

Susan Graham Master Class

*Featuring students from the
Ellen and James S. Marcus Institute for Vocal Arts
and Collaborative Piano Department*

WOLFGANG
AMADEUS MOZART
(1756-91)

"Se all'impero, amici Dei"
from *La clemenza di Tito*

Andrew Turner, Tenor (Artist Diploma '24)
Amir Farid, Piano

MOZART

"Voi che sapete"
from *Le nozze di Figaro*

Lucy Altus, Mezzo-Soprano (MM '24)
Amir Farid, Piano

HENRI DUPARC
(1848-1933)

Phidylé

Michael Butler, Tenor (Artist Diploma '25)
Jarod Yap, Piano (MM '24)

MOZART

"Parto, parto, ma tu, ben mio"
from *La clemenza di Tito*

Tivoli Treloar, Mezzo-Soprano (MM '25)
Saul Ibarra Ramos, Piano (MM '25)

About Susan Graham



Mezzo-soprano Susan Graham—hailed as “an artist to treasure” by the *New York Times*—rose to the highest echelon of international performers within just a few years of her professional debut, mastering an astonishing range of repertoire and genres along the way. Her operatic roles span four centuries, from Monteverdi’s *Poppea* to Sister Helen Prejean in Jake Heggie’s *Dead Man Walking*, which was written especially for her. A familiar face at the Metropolitan Opera, she also maintains a strong international presence at such key venues as Paris’ Théâtre du Châtelet, Santa Fe Opera, and the Hollywood Bowl. She won a Grammy Award for her collection

of Ives songs and has also been recognized throughout her career as one of the foremost exponents of French vocal music. Although a native of Texas, she was awarded the French government’s prestigious Chevalier de la Légion d’Honneur, both for her popularity as a performer in France and in honor of her commitment to French music.

This season, Susan Graham performs her celebrated portrayal of Mrs. Patrick De Rocher, mother of the convicted murderer, in the Metropolitan Opera’s company premiere of *Dead Man Walking*, conducted by Yannick Nézet-Séguin. She also returns to Detroit Opera for *Européras 4*. Graham began the 2022-23 season with Music From Copland House premiering *A Standing Witness*, a new work written for her by Richard Danielpour with text by Rita Dove. She then sang the role of Hanna Glawari in *The Merry Widow* in Dallas Symphony’s 2022 gala with Fabio Luisi alongside Thomas Hampson. She performs the role of Geneviève in David McVicar’s production of Debussy’s *Pelléas and Mélisande* at Los Angeles Opera with James Conlon, and this summer she reprises Geneviève with Santa Fe Opera.

Before the pandemic, Graham sang Mrs. Patrick De Rocher in Lyric Opera of Chicago’s company premiere of *Dead Man Walking*. In concert, she sang Berlioz’s *La mort de Cléopâtre* and excerpts from *Les Troyens* with Donald Runnicles and the orchestra of the Deutsche Oper Berlin at the Berlin Musikfest and partnered with pianist Malcolm Martineau for recitals of Mahler’s *Rückert-Lieder* in Berkeley’s Cal Performances series and of her Schumann-inspired *Frauenliebe und -leben: Variations* program in Fort Worth’s Cliburn Concert Series and at Lincoln Center. Graham joined Andris Nelsons and the Boston Symphony for Mahler’s Third Symphony at London’s BBC Proms and in Berlin, Leipzig, Vienna, Lucerne, and Paris. She made her role debut as the Witch in Humperdinck’s *Hansel and Gretel* at LA Opera, hosted An Evening with Susan Graham at Dallas’ Meyerson Symphony Center, sang Canteloube’s *Chants d’Auvergne* with David Robertson and the Sydney Symphony, and returned to Carnegie Hall with the Orchestra of St. Luke’s. To mark the 150th anniversary of Berlioz’s death, she performed *Les nuits d’été* with the Houston Symphony and made her New Zealand debut in *La mort de Cléopâtre* with the New Zealand Symphony under Edo de Waart. Other highlights of recent seasons include starring in *Trouble in Tahiti* at Lyric Opera of Chicago, making her title role debut in Marc Blitzstein’s 1948 opera *Regina* at Opera Theatre of Saint Louis, and appearing alongside Anna Netrebko, Renée Fleming, and a host of other luminaries to celebrate the Metropolitan Opera’s five decades at its Lincoln Center home.

Graham recently expanded her distinguished discography with Nonesuch Records’ DVD/Blu-ray release of William Kentridge’s new treatment of Berg’s *Lulu*, which captures her celebrated role debut as Countess Geschwitz at the Met. She has also appeared on a series of lauded solo albums, including *Virgins, Vixens & Viragos* on the Onyx label, featuring songs and arias by composers from Purcell to Sondheim; *Un frisson français*, a program of French song recorded with pianist Malcolm Martineau, also for Onyx; *C’est ça la vie, c’est ça l’amour!*, an album of 20th-century operetta rarities on Erato; and *La Belle Époque*, an award-winning collection of songs by Reynaldo Hahn with pianist Roger Vignoles from Sony Classical. Among the mezzo’s numerous honors are *Musical America*’s Vocalist of the Year and an *Opera News* Award, while *Gramophone* magazine has dubbed her “America’s favorite mezzo.”