



Fall Island Vocal Arts Seminar

May 23 - 28, 2019

Crane School of Music
SUNY Potsdam

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Fall Island Vocal Arts Seminar
possible each year

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

From the Artistic Director

Welcome, intrepid songsters! Both purveyors and admirers of song! We are so happy to be here at The Crane School of Music once again, surrounded by the beauty of the North Country, and experiencing the joy and connection that occurs through music and poetry. We have a very special week ahead of us, highlighted by the music of John Musto, one of the greatest song composers of his generation, whose work is a corner stone in the legacy of American Song. We are truly honored to welcome him and look forward to spending a little time with him this week, getting to know the composer through his glorious body of work.

We have much to be thankful for this year. We welcome two amazing individuals as new administrators to Fall Island Vocal Arts. The first is David Williams, our new executive director. A celebrated Potsdam alumnus, David has already become an indispensable part of the Fall Island Family, and we are grateful for his thoughtful, generous, and organized ministrations. We also embrace our new Coordinator for our Repertoire Development for Teaching Professionals, Twyla Robinson. A treasured participant in the program last year, we are thrilled that she now joins us in this new capacity. Twyla will be working with our beloved lecturer, Dr. Gary Busch, who continues to take us all on an incredible journey through the history of American Song, as only he can.

Each year we are fortunate to welcome the finest young artists of today to our program. This year is no exception. Our singers and pianists come to us from around the country, all dedicated to this marvelous art form. Each summer we learn as much from them as they from us. We form an indelible bond that is sealed through music and words, and as our brilliant Music Director, Alan Louis Smith has said, we pull off of the superhighway of career and school to immerse ourselves in the study and enjoyment of American Contemporary Art Song, discovering a little bit more about ourselves in the process.

We are more grateful than we can say to The Crane School of Music for being the most wonderful home for these years, as we celebrate this, our eighth season of Fall Island Vocal Arts Seminar! We also extend our thanks to President Kristin Esterberg and Dean Michael Sitton for their continued support and help, which has made all this possible.

We welcome all of our wonderful interns, and the members of the Repertoire Development Program, and last but certainly not least, we welcome each and every one of you, the friends of Fall Island. We are so thankful that you are here to support the fruits of our labor and hope that you enjoy yourselves as much as we do!

Onward and upward!
Stephanie Blythe
Artistic Director

From the Music Director

Year Number Eight! 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 eight years flowered and borne fruit in the most wonderful ways. Continuing thanks go to our newly-named Executive Director, David Williams, whose vision, care and organizational skills motivate us.

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 welcome that powerful force in American song, John Musto. We look forward to having him with us and to being enriched by all that he has to share 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 welcome its newly-named director, Twyla Robinson. We welcome back with us pianist, Dr. Elvia Puccinelli, who enhances the RDTP program. We are grateful, too, for the contributions of the students in the Student Internship Program who enthuse us.

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 Eight, here we go!

Alan Louis Smith
Music Director

From the Executive Director

Welcome to the eighth season of the Fall Island Vocal Arts Seminar! I was thrilled to assume the directorship of Fall Island last July from my friend and colleague, Dr. Lorraine Yaros Sullivan, whose patience, grace, and generosity guided me through the countless decisions required to bring us here today.

In the ten months since, we've been busy strengthening Fall Island's unique position in the art song community. Notable successes include launching a completely new website and strengthening our internal processes by creating job descriptions, developing an operations manual, creating an expanded budget, exploring opportunities for cost-savings, and developing a social media marketing strategy.

No less important than those successes is the great coup of being able to welcome John Musto to Fall Island as Guest Composer this season. If you are unfamiliar with John Musto's music, you're in for a wonderful introduction to an important voice in contemporary American art song.

Additionally, we welcome Twyla Robinson, Voice Professor at Texas Christian University, to the newly-created role of Coordinator of the Repertoire Development Program for Teaching Professionals. Since her participation in that program last season, Twyla has been an active ambassador of Fall Island and we are very lucky to welcome her to our family. We also welcome back collaborative pianist, Dr. Elvia Puccinelli, who will again serve as collaborative artist in the Repertoire Development program.

I'm grateful to Dr. Gary Busch, Dr. Douglas McKinnie, Dr. Deborah Massell and Jackson Francisco, and Christine and John Lancaster for their continuing support and commitment to Fall Island and its mission.

I'd also like to thank SUNY Potsdam and the Crane School of Music for continued support of this important program and to all of you with us today, in person and via live-stream. Through your participation and support, you are helping to advance contemporary art song by living American composers. Thank you.

Finally, please join me in welcoming our 2019 Fellows, Repertoire Development Teaching Professionals, and student interns. Wishing you all a terrific seminar week!

Visit our new website to see how you can help us further the work we do here through your tax-free donation (FallIsland.org) and remember to follow us on Facebook, Twitter, and Instagram!

David R. Williams
Executive Director

Fall Island Vocal Arts Seminar

Artistic Director: Stephanie Blythe

Music Director: Alan Louis Smith

Executive Director: David R. Williams

Assistant Director: Daniel Mertzlufft

Coordinator, Repertoire Development for Teaching Professionals: Twyla Robinson

Internship Director/Photographer: Katrina Sheats

Faculty Lecturer: Gary Busch

Guest Collaborative Artist: Elvia Puccinelli

Audio Engineer: Douglas McKinnie

Fellowship Artists

Dominik Belavy

Mary Bonhag

Richard Fu

Helen Hassinger

Nathaniel LaNasa

Samuel Martin

Daniel McGrew

Rachel Schutz

Paulina Swierczek

Teaching Professionals

Amy Canchola, soprano

Daniel Hunter-Holly, baritone

Judith May, mezzo-soprano

Monica Murray, soprano

Marc Webster, bass

Student Interns

Kimberly Casey

Ben Johnson

Diana McEntee

Carolina Medina

Masterclass 1

with Stephanie Blythe & Alan Louis Smith

This class is not open to the public.

Thursday, May 23

Last Letter

Christopher Berg
Tim Dlugos

Daniel McGrew, tenor
Nathaniel LaNasa, piano

Heart, we will forget him

David Sisco
Emily Dickinson

Helen Hassinger, soprano
Samuel Martin, piano

Notes toward a poem that can never be written

Tania Léon
Margaret Atwood

Pauline Swierczek, soprano
Richard Fu, piano

Masterclass 2

with Stephanie Blythe & Alan Louis Smith

This class is not open to the public.

Friday, May 24

Over

Jake Landau
Alfonsina Storni

Dominik Belavy, baritone
Richard Fu, piano

Oh Close the Curtain

William Bolcom
Arnold Weinstein

Mary Bonhag, soprano
Samuel Martin, piano

Don't Go, Don't Go

John Harbison
Robert Bly after Mirabai

Rachel Schutz, soprano
Nathaniel LaNasa, piano

Friday Evening Gala Concert

featuring the music of John Musto

Friday, May 24

7:30 p.m.

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.

Penelope (2000) Denise Lanctot
Epilogue: Penelope's Song

Rachel Schutz, soprano
Richard Fu, piano

Recuerdo (1988) Louise Bogan
Last Song

Helen Hassinger, soprano
Nathaniel LaNasa, piano

Quiet Songs (1990) e.e. cummings
maggie and milly and molly and may

Helen Hassinger, soprano
Samuel Martin, piano

Dove Sta Amore (1996) Carl Sandburg
The Hangman at Home

Mary Bonhag, soprano
Samuel Martin, piano

Nude at the Piano (2001) Mark Campbell

Daniel McGrew, tenor
Richard Fu, piano

Be Music, Night (2017)
Bride of the Fire

Sri Aurobindo

Paulina Swierczek, soprano
Nathaniel LaNasa, piano

Shadow of the Blues (1986)
Litany

Langston Hughes

Dominik Belavy, baritone
Nathaniel LaNasa, piano

Viva Sweet Love (2004)
Rome: In the Café

James Lughlin

Rachel Schutz, soprano
Samuel Martin, piano

Shadow of the Blues (1986)
Could be

Langston Hughes

Daniel McGrew, tenor
Richard Fu, 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: www.potsdam.edu/academics/Crane/streaming/

Masterclass 3

with Stephanie Blythe & Alan Louis Smith
This class is free and open to the public.

Saturday, May 25

10:30 a.m.

Sara M. Snell Music Theater*

The Kimono

Matthew Aucoin

James Merrill

Daniel McGrew, tenor

Samuel Martin, piano

Extinguish my eyes, I'll go on seeing you

Brad Mehldau

Poem by Rainer Maria Rilke

English translation by Anita Barrows and Joanna Macy

Helen Hassinger, soprano

Richard Fu, piano

Japan

John Harbison

Michael Fried

Paulina Swierczek, soprano

Nathaniel LaNasa, piano

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

Masterclass 4

with Stephanie Blythe & Alan Louis Smith
This class is free and open to the public.

Sunday, May 26
10:30 a.m.
Hosmer Hall*

Cirque d'Hiver

John Harbison
Elizabeth Bishop

Dominik Belavy, baritone
Nathaniel LaNasa, piano

Ultrasound

Libby Larsen
A.E. Stallings

Mary Bonhag, soprano
Richard Fu, piano

A man can love two women

Libby Larsen
Songs from Letters: Calamity Jane
to her daughter Janey, 1880-1902

Rachel Schutz, soprano
Samuel Martin, piano

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

1919: The Great Divide

Join Gary Busch and Fall Island's Repertoire Development teaching professionals as they recreate one of the most eventful years of the 20th century. Projected images from a century ago will illustrate each song and the audience will be invited to participate by singing along at several points during this Centennial tribute.

Sunday, May 26

3:00 p.m.

Sara M. Snell Music Theater*

Amy Canchola, soprano; Judith May, mezzo-soprano, Monica Murray, soprano;
Daniel Hunter-Holly, baritone; Marc Webster, bass

with

Elvia Puccinelli, piano

(* indicates audience sing along numbers)

When Yankee Doodle Learns to "Parlez Vous Français" (1917) • Will Hart & Ed Nelson

Amy Canchola

Ja-Da (1918) • Ed Carleton

Monica Murray

In Flanders Fields (1919) John McCrae & John Philip Sousa

Marc Webster

How You Gonna Keep 'Em Down on the Farm? (1919) • Joe Young, Sam Lewis & Walter Donaldson

Amy Canchola, Daniel Hunter-Holly, Judith May

Jazzola (1919) Al Kendall, Russel Robinson & Theodore Morse

Marc Webster

The Alcoholic Blues (1919) Edward Laska and Albert von Tilzer

Monica Murray

I'm Forever Blowing Bubbles (1919) • Jaan Kenbrovin & John Kellette

Judith May

Revolutionary Rag (1918) Irving Berlin

Monica Murray

Swanee (1919) • Irving Caesar & George Gershwin
Marc Webster

A Pretty Girl is Like a Melody (1919) Irving Berlin
Daniel Hunter-Holly

You'd Be Surprised (1919) Irving Berlin
Judith May

from Three Songs of Fiona MacLeod (1918): Fiona MacLeod &
No. 3 "The Rose of the Night" Charles Tomlinson Griffes
Amy Canchola

Let the Rest of the World Go By (1919) • Kern Brennan & Ernest Ball
Monica Murray, Daniel Hunter-Holly

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

Masterclass 5

with Stephanie Blythe & Alan Louis Smith
This class is free and open to the public.

Monday, May 27
10:30 a.m.
Sara M. Snell Music Theater*

That Night with the Green Sky

Chris Cerrone
Tao Lin

Mary Bonhag, soprano
Nathaniel LaNasa, piano

Big Sister Says, 1967

Libby Larsen
Kathryn Daniels

Paulina Swierczek, soprano
Richard Fu, piano

Another reason why I don't keep a gun in the house

Tom Cipullo
Billy Collins

Daniel McGrew, tenor
Samuel Martin, piano

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

Masterclass: Teaching Professionals

with Stephanie Blythe & Alan Louis Smith

Tuesday, May 28

10:30 a.m.

Sara M. Snell Music Theater*

Assisted by Elvia Puccinelli, guest collaborative artist

Happiness

Robert Spillman
Raymond Carver

Daniel Hunter-Holly, baritone

Forgotten Light

Bring me the Sunset

Scott Gendel
Emily Dickinson

Amy Canchola, soprano

Grace and Stir

II. With Thee Conversing

David Evan Thomas
A.D. Hope

Monica Murry, soprano

American Folksongs

California

Stephen Mark Kohn
Traditional

Marc Webster, bass

I Heard a Fly Buzz by When I Died

Edwin Penhorwood
Emily Dickinson

Judith May, mezzo-soprano

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

Final Public Recital

Tuesday, May 28

7:30 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.

On Loving: Three Songs for Diane Kalish, <i>in memorium</i> (2015)	Sheila Silver
O, she doth teach the torches to burn bright!	William Shakespeare
Mindful of you	Edna St. Vincent Millay
LOVE IS A MAGIC RAY	Khalil Gibran

Rachel Schutz soprano
Samuel Martin, piano

Vignettes: Letters from George to Evelyn (2002)	Alan Louis Smith
Prologue	from private papers of a World War II bride
I. Stationed in Europe	
II. Crossing the English Channel	
III. France, having survived the Normandy Invasion, D-Day	
Telegram Schism	
Epilogue	

Helen Hassinger, soprano
Richard Fu, piano

Botany for the Gods (2016)	Judith Cloud
Cassandra	Janet Joyner
Botony for the Gods	
Rain Song (Homage to Paul Verlaine)	
Decoherence as My Way Out of the Quantum Mechanics of Underpants	
In a Goolagong Bog	
Lift Off	

Paulina Swierczek, soprano
Samuel Martin, piano

Songs of Poems by Frank O'Hara (1987)	Christopher Berg
	Frank O'Hara

Daniel McGrew, tenor
Richard Fu, piano

Confiding (1986)

Savior! I've no one else to tell
Ample make this Bed
Wild Night
Signal
Star-Crossed
The Lady to Her Guitar
Love and Friendship
To Imagination
Faith
This is my letter to the World

David Leisner
Emily Dickinson

Gene Scaramellino
Elissa Ely
Emily Brontë

Emily Dickinson

Dominik Belavy, baritone
Nathaniel LaNasa, piano

These Strangers (2018)

These Strangers in a foreign World
In the Midst of Thousands
I did not speak out
To a Stranger

Jake Heggie
Emily Dickinson
Frederick Douglass
Martin Niemöller
Walt Whitman

Mary Bonhag, soprano
Nathaniel LaNasa, piano

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

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Biographies

Lauded for his “haunting intensity” (Wall Street Journal), baritone **Dominik Belavy** has established himself as “one to watch with his smooth cultivated singing,” (Opera News). He has spent numerous summers as a fellow at the Tanglewood Music Center where he cultivated a love for art song, chamber music and contemporary works. Belavy premiered a work at Tanglewood’s Festival of Contemporary Music and was recently invited back as a guest to sing Junior in Bernstein’s *A Quiet Place*. Numerous appearances at Alice Tully Hall include an all-Schubert program following his win of Juilliard’s Honors Recital. He has been featured in live broadcast on BBC 3’s *In Tune* series as well as WQXR’s *Midday Masterpieces*. Belavy’s love of sacred music has culminated in numerous performances with John Harbison and a tour of Bach’s *B Minor Mass* with Ton Koopman. Mr. Belavy received his Bachelor of Music degree at The Juilliard School where he is recently finishing his Master of Music degree as a Toulmin Scholar. Dominik studied with Sanford Sylvan. He will make his European opera debut in the title role of *Dido and Aeneas* on tour with Juilliard415 at London’s Holland Park and L’Opéra Royal de Versailles in June.

The “extraordinary” (Classical Voice N. America) soprano **Mary Bonhag** is captivating audiences around the country with her “marvelous versatility” and “supple, expressive” voice (San Antonio News). As a new music specialist, Mary made her Carnegie Hall solo debut in 2009 and orchestral debut with the American Symphony Orchestra in the same year. She is co-artistic director of Scrag Mountain Music with her husband, composer/double bassist Evan Premo, organizing chamber music residencies and innovative and affordable concerts around VT. A consummate collaborator, Mary has performed with the Aizuri Quartet, Decoda, Spektral Quartet, as well as chamber music festivals around the country including Cactus Pear (TX), San Francisco Contemporary Players, 21st Century Consort, and Yellow Barn. As a recitalist, she has been presented at Dartmouth, Smith, Goucher, and University of Vermont, and has had fellowships at SongFest and Tanglewood where she received accolades from faculty and press. Mary has premiered and commissioned works by Lembit Beecher, C. Curtis-Smith, Premo, Shawn Jaeger, and Evan Chambers. She has been featured on the NPR shows *Performance Today* and *From the Top* and appears on Albany Records.

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 tritico, 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 Oratonia 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.

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.

Amy Canchola is originally from Indiana but has called Texas "home" since 2004. Canchola completed vocal performance degrees from Butler University and Southern Methodist University and will graduate with her DMA in voice from the University of North Texas in May. Dr. Canchola is on the voice faculty of Highland Park High School and runs an independent voice studio. Aside from the opera and recital stage, Canchola is a frequent soloist with Voces Intimae, Opera on Tap, and is an advocate for the music of Mexican-Women Composers. Canchola and her husband, Gil have four wonderful children who also love music! Canchola is thrilled to study at FIVAS this season.

Kimberly Casey is a Graduate voice performance student at The Crane School of Music, and a soprano in the studio of Donald George. She has performed in numerous Crane Opera Ensemble

productions, most recently as Dater #18 in *Speeding Dating Tonight* and in the world premiere of *Mayo*, in addition to LoKo Festival musical showcases, including roles like Christine (*The Phantom of the Opera*) and Maria (*West Side Story*). Internationally, she has participated in the Florence Voice Program and Scuola Italia for Opera Singers, with roles like Zerlina (*Don Giovanni*) and Susanna (*Le Nozze di Figaro*). Kimberly is honored and excited to be a part of the 2019 Fall Island team!

Shanghai-born **Richard Fu** is currently studying collaborative piano at Juilliard, having previously attended Oxford University, the Royal College of Music (RCM), and Dartmouth College. Though he had wanted to become a lawyer growing up and began as a political science major at Dartmouth, Richard fell in love with classical music while studying abroad in Vienna and changed focus to music midway. At Dartmouth, Richard received the Mark L. Lebowitz 1977 Memorial Prize for outstanding undergraduate music student, Macdonald-Smith Prize for high achievement in musical performances, and first prize in the Gerald A. Tracy Memorial Scholarship Piano Competition. Other prizes include second prize at Los Angeles International Liszt Competition and RCM's Kendall Taylor Beethoven Competition.

Richard has performed concertos with the Oxford University Philharmonia, Dartmouth Symphony Orchestra, and Dartmouth Chamber Orchestra. He performed Stravinsky's Septet as part of RCM's collaboration with the Philharmonia Orchestra in the Stravinsky: Myths & Rituals Festival, as well as Steve Reich's Double Sextet during the composer's residency at RCM. Recent performances include recitals in Carnegie Weill Hall, Alice Tully Hall, WQXR radio, Sheldonian Theatre, Holywell Music Room, St. John's Smith Square, and Oxford Lieder Festival. He has worked in masterclass and private coaching with Maxim Vengerov, Anne Sofie von Otter, Matthew Rose, Martin Fröst, Menahem Pressler, and participated in Renée Fleming's inaugural SongStudio program at Carnegie Hall. During the summers, Richard enjoys attending music festivals and has received fellowships from Music Academy of the West, Songfest, Britten-Pears Young Artist Programme, Fall Island Vocal Arts Seminar, and Tanglewood Music Center. This summer Richard returns to Britten-Pears Festival in Aldeburgh to work with Sir Antonio Pappano. In the upcoming 2019-20 season, Richard will be performing with violinist Timothy Chooi on a 45-concert tour across America.

Soprano **Helen Hassinger's** recent roles include Mother in *Amahl and the Night Visitors*, Mélisande in *Pelléas et Mélisande*, the title role in Tobias Picker's *Emmeline*, Fiordiligi in *Così fan tutte*, the Countess in *Le nozze di Figaro*, Helena in *A Midsummer Night's Dream*, St. Francis' Trainer in *David T. Little's Vinkensport...or the Finch Opera*, and The Angel in Peter Eotvos' *Angels in America*.

In the summer of 2018, Ms. Hassinger sang the role of Donna Anna in Chautauqua Opera's mainstage production of *Don Giovanni*. Also in 2018, Ms. Hassinger sang the role of Isabel in Conrad Cumming and Mark Campbell's workshop of their new opera, *Again and Again*, and premiered the role of Lina in Ketty Nez's *Lina and the Wolf*. In 2017, Ms. Hassinger sang Soprano II in Chautauqua Opera's *Hydrogen Jukebox* as well as Ninfa and Spirito in Chautauqua Opera's *L'Orfeo*. In 2016, Ms. Hassinger covered the title role in the Pulitzer Prize-winning opera *Madame White Snake* as part of the *Ouroboros Trilogy* as presented by Beth Morrison Projects.

Ms. Hassinger has appeared as the soprano soloist for Beethoven's *Symphony No. 9* with the Chautauqua Symphony Orchestra and the Columbus Symphony Orchestra. In 2018, Ms. Hassinger was the soprano soloist in Beethoven's *Missa solemnis* with the Choral Society of Northeastern Pennsylvania. Musical theater credits include roles in *Cabaret*, *The Light in the Piazza*, *A New Brain*, *Blood Brothers*, *Striking 12*, and *Sweet Charity*.

Ms. Hassinger is a graduate of St. Olaf College (BA Music, Women's Studies) in Northfield, Minnesota and Boston University (MM Vocal Performance). In 2018 she received her Certificate in Opera Performance from the Boston University Opera Institute, where she studied with Lynn Eustis, and was the recipient of the 2018 Boston University Phyllis Curtin Award.

Daniel Hunter-Holly, baritone, is an Associate Professor of Voice at the University of Texas Rio Grande Valley School of Music and serves as the South Texas District Governor of the National Association of Teachers of Singing (NATS). An active recitalist, having performed throughout North and Central America, he is also an acclaimed educator, receiving a University of Texas System Regents' Outstanding Teaching Award in 2015; more recently, he was selected by NATS as an Emerging Leader in the Texoma Region in 2018. Recent presentations and workshops at international and national conferences include topics such as "Projected Imagery in Opera" (National Opera Association National Conference, 2018), "Assessment Tools for Applied Voice Teachers" (International Congress of Voice Teachers, 2017, and the National Association of Teachers of Singing National Conference, 2016), and "Incorporating Movement and Vocal Improvisation Training into the Undergraduate Voice Curriculum" (College Music Society National Conference, 2017). He holds degrees in vocal performance from The Ohio State University, the University of North Carolina Greensboro, and the University of California Santa Barbara, with additional training at SongFest and OperaWorks.

Ben Johnson is a Music Performance Major/ Musical Theatre Minor at the Crane School of Music at SUNY Potsdam. Ben is honored to study with Professor Donald George and has most recently performed with the Crane Opera Ensemble in *Speed Dating Tonight!* and *Mayo* (World Premiere). Ben has assumed lead roles in numerous musicals and was privileged to have won Awards at the Schmidt Vocal Competition at the University of Colorado, at the NATS Competition in Ithaca NY. This summer Ben will Intern for the Fall Island Vocal Arts Seminar and plans to attend Scuola Italia for Young Opera Singers.

Nathaniel LaNasa brings his "stormy lyricism" (New York Times) to music from the Renaissance to the present day, playing piano, fortepiano, harpsichord, and electronic media. He has performed at Carnegie Hall, Alice Tully Hall, MoMA, and (le) Poisson Rouge. His festival appearances include the Aspen Music Festival and School, Music Academy of the West, and the Tanglewood Music Center. LaNasa's "poise and elegance" and "deft sense of precision" (Feast of Music) have been heard in solo appearances with a variety of ensembles, including the New Juilliard Ensemble, TACTUS, and the New York Repertory Chamber Players.

A curious and passionate performer of contemporary music, he has premiered dozens of works, including music by Shawn Jaeger, Frederic Rzewski, and Scott Wollschleger. As a founding member of the Tobias Picker Ensemble, he made premiere recordings of Picker's "Invisible Lilacs" and "Nova" for the Tzadik label; he also performed Picker's "Composer Portrait" at Columbia University's Miller Theatre. Nathaniel has worked with many other composers including George Crumb, John Harbison, and John Musto. He performed the American premiere of William Antoniou's opera "Anathema" at National Sawdust with the Anonymous Ensemble, and recently served as principal pianist for the Miller Theatre workshop of Hannah Lash's new opera, "Desire." At Princeton Sound Kitchen, he gave the first public performance of Dmitri Tymoczko's "Candy Box" for quarter-tone pianos.

An avid chamber musician, LaNasa has collaborated with the Skyros Quartet, and with members of the Daedelus, Dover, MIVOS, Formosa, and Cassatt quartets. With genre-defying vocalist Lucy Dhegrae, he has performed new works at Resonant Bodies Festival, the American Music Festival (Albany Symphony), and the crypt of Manhattan's historic Church of the Intercession. Nathaniel holds degrees from the Manhattan School of Music and the Juilliard School. He concludes his tenth year teaching at Third Street Music School Settlement this June, and is currently a staff pianist at Juilliard. Nathaniel-LaNasa.com.

Pianist **Samuel Martin** is a dynamic artist in demand as a partner for recital, chamber, choral, orchestral, opera, and musical theater performances. A Presser Scholar, and the recipient of numerous other musical honors, his stylistic versatility has resulted in concert appearances both nationally and internationally. As an entrepreneur and administrator, he is the Founding Artistic Director of the Cincinnati Song Initiative, an award-winning nonprofit concert series dedicated to the promotion and innovation of art song.

The beginning of the 2018-2019 season saw Martin's return to México for the festival Cantos para Hermanar al Mundo, led by mezzo-soprano Paulina Villarreal and featuring other distinguished artists from countries around the world. In the recent past, he has served on the musical coaching staffs of Opera in the Heights (Houston), Cincinnati Chamber Opera, the International Performing Arts Institute (Bavaria, Germany), the Opera Company of Middlebury (VT), and the CCM Summer Opera Studio (Cincinnati).

A strong supporter of new music, Martin has been directly involved in the premieres of works by numerous composers, including Juliana Hall, Matthew Recio, Sally Lamb McCune, R. Aaron Walters, Josh Oxford, and Christopher A. Sforza. In the realm of theater, he has served as music director for the premieres of two new musicals: *Beautiful Dreamer: The Stephen Foster Musical* by David Newman, and *The Teddy Bear Awards* by Peter Schmidt. Additionally, he had the distinct pleasure of serving as rehearsal and performance pianist for the world premiere of Dana Wilson's opera *The Wolf By the Ears*.

A native of New York, Martin holds degrees from the University of Cincinnati's College-Conservatory of Music and Ithaca College. He currently serves on the coaching staff of Rice University's Shepherd School of Music, where he can be seen in numerous song recitals with graduate-level singers throughout the academic year.

Judith May, educator, vocalist and songwriter has been using music to promote community building, change, activism and healing since 1985. A highly regarded instructor and vocal coach, she teaches voice lessons, songwriting and is an ensembles coach at the University of San Francisco and in her private studio. She also performs and records – including 2 CD's of original music.

Judith trained at The Juilliard School, in New York City, where she earned both a Bachelor's and Master's Degree in Music as a bassoonist. She performed extensively throughout the New York Metropolitan Area and in San Francisco, her hometown, including working with such luminaries as Leonard Bernstein, Zubin Mehta and Aaron Copland.

When a hand injury derailed Judith's career as a bassoonist, she reinvigorated her vocal and songwriting career, studying vocal improvisation with Rhiannon, a founding member of Bobby McFerrin's Voicestra, and vocal technique with Faith Winthrop. Judith began leading *So You Think You Can't Sing*, groups for those who are afraid to sing or think they can't; along with healing workshops at conferences for trauma survivors including, *Finding Your Voice*, *Singing as a Healing Art*.

Complimentary to her music, Judith earned a Masters Degree in Somatic Psychology. She has adapted psychotherapy principles to enhance the effectiveness of her teaching style and helping performers overcome performance anxiety.

Since experiencing a musical epiphany as a Teaching Professional at Fall Island Vocal Arts Seminar in 2016, Judith has become a devoted mezzo-soprano. She is currently a student of Theresa Cardinale in San Francisco and loves to practice.

Diana McEntee is currently in her junior year of pursuing her bachelors in music education with a concentration in piano pedagogy at the Crane School of Music. As a classically trained pianist, Diana performs regularly at Crane and around her home community in New Jersey. In addition to learning and performing solo repertoire, Diana also has a strong passion for chamber music and collaborative piano. This past year, she has worked as a vocal accompanist for several peers and was blessed with the opportunity to compete with her chamber music trio in Crane's Chamber Music Competition. When not balancing the busy schedule of student and accompanist, Diana can be found teaching piano, singing in choir, practicing organ, playing in church, and navigating the untrodden territory of band and orchestra instruments.

Praised for his "lovely, nuanced tenor" (Boston Musical Intelligencer), **Daniel McGrew** is an active performer of a broad range of repertoires spanning opera, musical theatre, early, and new music. Recently

at Tanglewood, he appeared as François in Bernstein's *A Quiet Place* and participated in the annual Festival of Contemporary Music. An early music specialist, Daniel has performed Bach with conductors including Matthew Halls, John Harbison, David Hill, and Masaaki Suzuki, and toured India and the Baltic region with Juilliard415 and Yale University's Schola Cantorum. He participated in the symphonic premier of James Lapine's *Sondheim* on Sondheim with the Boston Pops Orchestra and appeared in David Loud's *Sondheim* review, *A Good Thing Going*. Daniel is deeply committed to recital performance and the art of song—he very recently joined the Five Boroughs Music Festival and Brooklyn Art Song Society to present a complete cycle of Wolf's *Mörike Liederbuch* with Martin Katz. Upcoming engagements include an appearance with the New York Festival of Song and a fellowship at the Marlboro Music Festival. Daniel holds degrees from Oberlin Conservatory and Yale University, and he is currently pursuing a DMA at the University of Michigan.

Douglas McKinnie (Audio/Video Engineer) began as Audio & Video-Streaming engineer at the Crane School of Music in the Autumn of 2014. He held the position of Chief Engineer of Live Sound for the Tanglewood Festival for over 20 years, and continues to work for the Boston Symphony as an audio engineer at Tanglewood each summer. Before coming to Crane, Dr. McKinnie has had full-time faculty positions: in the department of Recording Arts of the Jacobs School of Music at Indiana University, and in the department of Recording Industry at Middle Tennessee State University.

Douglas has been an audio engineer for the Cleveland Institute of Music and a staff engineer at Cleveland's Commercial Recording Studios Inc. His recording credits include compact discs for Telarc and McGill Records, radio production and demonstration recordings for the BBC, as well as many live radio broadcasts.

Dr. McKinnie holds a Ph.D. from the University of Surrey (U.K.), where his BBC-funded research focused on the influence of spatial envelopment and localization accuracy on the perceived sound quality of surround-sound playback systems. He received his master of music degree in sound recording from McGill University, where he engaged in research on techniques for evaluating the sound-quality of low-bit-rate audio. While at McGill, he assisted in the selection of critical listening materials for the Electronic Industries Association/National Radio Standards Committee, and at Canada's Communications Research Centre in Ottawa he administrated extensive listening tests for the NRSC which were used to assess the sound quality of competing systems before the 2002 adoption of HD-Radio by the US FCC.

Soprano **Carolina Medina** is a recent Vocal Performance graduate from the Crane School of Music at SUNY Potsdam. Originally born in Peru, she is the first musician in her family. She moved to New York when she was thirteen years old, and soon fell in love with opera. In the Crane Opera Ensemble, she has performed in Michael Ching's *Speed Dating*, as well as roles in many other operas, participated in important summer programs in Austria and Italy, and been heard as a recitalist across NY State. Being part of the Fall Island Vocal Arts Seminar is an honor and an opportunity to learn about the works of living American composers taught by masters in the field, and to a native Spanish speaker, it is a new world of music, a new world of art.

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.

Guest Composer and pianist **John Musto** is that all too rare exemplar, the classical composer whose work is both critically acclaimed and widely performed, who has also distinguished himself as an instrumental soloist and chamber musician. His activities encompass virtually every genre: orchestral and operatic, solo, chamber and vocal music, concerti, and music for film and television. His music embraces many strains of contemporary American concert music, enriched by sophisticated inspirations from jazz, ragtime and the blues. These qualities lend a strong profile to his vocal music, which ranges from a series of operas – *Volpone*, *Later the Same Evening*, *Bastianello* and *The Inspector* – to a catalogue of art songs that is among the finest of any living American composer.

As pianist he has performed repertoire from Galuppi sonatas to Bolcom études, Bach keyboard concerti to Bernstein's *Age of Anxiety*, his own piano concerti, Schubert lieder to the *Great American Songbook*. He also performs frequently with his wife, soprano Amy Burton, in recital and cabaret.

Mr. Musto was a Pulitzer Prize finalist for his orchestral song cycle *Dove Sta Amore*, and is a recipient of two Emmy awards, two CINE Awards, a Rockefeller Fellowship at Bellagio, an American Academy of Arts and Letters award, and a Distinguished Alumnus award from the Manhattan School of Music. He is currently on the piano faculty of the CUNY Graduate Center in New York, where he also serves as Co-ordinator of the D.M.A. Program in Music Performance.

Musto's work has been recorded by Bridge, Harmonia Mundi, Nonesuch, Cedille, The Milken Archive, Naxos, Harbinger, CRI and EMI, Hyperion, MusicMasters, Innova, Channel Classics, Albany, and New World Records. He is published by Peermusic Classical.

Dr. Monica Murray received her Doctor of Musical Arts degree in Vocal Performance from the University of Minnesota. She also holds degrees from Indiana University Jacobs School of Music – Bloomington and St. Olaf College. Dr. Murray is an active performer in the Twin Cities (Minneapolis/St. Paul, Minnesota) having served as a section leader with the Minnesota Chorale, a frequent recitalist for *Thursday Musical*, and as member of the Minnesota Opera Company Chorus. She has taught as a member of the music faculty at Concordia University, St. Paul since 1986 and currently serves as the Chair of the Department of Music, Theatre, and Dance. Dr. Murray also holds a Juris Doctor degree from William Mitchell College of Law and is a member of the Minnesota Bar.

Pianist **Elvia Puccinelli** (Guest Artist) 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.

Twyla Robinson (Coordinator, Repertoire Development Program) has been praised for her 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.

Katrina Sheats (Internship Director/Photographer) recently completed a Master's degree 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 2019 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.

Hailed for her "diamantine high notes, witty characterization, and giddily delirious coloratura," Welsh-American soprano **Rachel Schutz** is in demand for her sensitive and evocative performances and wide range of repertoire. She is active both in the opera house and on the concert stage, having performed extensively around the United States, Asia and Europe. In 2016, Ms. Schutz won first place the 44th NATS Artist Award Competition and third place in the Jensen Foundation Competition. Recent operatic roles have included Lise in Glass's *Les enfants terribles*, Thérèse in *Les mamelles de Tirésias* and Jessie in *Mahagonny Songspiel* with Opera Parallèle; Papagena, Diana in *Dove's Siren Song* and Johanna in *Sweeney Todd* with Hawai'i Opera Theatre; and Susanna, Gretel, and Adele in *Die Fledermaus* with Stockton Opera. A seasoned recitalist and concert singer known for her "communicative zest," Ms. Schutz has been heard at Carnegie Hall's Stern, Weill, and Zankel Halls, the Ravinia Festival, the Ojai Festival, the Tanglewood Festival, with the Hawai'i and Riverside Symphony Orchestras, on the Dame Myra Hess Concert Series, with

Distinguished Concerts International New York, with the Boston Pops Orchestra, and at venues around China, Taiwan, Korea, and Thailand. As an avid supporter of new music, she can be heard on "Elements," an Albany Records album of contemporary American music, and has worked with many composers including Phillip Glass, George Crumb, Milton Babbitt, Jonathan Dove, William Bolcom, Libby Larsen, and Augusta Read-Thomas. She is also the founder of Artists for Social Justice, an arts collective that brings attention to pressing social issues such as immigration, civil rights, and climate change, and in the fall of 2018, Rachel joined the faculty of Ithaca College. www.rachelschutz.com.

Praised by the Rochester City Newspaper for her "honeyed tone," and by the Boston Globe for "a rich voice that could go in a blink from speaking to soaring" - as well as her "killer side-eye" - soprano **Paulina Swierczek** is a vibrant story-teller, combining technical facility with a passion for communication. Favorite roles include the Therese, Fiordiligi, the New Prioress, Countess Almaviva, Donna Anna and Madame Herz. She recently performed the Queen in John Harbison's Full Moon in March, under the baton of James Bagwell, Alison Moritz directing. Concert highlights include Bach's B-Minor Mass, Poulenc's Gloria, Haydn's Lord Nelson Mass, Bachianas Brasileiras no. 5 of Villa-Lobos, Schoenberg's Pierrot Lunaire and Berg's Sieben frühe Liede.

She recently recorded Anthony Cheung's All thorn, but cousin to your rose with ICE's Jacob Greenberg which they premiered in 2017 at the Tanglewood Music Center Festival of Contemporary Music to great acclaim. Paulina was thrilled to return to the TMC for the 2018 Season, where she performed the works of Chen Yi and Marx as well as a recital of Spanish song, and joined the TMC Orchestra in a performance of Lutoslawski's Chantefleurs et chantefables. She makes debuts with the Broad Street Orchestra, the Penn Sound Collective and The Orchestra Now in the 18/19 season, returns to the Albany Symphony for a concert of arias by Mozart and Wagner, and will join Pittsburgh Festival Opera in June where she will be a fellow of the Mastersinger program in addition to covering Brunnhilde (Die Walkure). Paulina is the co-founder of I AM I AM I AM, a female song collective dedicated to re-examining gender roles in classical music and society.

Recent concert, opera, and oratorio performances for bass, **Marc Webster** include soloist engagements with NYS Baroque, Albany Pro-Musica, Tri-Cities Opera, Defiance Requiem Project, On-Site Opera NYC, Rochester Philharmonic Orchestra, Buffalo Philharmonic Orchestra, Syracuse Opera, Symphony Syracuse, Cayuga Chamber Orchestra, Orchestra of the Southern Finger Lakes, Symphoria, Ensemble X, Juilliard Symphony in Alice Tully Hall, Actus Tragicus, and guest artist performances with Ithaca College, Cornell University, and Eastman School of Music Choruses and Orchestras.

An active recitalist, Marc has performed with the New York Festival of Song, and The Song Continues Series at Weill Recital Hall. As a master teacher and recitalist, Mr. Webster has given recent masterclasses and performances at Wake Forest University, Baldwin Wallace Conservatory, DePaul University School of Music, Sam Houston State University, Pacific Lutheran University, University of Texas at Brownsville, Binghamton University, University of Southern Mississippi, Eastern Kentucky University, Cornell University, University of Incarnate Word, and Bethune Cookman University.

Marc completed his training as an apprentice artist in the Filene Studio at Wolf Trap Opera, the Seattle Opera Studio, the Florida Grand Opera Studio, in the Merola Studio at San Francisco Opera, and at the Juilliard Opera Center.

Mr. Webster holds degrees from Eastman and Juilliard and is nearing completion of a Doctor of Musical Arts degree from Eastman. He was a finalist in the Metropolitan Opera National Council Auditions and holds first place awards from the Jessie Kneisel Lieder, Eastman Concerto Competition, and Eastman Opera Competition. Mr. Webster is on the Voice Faculty in the School of Music at Ithaca College where he has taught since 2010.

Before deciding upon law school, **David R. Williams** (Executive Director) worked simultaneously as an underwriter in Manhattan's financial district and as an assistant to an artist manager. After law school, he assumed various roles of increasing responsibility specializing in the drafting and interpretation of professional liability contracts.

In 2002 he launched a part-time consultancy practice, now known as Enterprising Artist Consulting (EnterprisingArtistConsulting.com), helping musicians, actors, and other creative people with contract-related matters. Soon, he was invited to speak on topics relating to performers' contracts at Tanglewood, Yale, the American Singers Opera Project, the Manhattan School of Music, the New England Conservatory, the University of Wisconsin-Madison, Seagle Music Colony, and Volunteer Lawyers for the Arts, among others. He has been interviewed by Classical Singer Magazine and Modern Singer Magazine.

A fierce advocate for artists' rights, he left the corporate setting in 2015 to dedicate himself to this work full time focusing on completing his first book, *The Enterprising Musician's Guide to Performer Contracts* (Rowman & Littlefield, 2017). Geared to emerging artists without regard to genre, the book explains music industry contracts in plain language. David Williams holds a JD from New York Law School, and degrees in vocal performance from the University of Wisconsin-Madison (DMA), and the New England Conservatory of Music (MM), as well as a BM in Musical Studies from the Crane School of Music at SUNY Potsdam.

Dr. Williams is a faculty member at The Mannes School of Music, The New School in Manhattan where he teaches Entrepreneurial Musicianship and Music Industry Law/Nonprofit Management within the College of Performing Arts. He is an active volunteer for New York's Volunteer Lawyers for the Arts where he leads subject-matter workshops and participates in VLA's dispute mediation clinic. In addition to his work for the Fall Island Vocal Arts Seminar, he serves as a board member for Sparks and Wiry Cries, a nonprofit organization whose mission is the promotion and advancement of art song (sparksandwirycries.org).

Composer & Librettist Dates

of all music presented during the 2019 Seminar

A.D. Hope (1907 - 2000)
Margaret Atwood (b. 1939)
Matthew Aucoin (b. 1990)
Sri Aurobindo (1872 - 1950)
Christopher Berg (b. 1949)
Elizabeth Bishop (1911 - 1979)
Robert Bly (b. 1926)
Louise Bogan (1897 - 1970)
William Bolcom (b. 1938)
Emily Brontë (1818 - 1848)
Mark Campbell (b. 1953)
Martha 'Calamity Jane' Canary (1852 - 1903)
Raymond Carver (1938 - 1988)
Chris Cerrone (b. 1984)
Tom Cipullo (b. 1956)
Judith Cloud (b. 1954)
Billy Collins (b. 1941)
e.e. Cummings (1894 - 1962)
Kathryn Daniels
Emily Dickinson (1830 - 1896)
Tim Dlugos (1950 - 1990)
Elissa Ely
Michael Fried (b. 1939)
Scott Gendel (b. 1977)
Khalili Gibran (b.1972)
John Harbison (b. 1938)
Jake Heggie (b. 1961)
Langston Hughes (1902 - 1967)
Janet Joyner
Stephen Mark Kohn (b. 1957)
Denise Lanctot (1932 - 2017)
Jake Landau (b. 1995)
Libby Larsen (b.1950)
James Laughlin
David Leisner (b. 1953)
Tania Léon (b. 1943)
Tao Lin (b. 1983)
Edna St. Vincent Millay (1892 - 1950)
Mirabai (1498 - 1547)
Brad Mehldau (b. 1970)
James Merrill (1926 - 1995)
John Musto (b. 1954)
Douglas Niemöller
Frank O'Hara (1926 - 1966)
Edwin Penhorwood (b. 1939)
Rainer Maria Rilke (1875 - 1926)
Carl Sandburg (1878 - 1967)
David Sisco
Gene Scaramellino
William Shakespeare (1564 - 1616)
Sheila Silver (b. 1946)
Alan Louis Smith (b. 1955)
A.E. Stallings (b. 1968)
Robert Spillman (b. 1936)
Alfonsina Storni (1892 - 1938)
David Evan Thomas (b. 1958)
Arnold Weinstein (1927 - 2005)
Walt Whitman (1819 - 1892)

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\$9,000	Supports all three pianist Fellows for one season
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