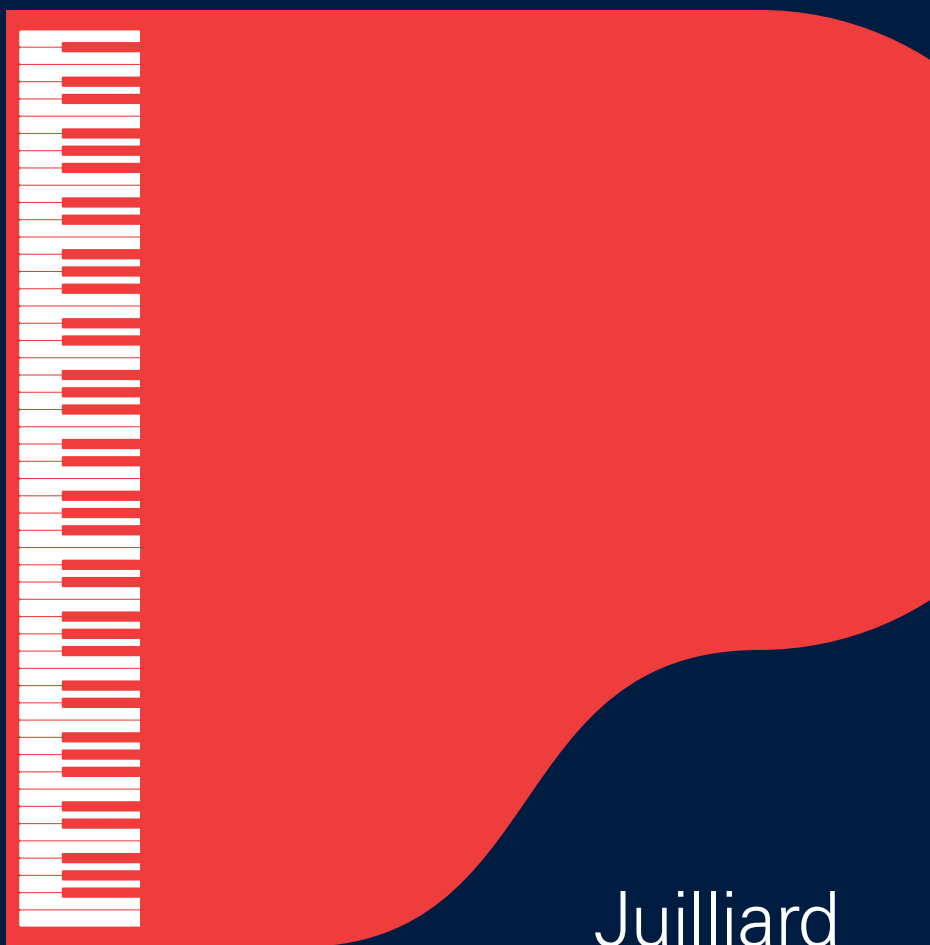


# Daniel Saidenberg Faculty Recital Series

Lydia Brown, Collaborative Piano



Juilliard



Photo by Claudio Papapietro

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The Juilliard School  
presents

# Lydia Brown, Collaborative Piano

## Part of the Daniel Saidenberg Faculty Recital Series

Tuesday, September 21, 2021, 7:30pm  
Paul Hall

WOLFGANG AMADEUS  
MOZART  
(1756-91)

Violin Sonata in F Major, K. 377 (1781)  
Allegro  
*Temo con variazioni*. Andante  
Tempo di menuetto, un poco allegretto  
With **Catherine Cho**, Violin

JOHN HARBISON  
(b. 1938)

*After Long Silence* (2021; World premiere)  
Sheba Speaks (from "Solomon and the Witch")  
To Dorothy Wellesley  
A Crazy Girl  
A Deep Sworn Vow  
After Long Silence  
With **Lucy Fitz Gibbon**, Soprano

ROBERT SCHUMANN  
(1810-56)

From Lieder und Gesänge aus *Wilhelm Meister*, Op. 98a (1849)  
Kennst du das Land, No. 1  
Nur wer die Sehnsucht kennt, No. 3  
Heiß mich nicht reden, No. 5  
Singet nicht in Trauertönen, No. 7  
So laßt mich scheinen, bis ich werde, No. 9  
With **Brenda Patterson**, Mezzo-Soprano

*Intermission*

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SCHUMANN

*Fantasiestücke*, Op. 73 (1849)

Zart und mit Ausdruck

Lebhaft, leicht

Rasch und mit Feuer

With **Charles Neidich**, Clarinet

GUSTAV MAHLER  
(1860-1911)

*Lieder eines fahrenden Gesellen* (1884-85)

Wenn mein Schatz Hochzeit macht

Ging heut morgen übers Feld

Ich hab ein glühend Messer

Die zwei blauen Augen

With **Edward Parks**, Baritone

*Performance time: approximately 1 hour and 30 minutes, including an intermission*

This evening's program is dedicated to my parents.

—Lydia Brown

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# Notes on the Program

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Thank you for joining my partners and me this evening. What knits our program together is the similar personae of the protagonists in the three vocal works you will hear. In “A Crazy Girl,” I envision Yseult Gonne, a solitary young girl who bears a striking physical resemblance to Mignon. William Butler Yeats’ complex relationship with Yseult began when she was 4 years old and culminated in Yeats’ marriage proposal when she was 22. Her beauty and allure as a poetess inspired many other literary figures to also pursue her.

Next we encounter the iconic Mignon herself, a beautiful waif whose mysterious and tormented past has led to a nomadic life while she searches for her “Beschützer” (protector), whom she believes she has found in Wilhelm Meister, an older man seeking completion of his “Lehrjahre” (apprenticeship).

Congruously, the “traveling journeyman” of Mahler’s work has, like Mignon, experienced pain in lost love. We hear in the second song his hopefulness that the beauty of nature inspires, but the words “Nun fängt auch mein Glück wohl an? Nein, nein, das ich mein” tell us otherwise.

In Schumann’s *Fantasiestücke*, A Minor (also the key of Schubert’s “Nur wer die Sehnsucht kennt”) provides a plaintive backdrop for the lines of the clarinet, which, like the Romantic wanderer himself, find a temporary spot in which to dwell but never a spiritual homecoming.—*Lydia Brown*

The brief song cycle *After Long Silence* begins with an epigraph containing one of poet William Butler Yeats’ many references to the encounter between Solomon and Sheba. It continues with a bold poem addressed to Ann Gregory, whose personality radiates in the often surprising words Yeats uses to speak to her.

The cycle closes with two poems spoken to Maude Gonne, the powerful activist beauty Yeats pursued his entire life. These are preceded by a song depicting Maude’s wayward daughter Iseult, with whom he was also at one time in love.

Yeats, in spite of his insistence he could not carry a tune, has always inspired music. His poems challenge a composer to reimagine how love can inhabit and influence the musical phrase.

It is the privilege of these songs to be introduced at Juilliard by two cherished musical friends of the composer, Lucy Fitz Gibbon and Lydia Brown.—*John Harbison*

# Texts and Translations

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JOHN HARBISON

## *After Long Silence*

Texts: William Butler Yeats

### **Sheba Speaks**

(from "Solomon and the Witch")

"The night has fallen; not a sound  
In the forbidden sacred grove  
Unless a petal hit the ground,  
Nor any human sight within it  
But the crushed grass where we have lain!  
And the moon is wilder every minute.  
O! Solomon! let us try again."

### **To Dorothy Wellesley**

Stretch towards the moonless midnight of  
the trees,  
As though that hand could reach to where  
they stand,  
And they but famous old upholsteries  
Delightful to the touch; tighten that hand  
As though to draw them closer yet.

Rammed full

Of that most sensuous silence of the night  
(For since the horizon's bought strange dogs  
are still)  
Climb to your chamber full of books and wait,  
No books upon the knee, and no one there  
But a Great Dane that cannot bay the moon  
And now lies sunk in sleep.

What climbs the stair?

Nothing that common women ponder on  
If you are worth my hope! Neither Content  
Nor satisfied Conscience, but that great family  
Some ancient famous authors misrepresent,  
The proud Furies each with her torch on high.

### **A Crazy Girl**

That crazed girl improvising her music.  
Her poetry, dancing upon the shore,

Her soul in division from itself  
Climbing, falling She knew not where,  
Hiding amid the cargo of a steamship,  
Her knee-cap broken, that girl I declare  
A beautiful lofty thing, or a thing  
Heroically lost, heroically found.

No matter what disaster occurred  
She stood in desperate music wound,  
Wound, wound, and she made in her triumph  
Where the bales and the baskets lay  
No common intelligible sound  
But sang, "O sea-starved, hungry sea."

### **A Deep Sworn Vow**

Others because you did not keep  
That deep-sworn vow have been friends  
of mine;  
Yet always when I look death in the face,  
When I clamber to the heights of sleep,  
Or when I grow excited with wine,  
Suddenly I meet your face.

### **After Long Silence**

Speech after long silence; it is right,  
All other lovers being estranged or dead,  
Unfriendly lamplight hid under its shade,  
The curtains drawn upon unfriendly night,  
That we descant and yet again descant  
Upon the supreme theme of Art and Song:  
Bodily decrepitude is wisdom; young  
We loved each other and were ignorant.

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SCHUMANN

**From Lieder und Gesänge aus *Wilhelm Meister***

Texts: Johann Wolfgang von Goethe

Translations: Brenda Patterson

**Kennst du das Land?**

Kennst du das Land? wo die Citronen blühn,  
Im dunkeln Laub die Gold-Orangen glühn,  
Ein sanfter Wind vom blauen Himmel weht,  
Die Myrte still und hoch der Lorbeer steht,  
Kennst du es wohl?

Dahin! Dahin

Möcht' ich mit dir, o mein Geliebter, ziehn.

Kennst du das Haus? Auf Säulen ruht sein  
Dach,  
Es glänzt der Saal, es schimmert das Gemach,  
Und Marmorbilder stehn und sehn mich an:  
Was hat man Dir, du armes Kind, gethan?  
Kennst du es wohl?

Dahin! Dahin

Möcht' ich mit dir, o mein Beschützer, ziehn.

Kennst du den Berg und seinen Wolkensteg?  
Das Maulthier sucht im Nebel seinen Weg;  
In Höhlen wohnt der Drachen alte Brut;  
Es stürzt der Fels und über ihn die Flut.  
Kennst du ihn wohl?

Dahin! Dahin

Geht unser Weg! o Vater, laß uns ziehn!

**Nur wer die Sehnsucht kennt**

Nur wer die Sehnsucht kennt  
Weiß, was ich leide!  
Allein und abgetrennt  
Von aller Freude  
Seh ich an's Firmament  
Nach jener Seite.  
Ach, der mich liebt und kennt,  
Ist in der Weite.  
Es schwindelt mir, es brennt  
Mein Eingeweide.  
Nur wer die Sehnsucht kennt  
Weiß, was ich leide!

**Do You Know the Land?**

Do you know the land where the lemons  
blossom?  
The golden oranges glow in the dark leaves,  
A gentle breeze wafts from the blue heavens,  
The myrtle and laurel stand tall and still.  
Might you know it? There! There is where  
I wish to venture with you, o my beloved.

Do you know the house? Its roof rests on  
columns,  
Its halls shine and shimmer,  
And marble statues stand and look at me:  
'What did they do to you, poor child?'  
Do you know it? There! There is where  
I wish to venture with you, o my protector.

Do you know the mountain and its misty path?  
The mule strains upwards through the fog;  
In its caves lives an ancient dragon;  
Boulders tumble down, floodwaters spill over.  
Do you know it? There! There  
Lies our path! O Father, let us go!

**Only One Who Knows Longing**

Only one who knows longing  
Knows what I suffer!  
Alone, isolated  
From all joy,  
I look to the horizon  
All around.  
Ah! the one who loves and knows me  
Is in the distance.  
I grow faint,  
My insides burn.  
Only one who knows longing  
Knows what I suffer!

## Heiß mich nicht reden

Heiß mich nicht reden, heiß mich schweigen,  
Denn mein Geheimniß ist mir Pflicht;  
Ich möchte dir mein ganzes Innre zeigen,  
Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne Lauf  
Die finstre Nacht, und sie muß sich erhellen;  
Der harte Fels schließt seinen Busen auf,  
Mißgönnt der Erde nicht die tiefverborgnen  
Quellen.

Ein jeder sucht im Arm des Freundes Ruh,  
Dort kann die Brust in Klagen sich ergießen;  
Allein ein Schwur drückt mir die Lippen zu  
Und nur ein Gott vermag sie aufzuschließen.

## Do Not Ask Me to Talk

Do not ask me to talk—bid me be silent.  
For my secret is my duty;  
I want to share everything with you,  
But fate disallows it.

At the right time, the rising sun chases off  
The dark night, which must lighten;  
The hard rock unlocks its breast,  
Does not deny the earth its deeply buried  
springs.

We all seek peace in the arms of a friend,  
Where we can pour out our pains;  
Yet an oath presses my lips closed,  
And only a god may unlock them.



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### Singet nicht in Trauertönen

Singet nicht in Trauertönen  
Von der Einsamkeit der Nacht.  
Nein, sie ist, o holde Schönen,  
Zur Geselligkeit gemacht.

Könnt ihr euch des Tages freuen,  
Der nur Freuden unterbricht?  
Er ist gut, sich zu zerstreuen;  
Zu was anderm taugt er nicht.

Aber wenn in nächt'ger Stunde  
Süsser Lampe Dämmerung fließt,  
Und vom Mund zum nahen Munde  
Scherz und Liebe sich ergießt;

Wenn der rasche, lose Knabe,  
Der sonst wild und feurig eilt,  
Oft bei einer kleinen Gabe  
Unter leichten Spielen weilt;

Wenn die Nachtigall Verliebten  
Liebevoll ein Liedchen singt,  
Das Gefangnen und Betrübten  
Nur wie Ach und Wehe klingt;

Mit wie leichtem Herzensregen  
Horchet ihr der Glocke nicht,  
Die mit zwölf bedächtgen Schlägen  
Ruh und Sicherheit verspricht.

Darum an dem langen Tage,  
Merke dir es, liebe Brust;  
Jeder Tag hat seine Plage,  
Und die Nacht hat ihre Lust.

### Do Not Sing in Mournful Tones

Don't sing so mournfully  
Of the loneliness of night;  
On the contrary, my gorgeous one,  
It is made for companionship.

How can you celebrate daytime,  
That only interrupts joy?  
It is fine for distraction,  
But not much else.

But when in the nighttime hour  
Twilight flees the glimmering lamp  
And one mouth, so near another,  
Spills out laughter and love,

When the wild young boy  
Usually scurrying around in a fury  
May sit with a little gift  
And entertain himself quietly,

When the nightingale lovingly  
Sings its little song to lovers,  
That to the imprisoned and betrayed  
Only sounds like cries of pain:

Like gentle rainfall on the heart,  
Do you not hear the bells?  
That with twelve deliberate strokes  
Promise peace and security.

Therefore, in the long day,  
Take note, dear heart:  
Every day has its trials,  
And every night its joys.

### So laßt mich scheinen

So laßt mich scheinen, bis ich werde,  
Zieht mir das weiße Kleid nicht aus!  
Ich eile von der schönen Erde  
Hinab in jenes feste Haus.

Dort ruh' ich eine kleine Stille,  
Dann öffnet sich der frische Blick;  
Ich lasse dann die reine Hülle,  
Den Gürtel und den Kranz zurück.

Und jene himmlischen Gestalten  
Sie fragen nicht nach Mann und Weib,  
Und keine Kleider, keine Falten  
Umgeben den verklärten Leib.

Zwar lebt' ich ohne Sorg und Mühe,  
Doch fühlt' ich tiefen Schmerz genug.  
Vor Kummer altert' ich zu frühe;  
Macht mich auf ewig wieder jung.

### Let Me Appear to Be

Just let me appear to be—until I become—  
Do not take this white dress from me!  
I rush from the beautiful Earth  
Down into the dark house.

There I shall rest for a brief moment—  
Then will open my eyes afresh.  
I shall then leave this pure sheath,  
The belt, and the crown, behind.

And all the heavenly beings,  
Neither male nor female,  
And no clothing, no garments  
Enfold the transfigured body.

For I lived without much care and effort,  
Yet I felt deep pain enough.  
I grew old from worry before my time;  
Make me eternally young again!

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MAHLER

*Lieder eines fahrenden Gesellen*

Texts: Gustav Mahler

Translations: Richard Stokes, *The Book of Lieder* (Faber, 2005)

**Wenn mein Schatz Hochzeit macht**

Wenn mein Schatz Hochzeit macht,  
Fröhliche Hochzeit macht,  
Hab' ich meinen traurigen Tag!  
Geh' ich in mein Kämmerlein,  
Dunkles Kämmerlein,  
Weine, wein' um meinen Schatz,  
Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!

Vöglein süß!

Du singst auf grüner Heide.

Ach, wie ist die Welt so schön!

Ziküth! Ziküth!

Singet nicht! Blühet nicht!

Lenz ist ja vorbei!

Alles Singen ist nun aus!

Des Abends, wenn ich schlafen geh',

Denk' ich an mein Leide!

An mein Leide!

**When My Love Has Her Wedding-Day**

When my love has her wedding-day,  
Her joyous wedding-day,  
I have my day of mourning!  
I go into my little room,  
My dark little room!  
I weep, weep! For my love,  
My dearest love!

Blue little flower! Blue little flower!

Do not wither, do not wither!

Sweet little bird! Sweet little bird!

Singing on the green heath!

'Ah, how fair the world is!

Jug-jug! Jug-jug!'

Do not sing! Do not bloom!

For spring is over!

All singing now is done!

At night, when I go to rest,

I think of my sorrow!

My sorrow!

## Ging heut' Morgen über's Feld

Ging heut' Morgen über's Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lust'ge Fink:  
"Ei du! Gelt? Guten Morgen! Ei gelt?  
Du! Wird's nicht eine schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld  
Hat mir lustig, guter Ding',  
Mit den Glöckchen, klinge, kling,  
Ihren Morgengruß geschellt:  
"Wird's nicht eine schöne Welt?  
Kling, kling! Schönes Ding!  
Wie mir doch die Welt gefällt! Heia!"

Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles Ton und Farbe gewann  
Im Sonnenschein!  
Blum' und Vogel, groß und Klein!  
"Guten Tag, ist's nicht eine schöne Welt?  
Ei du, gelt? Schöne Welt!"

Nun fängt auch mein Glück wohl an?  
Nein, nein, das ich mein',  
Mir nimmer blühen kann!

## I Walked Across the Fields This Morning

I walked across the fields this morning,  
Dew still hung on the grass,  
The merry finch said to me:  
'You there, hey—  
Good morning! Hey, you there!  
Isn't it a lovely world?  
Tweet! Tweet! Bright and sweet!  
O how I love the world!'

And the harebell at the field's edge,  
Merrily and in good spirits,  
Ding-ding with its tiny bell  
Rang out its morning greeting:  
'Isn't it a lovely world?  
Ding-ding! Beautiful thing!  
O how I love the world!'

And then in the gleaming sun  
The world at once began to sparkle;  
All things gained in tone and colour!  
In the sunshine!  
Flower and bird, great and small.  
'Good day! Good day!  
Isn't it a lovely world?  
Hey, you there?! A lovely world!'

Will my happiness now begin?  
No! No! The happiness I mean  
Can never bloom for me!

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**Ich hab' ein glühend Messer**

Ich hab' ein glühend Messer,  
Ein Messer in meiner Brust,  
O weh! O weh!  
Das schneid't so tief  
In jede Freud' und jede Lust,  
So tief! so tief!  
Es schneid't so weh und tief!

Ach, was ist das für ein böser Gast!

Nimmer hält er Ruh',  
Nimmer hält er Rast!  
Nicht bei Tag,  
Nicht bei Nacht, wenn ich schlief!  
O weh! O weh! O weh!

Wenn ich in dem Himmel seh',  
Seh' ich zwei blaue Augen steh'n!  
O weh! O weh!

Wenn ich im gelben Felde geh',  
Seh' ich von fern das blonde Haar  
Im Winde wehn! O weh! O weh!

Wenn ich aus dem Traum auffahr'  
Und höre klingen ihr silbern Lachen,  
O weh! O weh!

Ich wollt', ich läg' auf der schwarzen Bahr',  
Könn't' nimmer die Augen aufmachen!

**I've a Gleaming Knife**

I've a gleaming knife,  
A knife in my breast,  
Alas! Alas!  
It cuts so deep  
Into every joy and every bliss,  
So deep, so deep!  
It cuts so sharp and deep!

Ah, what a cruel guest it is!

Never at peace,  
Never at rest!  
Neither by day  
Nor by night, when I'd sleep!  
Alas! Alas! Alas!

When I look into the sky,  
I see two blue eyes!  
Alas! Alas!

When I walk in the yellow field,  
I see from afar her golden hair  
Blowing in the wind! Alas! Alas!

When I wake with a jolt from my dream  
And hear her silvery laugh,  
Alas! Alas!

I wish I were lying on the black bier,  
And might never open my eyes again!

## Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,  
Die haben mich in die weite Welt geschickt.  
Da mußt ich Abschied nehmen vom  
    allerliebsten Platz!  
O Augen blau, warum habt ihr mich  
    angeblickt?  
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht  
wohl über die dunkle Heide.  
Hat mir niemand Ade gesagt  
Ade!  
Mein Gesell' war Lieb und Leide!

Auf der Straße steht ein Lindenbaum,  
Da hab' ich zum ersten Mal im Schlaf geruht!  
Unter dem Lindenbaum,  
Der hat seine Blüten über mich geschneit,  
Da wußt' ich nicht, wie das Leben tut,  
War alles, alles wieder gut!  
Alles! Alles, Lieb und Leid  
Und Welt und Traum!

## The Two Blue Eyes of My Love

The two blue eyes of my love  
Have sent me into the wide world.  
I had to bid farewell  
To the place I loved most!  
O blue eyes, why did you look on me?  
Grief and sorrow shall now be mine forever!

I set out in the still night,  
Across the dark heath.  
No one bade me farewell, farewell!  
My companions were love and sorrow!

A lime tree stood by the roadside,  
Where I first found peace in sleep!  
Under the lime tree  
Which snowed its blossom on me,  
I was not aware of how life hurts,  
And all, all was well once more!  
All! All!  
Love and sorrow, and world and dream!

# About the Artists

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## Lydia Brown

Lydia Brown ('06 DMA, collaborative piano), who was named collaborative piano chair in 2018, has achieved a wide-ranging career in opera, recital, and chamber music. In addition to her DMA from Juilliard, she earned piano degrees from Eastman School of Music and Yale University. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, she has served regularly as an assistant conductor at the Met since 2005 and at San Francisco Opera since 2011. Brown has also enjoyed long relationships with Spoleto Festival USA and Gotham Chamber Opera and has overseen the vocal program at the Marlboro Music Festival and School since 2006. Her recital appearances include the Salle Cortot, Grace Rainey Rogers Auditorium at the Metropolitan Museum of Art, Alice Tully Hall, 92nd Street Y, Phillips Collection, and Isabella Stewart Gardner Museum. Her previous faculty positions include Yale and the Cincinnati College-Conservatory of Music.



## Catherine Cho

Violinist Catherine Cho (BM '92; MM '94, violin) has toured Israel with the Haifa Symphony and was the soloist on a concert tour in Japan and Korea with the Juilliard Orchestra and conductor Hugh Wolff. She has recorded works by Harbison, Lerdahl, and Moravec for Bridge Records. She is a founding member of the chamber ensemble La Fenice and was in the Johannes String Quartet from 2003 to 2006. A winner of the Avery Fisher Career Grant, Cho won top prizes at the Montreal, Hanover, and Queen Elizabeth International Violin Competitions. She is a member of the violin and chamber music faculties at Juilliard and has taught at the Starling-DeLay Symposium, New York String Seminar, Heifetz Institute, Great Mountains Music School and Festival, and Perlman Music Program. Devoted to the cause of promoting peace through music, Cho was vice president of the Board of Musicians for Harmony and she is an artist member for Music for Food, a musician-led initiative for local hunger relief.





### Lucy Fitz Gibbon

Soprano Lucy Fitz Gibbon believes that creating new works and recreating those lost in centuries past make room for the multiplicity and diversity of voices integral to classical music's future. As such, she has given U.S. premieres of rediscovered works by Baroque composers Francesco Sacconi, Barbara Strozzi, and Agostino Agazzari as well by 20th-century composers including Florence Price, Joel Engel, Tadeusz Kassern, and Jean Barraqué. She has also worked closely with numerous other composers, among them John Harbison, Kate Soper, Sheila Silver, Katherine Balch, Reena Esmail, Roberto Sierra, Anna Lindemann, and Pauline Oliveros. As a recitalist, Fitz Gibbon has appeared in such venues as New York's Carnegie Hall, Metropolitan Museum of Art, Park Avenue Armory, and Merkin Concert Hall; London's Wigmore Hall; and Toronto's Koerner Hall. She has also appeared as a soloist with the Saint Paul Chamber Orchestra, Lucerne Festival Orchestra, Albany Symphony, Richmond Symphony, and American Symphony Orchestra, among others. Her discography with collaborative partner Ryan McCullough includes *Descent/Return* (May 2020), featuring works by James Primosch and John Harbison, and *Beauty Intolerable* (February 2021), Sheila Silver's complete art song repertoire alongside performers including Dawn Upshaw, Stephanie Blythe, Gilbert Kalish, and Warren Jones. Fitz Gibbon has spent summers at the Tanglewood Music Center and Marlboro Music Festival. She is interim director of the vocal program at Cornell University, on the faculty of Bard College Conservatory's vocal arts programs, and guest faculty at Kneisel Hall (2020-21).



### Charles Neidich

Clarinetist Charles Neidich was born in New York City and has been a Juilliard faculty member since 1989. He won the Munich International Competition in 1982 and the Naumburg Competition in 1985. Labels he has recorded for include Sony Classical, Vivarte, DG, EMI, Bridge, and Hyperion. As an international soloist, he has performed throughout Europe, the U.S., and Asia. He has made recital appearances at Alice Tully Hall and the Library of Congress and has made concerto appearances with the St. Louis, Indianapolis, BBC, and Yomuri symphonies as well as the Minnesota and Berlin Radio orchestras. He has taught and played at music festivals in Canada, the U.K., Italy, France, Germany, and Japan. Neidich, a member of the New York Woodwind Quintet, the Orpheus Chamber Ensemble, and Mozzafiato, received his BA in anthropology from Yale University and his Postgraduate Diploma from Moscow State Conservatory. In 1975, he was the first American to receive a Fulbright grant to study in the Soviet Union.



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## Edward Parks

Grammy-winning baritone Edward Parks won third prize in Plácido Domingo's 2015 Operalia Competition and was presented in the organization's Voices of 2018 concert in Hungary. His 2021-22 opera season includes *The Shining* with Opera Colorado, *Proving Up* with Lyric Opera of Chicago, *La bohème* with Michigan Opera Theatre, and the world premiere of *Omar* with the Spoleto Festival USA. A graduate of the Metropolitan Opera's Lindemann Young Artists Development Program, Parks made his Met debut in the 2009-10 season as Fiorello in *Il barbiere di Siviglia* and has since appeared as Schaunard in *La bohème* and Larkens in *La fanciulla del West*, which was broadcast in HD around the world. He also appeared as Schaunard in the Met's 2011 tour of Japan. Recent engagements include the title role in the world premiere of *The (R)evolution of Steve Jobs* with Santa Fe Opera, the recording of which earned him a Grammy.



## Brenda Patterson

At the forefront of innovation in operatic and concert performance for 20 years and recognized as much for her artistic bravery as for the beauty and warmth of her voice, mezzo-soprano Brenda Patterson (MM '01, voice) is a graduate of Juilliard—where she was awarded the Taranow Prize in voice and was a winner of the Alice Tully Vocal Arts Debut Recital Competition—and Barnard College. She was at the Hamburg State Opera before continuing to La Scala in Milan and the Metropolitan Opera, where she was on the roster for seven seasons, and at Opera Colorado, Glimmerglass Opera, Lyric Opera of Kansas City, New Orleans Opera, and Florida Grand Opera. She has performed most of the major lyric mezzo roles, such as Idamante, Octavian, Dorabella, Niklausse, Hänsel, Cherubino, and Rosina, and has premiered more than 30 vocal works. Patterson has been an official vocal consultant to the composers in residence of Opera Philadelphia, leads a performance class that she co-created, Voice for the Stage, at the University of Virginia, and cofounded the pioneering, ensemble-based Victory Hall Opera (VHO) in Charlottesville. Her work with VHO has twice been awarded the Music Academy of the West's alumni enterprise award, a national prize recognizing projects in the arts that are "revolutionary, daring, and inspiring."



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