Professional) incisive musicianship, ravishing vocal beauty, and dramatic delivery have taken her to the leading concert halls and opera stages of Europe and North America. She has been heard in performance with the London Symphony Orchestra, New York Philharmonic, Berlin Staatskapelle, The Cleveland Orchestra, Philadelphia Orchestra, and Los Angeles Philharmonic, among others. She has worked with conductors including Christoph Eschenbach, Alan Gilbert, Bernard Haitink, Pierre Boulez, Franz Welser-Möst, Donald Runnicles, Yannick Nézet-Séguin, Esa-Pekka Salonen, Hans Graf and Michael Tilson Thomas.

Ms. Robinson served the Marilyn Horne Foundation as a touring recitalist, and has been seen in recitals in Carnegie Hall, Wigmore Hall, Merkin Hall, Spivey Hall, Theatre Bremen, and numerous other venues in the US. She especially enjoys sharing her love of American popular song of the early 20th century.

In addition to her performing schedule, Ms. Robinson serves as Assistant Professor of Professional Practice at Texas Christian University.

Canadian soprano **Sara Schabas** (Fellow) holds a Master of Music in Voice Performance from Roosevelt University's Chicago College of Performing Arts and an Honours Bachelor of Music in Voice Performance from the University of Toronto.

This season, Sara created the role of Henri in *Tapestry Opera's Bandits* in the Valley, receiving two Broadway World Toronto nominations for Best Leading Actress and Best Female Performer in a Featured Role (Musical-Equity). She also sang the role of Krystyna in the Canadian premieres of Jake Heggie's *Another Sunrise and Farewell*, Auschwitz, for which her performance was praised as "nothing short of heroic... Schabas' singing demonstrated her mastery of English lyric diction. She sang each word clearly and with the perfect balance of operatic grandeur and humanity." (Ludwig van Toronto) Recent concert appearances have included soprano soloist in *Messiah* with the Mississauga Symphony, the Dayton Philharmonic and the Oakville Choral Society, and a solo recital in the Canadian Opera Company's Richard Bradshaw Amphitheatre. Sara made her American debut as Papagena (*Die Zauberflöte*) and cover for Pamina with the Dayton Opera, where she served as artist-in-residence. A two-time Fellow with the Aspen Music Festival, her roles there included Juliette cover (*Roméo et Juliette*) and Candace (William Bolcom's *A Wedding*).

Passionate about art song and concert works, Sara has held fellowships with Toronto Summer Music Festival's Art of Song, the Vianden Music Festival in Luxembourg, and the Castleton Festival, where she studied under the late Maestro Lorin Maazel. She has been the recipient of numerous scholarships, including from the Women's Musical Club of Toronto, the Canadian Women's Art Association and the International Resource Centre for the Performing Arts. Sara currently lives in Toronto, where she also writes features articles for musical publications.

Curtis Serafin (Fellow) began piano lessons at age six in his hometown of New Windsor, Maryland. During high school, he studied under Marian Hahn through the Peabody Precollege program in Baltimore, Maryland. While studying there, Curtis received the "Live from Lincoln Center Outstanding Student Performance Award" alongside his chamber music ensemble and the "Dean's Recognition Award" for his independent studies as a solo pianist. Before beginning his collegiate career, Curtis had already spent two summers studying at Indiana University's Jacobs School of Music Piano Academy and one summer at Boston University's Tanglewood Institute. In 2013, Curtis earned scholarships to study piano performance with Karen Ann Krieger at Vanderbilt University's Blair School of Music. While living in Nashville, Curtis was a finalist in the university's concerto competition, a winner of the school's student showcase, and rehearsal pianist for the opera department's production of Mark Adamo's *Little Women*. The summer before his senior year, Curtis was given a scholarship to attend SongFest, where he began pursuing further experience in the world of art song. Jake Heggie, Margo Garrett, Martin Katz, Libby Larsen, and Alan Smith were all inspirational and encouraging figures at the program. As a Cum Laude graduate of Vanderbilt University, Curtis is currently a first-year graduate student of Warren Jones at the Manhattan School of Music. In his spare time, Curtis is completing the composition of a new song set for baritone and piano, which draws from the published poems of Frank O'Hara. He is also finishing a self-published book of his own poetry,

Songs Without Music. Curtis is honored to have accepted a fellowship to continue his study of contemporary American art song at Fall Island Vocal Arts Seminar; after Fall Island, he will be attending the Hawaii Performing Arts Festival as a professional fellow and principal pianist in Handel's Alcina.

Katrina Sheats (Internship Director/Photographer) is a Master's student in Music Education at the Crane School of Music at SUNY Potsdam. With degrees/certificates in Music Business, Music Performance and Music Education, Katrina has immersed herself in the classical music field. She has interned at the Metropolitan Opera, conducted multiple choirs, taught ages 3-65, and sung in Austria and at Carnegie Hall. Having been an active part of Fall Island Vocal Arts Seminar since 2015, Katrina is thrilled to be joining the Fall Island Administrative Staff as Internship Director for the 2018 season.

In a life devoted to music, words, performance, composition, and education, pianist-composer-poet **Alan Louis Smith** (Music Director) creates, fosters, and celebrates connections via those pathways. Among his many professional activities, he is the Chair of Keyboard Studies and Director of Keyboard Collaborative Arts at the Thornton School of Music at USC, the Coordinator of the Combined Piano Programs at the Tanglewood Music Center, and the Music Director of the Fall Island Vocal Arts Seminar. As a pianist he enjoys performances with world-renowned musical artists in some of the world's great musical venues and his compositions are performed worldwide. His current and former students populate important posts around the globe as educators, performers, and inspirers of future generations of impactful and vital communicative artists.

Named one of CBC's 2017 "30 Hot Musicians Under 30", soprano **Alexandra Smither** (Fellow) has been making a name for herself in the worlds of old and new music. She made her debut with Houston Grand Opera in as Younger Alyce in their production of Tom Cipullo's *Glory Denied*, in which she "imbued her solo aria "My Darling Jim" with heartbreaking tenderness" (Texas Classical Review). She returns to Houston Grand Opera in May singing the role of Diana in the mariachi opera *Cruzar la Cara de la Luna*. Additionally she has appeared on the operatic stage as Gretel (*Hansel und Gretel*, Rice University), Mrs. Waters (*The Boatswain's Mate*, Opera5), Esmeralda (*The Bartered Bride*, Music Academy of the West), Lydia (*Second Nature*, Music Academy of the West).

She swept all top prizes in the prestigious 2017 Eckhardt-Gramatée Competition, including the prize for best performance of the commissioned work. She subsequently toured her prize-winning recital of contemporary works across Canada. As a Soprano Fellow, she made her Tanglewood Music Festival debut alongside Emanuel Ax in June of 2017 for a performance of Schubert's *Der Hirt auf dem Felsen*. She returns as a Fellow again in 2018; performances will include the premiere of a new piece for soprano and wind dectet by Theo Chandler. Also comfortable in early music, she has sung with ensembles Ars Lyrica and Emmanuel Music.

2018 brings performances at the Banff Centre, Melbourne Metropolis Festival, Vancouver's "Music in the Morning", a recital tour of Japan, and the inaugural tour of PushBack Collective with bassoonist Ben Roidl-Ward. Ms. Smither has held fellowships at Songfest, Carnegie Hall, the Banff Centre, and Music Academy of the West. She is a graduate of the University of Toronto (BMus 2014) and the Shepherd School of Music at Rice University (MMus 2016); as a graduate of the University of Toronto she received the music faculty's highest graduating award, the Tecumseh Sherman Rogers Memorial Fellowship. She was a co-founder of Rice University's student contemporary ensemble Hear&Now, and is currently a member of the Houston based new music ensemble Loop38.

A native of White Plains, NY, Bass-baritone, **William Socolof** (Fellow) started his vocal and musical training at the Interlochen Arts Academy, in Michigan. During the summer of 2017, William was a Vocal Fellow at the distinguished Tanglewood Music Festival, where he is thrilled to return in the 2018 season to perform in Bernstein's *A Quiet Place*, as well as various recitals and chamber concerts. Highlights of the season include appearances in "Sondheim on Sondheim" with The Boston Pops under the baton of Keith Lockhart, a concert Bach Cantatas conducted by John Harbison, and the premiere of a new work by Nico Muhly, in Emanuel Ax's "Schubert's Summer Journey", alongside Mr. Ax. William made his operatic debut at The Juilliard School in their 2016 production of *La Fedeltá Premiata* by Haydn as "Melibeo", performed "The Abbot" in their 2017 production of Britten's *The Burning Fiery Furnace* and continues to be an active participant in showcases and recitals at Juilliard. Other operatic performances include "Die Sprecher" (*Die Zauberflöte*) at The Chautauqua Institution, "Guglielmo" (*Cosí fan tutte*) at Oberlin in Italy, and various scenes/excerpts from *Lucia di Lammermoor*, *Die Zaberflöte*, and *Cosí fan tutte*. William was also named Finalist by the NFAA YoungArts Foundation in 2014 for Voice.

William is pursuing his Bachelor of Music in Vocal Arts at Juilliard, under the tutelage of Sanford Sylvan.

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.

Ivy Walz (Teaching Professional), mezzo soprano enjoys a vibrant career as an opera, concert and recital singer and as a teaching artist. She has performed with Spoleto Festival, Cincinnati Opera, Des Moines Metro Opera, Syracuse Opera, and Tri-Cities Opera. A few of her favorite performed roles include Cherubino in *Le Nozze di Figaro*, Nicklausse in *Les Contes D'Hoffmann* and Dido in *Dido and Aeneas*. She most recently performed the role of Mother in *Amahl and the Night Visitors* with Resonance Works Pittsburgh and Madame Larina in Syracuse Opera's production of *Eugene Onegin*. As a concert soloist, she recently performed alto/mezzo roles such as those in Stravinsky's *Pulcinella*, Handel's *Messiah*, Mozart's *Mass in C minor* and Prokofiev's *Alexander Nevsky*, to name a few. Recently she has appeared with Akron Symphony, Orchestra of the Southern Finger Lakes, Symphoria Syracuse, Binhamton Philharmonic and Cayuga chamber Orchestra. As a recitalist and chamber musician, Ivy performs a wide variety of vocal and musical styles, and is a proponent of modern American Art Song. She has enjoyed collaborations with numerous living composers. An active recitalist and vocal chamber music performer; she has enjoyed invited performances with Finger Lakes Chamber Ensemble, SongFest, Cincinnati Art Song Initiative and Denver Art Song Project. This coming Fall Ivy will perform a recital of Art Song by American women composers at Leo Kestenberg Musikschule in Berlin, Germany. Dr. Ivy Walz is on the Voice Faculty at Ithaca College School of Music where she works with a vibrant community of developing singer musicians. www.ivywalz.com.

Notes:

Composer & Librettist Dates

of all music presented during the 2018 Seminar

Matthew Aucoin (b. 1990)	Edna St. Vincent Millay (1892 – 1950)
W. H. Auden (1907- 1973)	Mirabai (1498 – 1547)
Elizabeth Bishop (1911- 1979)	Marianne Moore (1887- 1972)
Robert Bly (b. 1926)	Reinaldo Moya (b. 1984)
William Bolcom (b. 1938)	John Musto (b. 1954)
Emily Brontë (1818- 1848)	Matthew Prior (1664- 1721)
Mark Buller (1664- 1721)	Ned Rorem (b. 1923)
Chris Cerrone (b. 1984)	Christina Rossetti (1830- 1894)
Tom Cipullo (b. 1956)	Carl Sandburg (1878- 1967)
John Corigliano (b. 1938)	Sheila Silver (b. 1946)
Emily Dickinson (1830- 1896)	Alan Louis Smith (b. 1955)
Bob Dylan (b. 1941)	Robert Louis Stevenson (1850- 1894)
Jeremy Gill (b. 1975)	Joan Tower (b. 1938)
Juliana Hall (b. 1958)	Arnold Weinstein (1927- 2005)
John Harbison (b. 1938)	Walt Whitman (1819- 1892)
Jake Heggie (b. 1961)	John Wilmot (1647- 1680)
William Heyen (b. 1940)	
Langston Hughes (1902- 1967)	
Aaron J. Kernis (b. 1960)	
Stanley Kunitz (1905- 2006)	
Denise Lanctot (1932- 2017)	
Libby Larsen (b.1950)	
Tao Lin (b. 1983)	

Fall Island Vocal Arts Seminar would like to extend deep appreciation to our generous donors.

Sandy and Isanne Fisher

Ellen Marcus

John and Judith Ranlett

Thank you for your continued support. You help us keep making music together.



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