

**OPERA
AMERICA**

emerging artist recitals
**CHAUTAUQUA OPERA
YOUNG ARTIST PROGRAM**

MARCH 14, 2019 | 7:00 P.M.

UNCOMMON WOMEN

Kayla White, soprano

Quinn Middleman, mezzo-soprano

Sarah Saturnino, mezzo-soprano

Miriam Charney and Jeremy Gill, pianists

PROGRAM

A Rocking Hymn (2006)

Gilda Lyons (b. 1975)

Poem by George Wither, adapted by Gilda Lyons

Quinn Middleman | Miriam Charney

4. Canción de cuna para dormir a un negrito

Poem by Ildefonso Pereda Valdés

5. Canto negro

Poem by Nicolás Guillén

From *Cinco Canciones Negras* (1945)

Xavier Montsalvatge (1912–2002)

Sarah Saturnino | Miriam Charney

Lucea, Jamaica (2017)

Gity Razaz (b. 1986)

Poem by Shara McCallum

Kayla White | Jeremy Gill

Die drei Schwestern

From *Sechs Gesänge*, Op. 13 (1910–1913)

Alexander von Zemlinsky (1871–1942)

Poem by Maurice Maeterlinck

Die stille Stadt

From *Fünf Lieder* (1911)

Alma Mahler (1879–1964)

Poem by Richard Dehmel

Quinn Middleman | Jeremy Gill

Rose (2016)

Jeremy Gill (b. 1975)

Text by Ann Patchett, adapted by Jeremy Gill

La rosa y el sauce (1942)

Carlos Guastavino (1912–2000)

Poem by Francisco Silva

Sarah Saturnino | Jeremy Gill

Sissieretta Jones, Carnegie Hall, 1902: O Patria Mia (2018)

George Lam (b. 1981)

Poem by Tyehimba Jess

Kayla White | Jeremy Gill

The Gossips

From *Camille Claudel: Into the Fire* (2012)

Jake Heggie (b. 1961)

Text by Gene Scheer

Sarah Saturnino | Jeremy Gill

Reflets (1911)

Lili Boulanger (1893–1918)

Poem by Maurice Maeterlinck

Au pied de mon lit

From *Clairières dans le ciel* (1913–1914)

Lili Boulanger (1893–1918)

Poem by Francis Jammes

Quinn Middleman | Miriam Charney

Minstrel Man

From *Three Dream Portraits* (1959)

Margaret Bonds (1913–1972)

Poem by Langston Hughes

He had a dream

From *Free at Last — A Portrait of Martin Luther King, Jr.* (1973)

Lena McLin (b. 1928)

Manuel McLin/Traditional Spiritual

Toccata: Ride on King Jesus

From *Cantata* (1964)

John Daniels Carter (1932–1981)

Traditional Spiritual

Kayla White | Miriam Charney

“Hou, hou, hou, stojí měsíc nad vodou!”

From *Rusalka* (1900)

Antonín Dvořák (1841–1904)

Libretto by Jaroslav Kvapil

Kayla White | Quinn Middleman | Sarah Saturnino | Jeremy Gill

ABOUT THE ARTISTS



Soprano **KAYLA WHITE**'s performance credits include singing on *The Oprah Winfrey Show* alongside Mariah Carey and opening for Lalah Hathaway and Roy Ayers at the Chicago Peace Jam. Her operatic credits include the Musetta in *La bohème*, Mother in *Amahl and the Night Visitors*, Suor Genovieffa in *Suor Angelica*, Abigail Williams in *The Crucible* and Sheep 1 in *Candide*. White has participated in the AIMS Graz summer music program in Graz, Austria, (2013) and *Le Chiavi di Bel Canto* (2015). She was a 2016 Apprentice Artist at Sarasota Opera and a 2018 Studio Artist at the Chautauqua Opera Company. White received a Bachelor of Music in music business and a Bachelor of Arts in voice performance from Southern Illinois University Edwardsville, and Master of Music from Georgia State University. She is a native of Chicago.



In the 2018–2019 season, mezzo-soprano **QUINN MIDDLEMAN** returns to Chicago Opera Theater as a professional artist, covering Marta in *Iolanta* and singing the Mother in *The Scarlet Ibis*. She also joins St. Petersburg Opera, covering the Monitor/Nursing Sister in *Suor Angelica*, and returns to Chautauqua Opera Company as a Studio Artist, singing the role of Susanna in *The Ghosts of Versailles*. Other upcoming performances include Beethoven's Symphony No. 9 with the Columbus Symphony, conducted by Rossen Milanov. In the 2017–2018 season, Middleman covered the Old Lady in *Candide* as a Studio Artist at Chautauqua Opera, performed as Doris in *Elizabeth Cree* at Chicago Opera Theater, debuted as Rachel in the world premiere of *The Great God Pan* at Chicago Fringe Opera, and sang the role of Songe in *Ariane et Bacchus* at Haymarket Opera. Other credits include covering Dorabella in *Così fan tutte* at Central City Opera. Middleman is based in Chicago and currently studies with Judith Haddon. quinnmiddleman.com



Californian mezzo-soprano **SARAH SATURNINO** has been praised for her “elegant phrasing and silvery top register” (*Miami Herald*) and her “impressive versatility” (*Voce di Meche*). This past year, she was a grand finalist in the Talents of the World competition in New York City, a top 10 winner in the Brava! Competition in San Francisco, and a semi-finalist in the Marcella Sembrich Competition in New York. She has appeared as Maddalena in *Rigoletto* with Painted Sky Opera in Oklahoma City and Prince Charmant in *Cendrillon* with the Miami Summer Festival. In addition to her stage work, Saturnino has been seen as the Old Lady in a concert version of *Candide* with the Eastern Connecticut Symphony Orchestra, as well as the soloist in Handel’s *Messiah* with the Wintergreen Performing Arts Festival. Other roles include the Second Lady in *Die Zauberflöte*, Gertrude in *Hänsel und Gretel* and Dorabella in *Così fan tutte*, all with Yale Opera. Saturnino is an alumna of the Chautauqua Opera Company Studio Artist Program and a graduate of the Yale School of Music. sarahsaturnino.com



MIRIAM CHARNEY has been the assistant conductor/pianist at major festivals and opera companies, including Glimmerglass, Chautauqua Opera Company, the Banff Festival (Canada), Opera Philadelphia, Florida Grand Opera, New Orleans Opera and the Mostly Mozart Festival (assistant to Gerard Schwarz and Leopold Hager). She has performed recitals with artists including Lauren Flanigan, Elizabeth Bishop and Paul Groves. A lifelong champion of contemporary opera, she has prepared premieres of new works by Lee Hoiby, Ricky Ian Gordon and Tobias Picker; developed new works in collaboration with American Opera Projects; developed music-theater pieces with Elizabeth LeCompte and Spalding Gray; and music-directed for Elizabeth Swados and the NYU Experimental Theatre Wing. Previously on the faculties of Juilliard and the Hartt School, Charney is currently on the faculties of Vassar College, where she conducts and co-directs the Opera Workshop, and the Manhattan School of Music (since 1996), where she directs the MSM Contemporary Opera Ensemble.

ABOUT THE COMPOSERS



Described as “vividly colored” (*The New York Times*) and “replete with imaginative textures” (*Dallas Morning News*), **JEREMY GILL**’s music has earned him fellowships from the Bogliasco Foundation, Copland House, American Opera Projects and the MacDowell Colony, as well as grants from New Music USA and Chamber Music America. Currently, he is composing a four-hand piano concerto for Orion Weiss and Shai Wosner, to be performed by the Chautauqua

Symphony Orchestra under the baton of JoAnn Falletta and the Buffalo Philharmonic under Gemma New. Gill has performed as a pianist or conductor with Anthony Roth Costanzo, Jonathan Hays, Evan Hughes, Eric Owens and Lucy Shelton. He has conducted productions for Beth Morrison Projects and Network for New Music, and recently served as assistant conductor for Juilliard Opera and guest conductor of Manhattan School of Music’s Tactus. While Chautauqua Opera’s composer-in-residence, Gill also served as Maestro Steven Osgood’s cover conductor and as a member of the coaching staff.
jeremygill.com



Composer **GEORGE TSZ-KWAN LAM** grew up in both Hong Kong and Winthrop, Massachusetts. He studied music at Boston University, the Peabody Conservatory and Duke University, where he received his Ph.D. Lam is interested in works that intersect music, theater and the documentary process, and his current documentary projects include the cello-percussion duo *The Emigrants* for New Morse Code (Lawrence, Kansas) and a new band piece for Oak Middle School

(Shrewsbury, Massachusetts). Recent commissions include works for Hong Kong Voices, Romer String Quartet (Hong Kong), Asian Young Musicians Connection (Taipei, Taiwan), Black House Collective (Kansas City) and Synergy Percussion (Sydney, Australia). Lam is an assistant professor of music at York College, City University of New York. In addition, he is co-artistic director and executive director of Rhymes With Opera, a New York City-based ensemble that commissions and produces new operas. gtlam.com



GILDA LYONS, composer, vocalist and visual artist, combines elements of Renaissance, Neo-Baroque, spectral, folk, agitprop music theater and extended vocalism to create works of uncompromising emotional honesty and melodic beauty. Lyons serves as co-chair of the composition program at Wintergreen Summer Music Academy in Virginia and as visiting assistant professor of composition at the Hartt School in Connecticut. She is artistic and executive director of The Phoenix Concerts, New York's "intrepid Upper West Side new-music series" (*The New Yorker*), and serves on the board of advisors of Composers Now and the Steven R. Gerber Trust. An active vocalist and fierce advocate of contemporary music, Lyons has commissioned, premiered and workshopped new vocal works by dozens of composers. Her works and performances are available on the Clarion, GPR Records, Naxos, New Dynamic Records and Roven Records labels. Her music is published by Schott, E.C. Schirmer and Burning Sled. gildalyons.com



Hailed by *The New York Times* as "ravishing and engulfing," **GITY RAZAZ**'s music ranges from concert solo pieces to opera and large symphonic works. With an ear for intense melodies and expanding harmonic language, Razaz composes works that are often dramatically charged. She has been commissioned and performed by Washington National Opera, National Sawdust, Seattle Symphony, Chautauqua Opera and American Opera Projects, Ballet Moscow, National Ballet School of Canada, Albany Symphony Orchestra, and Jeffrey Zeigler (former cellist of Kronos Quartet), to name a few. Razaz is also active as a teacher and an educator. She is a composition teacher and mentor for Luna Composition Lab and New York Philharmonic's Very Young Composers Program. She attended The Juilliard School on a full scholarship and received her Bachelor and Master of Music in composition under the tutelage of John Corigliano, Samuel Adler and Robert Beaser. gityrazaz.com

THE CHAUTAUQUA OPERA YOUNG ARTIST PROGRAM

Founded in 1929, The Chautauqua Opera Company is North America's oldest continuously operating summer opera company and fourth oldest opera company after the Metropolitan Opera, Cincinnati Opera and San Francisco Opera. The Chautauqua Opera Company offers more than 30 operatic events each summer season on the grounds of Chautauqua Institution in southwestern New York State, including mainstage productions in Chautauqua Institution's 4,000-seat Amphitheater and in the historic 1,200-seat Norton Hall. Chautauqua Opera productions feature internationally recognized guest artists alongside emerging artists from Chautauqua Opera's Young Artist Program.

Each summer, 24 young artists are chosen to join the Chautauqua Opera Young Artist Program. They appear in leading and supporting roles in three mainstage productions, alongside leading professionals in the field, and are featured in concerts with the Chautauqua Symphony Orchestra, an opera for young audiences, a fully staged opera scenes program and a recital series, among other events. In addition, each season, three young artists are chosen to perform the world premieres of pieces written for them by the current composer-in-residence. More than 1,000 artists have benefited from the Chautauqua Opera Young Artist Program since its founding in 1968.

In 2016, Chautauqua Opera Company launched a multiyear Composer-in-Residence initiative, in partnership with American Opera Projects (AOP), that brings one alumni of AOP's Composers & the Voice Fellowship to live in residence for an entire summer season at Chautauqua. Through this partnership, American Opera Projects has commissioned nine compositions that premiered at Chautauqua Institution during its 2016–2018 seasons. These works featured texts by lecturers, writers and poets who appeared on Chautauqua Institution's literary arts and lecture platforms, including Tyehimba Jess, Shara McCallum and Ann Patchett.

This concert is made possible in part through the support of the Chautauqua Opera Guild.

Works by Jeremy Gill, Gity Razaz and George Lam were commissioned by American Opera Projects, generously funded by the Andrew W. Mellon Foundation and the Victor Herbert Foundation.

ABOUT THE EMERGING ARTIST RECITALS

These recitals reflect the joint efforts of OPERA America and its member companies to identify and nurture the careers of the most promising young artists. Each recital hosts emerging singers and pianists at the National Opera Center's Marc A. Scorca Hall. The concerts are streamed live to opera companies around the world, introducing these artists to a broad community of producers and other casting professionals who can help advance their careers, as well as to a worldwide public interested in tracking the accomplishments of aspiring artists who have achieved success through competitions and young artist programs. The recitals reach a growing, international audience through live streams from the National Opera Center. For more information about OPERA America's *Emerging Artist Recitals*, please contact Laura Lee Everett, director of artistic services, at LEverett@operaamerica.org.

JOIN US FOR THESE FUTURE EVENTS AT THE NATIONAL OPERA CENTER:

EMERGING ARTIST RECITALS: OPERA SARATOGA **Friday, April 12, 2019, 7:00 p.m.**

This recital features young artists from Opera Saratoga, home of the second-oldest young artist program in the country. The company's young artists sing select principal roles and supporting roles, cover roles, sing in the ensemble, and perform in multiple concerts each summer.

CONVERSATIONS: GREER GRIMSLEY **Wednesday, April 17, 2019, 7:00 p.m.**

Bass-baritone Greer Grimsley, internationally recognized as an outstanding singing actor and one of today's most prominent Wagnerian singers, will sit down with OPERA America President/CEO Marc A. Scorca to discuss his pathway to the world's greatest stages.

CREATORS IN CONCERT: PAUL MORAVEC **Wednesday, May 1, 2019, 7:00 p.m.**

Pulitzer Prize winner Paul Moravec, whose music has been described as "tuneful, ebullient and wonderfully energetic" (*San Francisco Chronicle*), will describe his creative process and present live excerpts of his recent vocal works.

Register for future events at operaamerica.org/Onstage.

Speak to an OPERA America staff member if you have questions about any of our events or if you are interested in becoming a member.

Be a part of the conversation. #OAOnstage

NYC Cultural
Affairs

**THE AMPHION
FOUNDATION, INC.**

The Aaron Copland
Fund for Music 

Onstage at the Opera Center is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by grants from the Amphion Foundation and the Aaron Copland Fund for Music.
