



BARD COLLEGE CONSERVATORY OF MUSIC

BERLIN IM LICHT

A GERMAN CABARET

GRADUATE VOCAL ARTS PROGRAM

**POSTGRADUATE COLLABORATIVE
PIANO FELLOWS**

**FISHER
CENTER**

**SATURDAY, NOVEMBER 19, 2022
SOSNOFF THEATER**

Bard

GRADUATE VOCAL ARTS PROGRAM

The Graduate Vocal Arts Program is a unique master of music program in vocal arts. Created to prepare the young singer for the special challenges of pursuing a professional life in music in the 21st century, this two-year master of music degree program balances a respect for established repertory and expressive techniques with the flexibility and curiosity needed to keep abreast of evolving musical ideas. Students work on operatic, art song, chamber music, and new music repertoire throughout the coursework of the program. Operatic repertoire is studied and performed throughout the curriculum and in fully staged productions at the Fisher Center at Bard. The program also includes a strong practical component, with seminars and classes on career skills led by some of the leading figures in arts management and administration.

POSTGRADUATE COLLABORATIVE PIANO FELLOWSHIP

The Postgraduate Collaborative Piano Fellowship is a two-year fellowship designed to give professional experience to pianists who have a strong interest in becoming collaborative artists, with the ultimate aim of easing the transition between school and the working world of a collaborative pianist. The fellowship is open to students who have already completed a degree in collaborative piano as well as those who have completed a master's degree in piano performance and have a strong interest in further study in collaborative piano.

BARD COLLEGE CONSERVATORY OF MUSIC

Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education. The Conservatory, which opened in 2005, offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts, conducting, and instrumental performance, as well as Chinese music and culture. Also at the graduate level, the Conservatory offers an Advanced Performance Studies Program and a two-year Postgraduate Collaborative Piano Fellowship. The US-China Music Institute of the Bard College Conservatory of Music, established in 2017, offers a unique degree program in Chinese instruments. The Conservatory Orchestra has performed twice at Lincoln Center, and has completed three international concert tours to China, Hong Kong, and Taiwan; Russia and six cities in Central and Eastern Europe; and to three cities in Cuba.

This year, the Conservatory has enrolled 176 undergraduate and graduate students from 20 different countries and 30 states. Many students hold named scholarships in recognition of their academic and musical excellence including the Bettina Baruch Scholarship, Y. S. Liu Foundation Scholarship, Joan Tower Composition Scholarship, Alexander Borodin Scholarship, Dr. Ingrid A. Spatt '69 Memorial Flute Scholarship, and Stephen and Belinda Kaye Scholarship, among others.

BARD COLLEGE

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the adjoining Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 50 academic programs; graduate degrees in 13 programs; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 162-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal education. The undergraduate program at the main campus in the Hudson Valley has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

Graduate Vocal Arts Program

Stephanie Blythe, *Artistic Director*

Kayo Iwama, *Associate Director*

Postgraduate Collaborative Piano Fellowship

Erika Switzer, *Director of Collaborative Piano Studies*

Bard College Conservatory of Music

Tan Dun, *Dean*

Frank Corliss, *Director*

Present

BERLIN IM LICHT

A GERMAN CABARET

Prepared by

Stephanie Blythe, *vocalist, curator, and director*

Kayo Iwama, *piano*

Erika Switzer, *piano*

Lucy Fitz Gibbon, *vocalist*

David Isengart, *guest artist, master class*

Singers of the Graduate Vocal Arts Program

Postgraduate Collaborative Piano Fellows

Sosnoff Theater

Fisher Center for the Performing Arts

Bard College

Saturday, November 19, 2022

8 pm

A benefit for the Vocal Arts Program Scholarship Fund

PROGRAM

ORDER TO BE ANNOUNCED

“Guck doch nicht immer nach dem Tangogeiger hin” (1930)

Friedrich Holländer (1896–1976)

Jun Mo Yang, *tenor*

Viktoria Sarkadi, *piano*

“Ich weiss nicht zu wem ich gehöre” (1932)

Holländer

Montana Smith, *soprano*

Nomin Huynh, *piano*

“Jonny, wenn du Geburtstag hast” (1931)

Holländer

Katherine Lerner Lee, *soprano*

Nhi Huynh, *piano*

“Wenn ich mir was wünschen dürfte” (1931)

Holländer

Colton Cook, *baritone*

Bat-Erdene Batbileg, *piano*

“Ich bin von Kopf bis Fuß auf Liebe eingestellt” from *Der blaue Engel* (1930)

Holländer and Sammy Lerner (1903–89)

Abbegael Greene, *mezzo-soprano*

Diana Borshcheva, *piano*

“Ich bin die fesche Lola” (1930)

Holländer and Robert Liebmann (1890–1942)

Sungyeun Kim, *soprano*

Bat-Erdene Batbileg, *piano*

“Hannelore” (1928)

Horst Platen (1884–1964) and Willi Hagen (1878–1942),

arr. Ryan McCullough (b. 1987)

Abagael Cheng, *soprano*

Diana Borshcheva, *piano*

“Das Lila Lied” (1921)

Mischa Spoliansky (1898–1995)

Michael A. M. Aoun, *bass-baritone*

Viktoria Sarkadi, *piano*

“Leben ohne Liebe kannst du nicht” (1931)

Spoliansky

Emily Finke, *soprano*

Neilson Chen, *piano*

“Alles Schwindel” (1931)

Spoliansky and Marcellus Schiffer (1898–1932), arr. McCullough

Jonathan Lawlor, *baritone*

Nomin Samdan, *piano*

“Berlin im Licht” (1928)

Kurt Weill (1900–50) and Bertolt Brecht (1898–1956)

Lucy Fitz Gibbon, *soprano*

Ryan McCullough, *piano*

**“Das Lied von der Unzulänglichkeit menschlichen Strebens” from
Threepenny Opera (1928)**

Weill and Brecht

Zihao Liu, *tenor*

Neilson Chen, *piano*

“Denn wie man sich bettet” from *Aufstieg und Fall der Stadt Mahagonny* (1930)

Weill and Brecht

Maria Giovanetti, *soprano*

Nhi Huynh, *piano*

“Der Song vom Nein und Ja” (Barbara’s Song) from *Threepenny Opera* (1928)

Weill and Brecht

Sadie Spivey, *soprano*

Viktoria Sarkadi, *piano*

“Mackie Messer,” from *Threepenny Opera* (1928)

Weill and Brecht

Stephanie Blythe, *mezzo-soprano*

Kayo Iwama, *piano*

“Surabaya Johnny,” from *Happy End* (1929)

Weill and Brecht

Taylor Mackenzie Adams, *soprano*

Nhi Huynh, *piano*

“Zu Potsdam unter den Eichen” (1929)

Weill and Brecht

Francesca Lionetta, *soprano*

Bat-Erdene Batbileg, *piano*

“Es regnet” (1933)

Weill and Jean Cocteau (1889–1963)

Sarah Nalty, *soprano*

Nomin Samdan, *piano*

“Die Muschel von Margate” (1928)

Weill and Felix Gasbarra (1895–1985)

Teryn Kuzma, *soprano*

Diana Borshcheva, *piano*

ABOUT THE ARTISTS

A renowned opera singer, recitalist, and cabaret artist, mezzo-soprano

Stephanie Blythe is one of the most highly respected and critically acclaimed artists of her generation. Her repertoire ranges from Handel to Wagner, German lieder to contemporary and classic American song. Blythe has performed on many of the world's great stages, such as Carnegie Hall, the Metropolitan Opera, Covent Garden, Paris National Opera, and San Francisco, Chicago Lyric, and Seattle Operas. In recital as well as cabaret, Blythe has been presented in New York by Carnegie Hall in both 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, 92nd Street Y, and 54 Below. Blythe was named Musical America's Vocalist of the Year in 2009, received an Opera News Award in 2007, and won the prestigious Richard Tucker Award in 1999. She is artistic director of Fall Island Vocal Arts Seminar and has served as artistic director of the Graduate Vocal Arts Program at Bard College since 2019.

American pianist **Kayo Iwama** has concertized extensively with singers such as Stephanie Blythe, Kendra Colton, Rufus Müller, Christòpheren Nomura, Lucy Shelton, and Dawn Upshaw throughout North America, Europe, and Japan. She has performed in venues including the Walter Reade Theater at Lincoln Center, Weill Recital Hall, Morgan Library, Boston's Jordan Hall, Isabella Stewart Gardner Museum, Seiji Ozawa Hall at Tanglewood, Kennedy Center, Tokyo's Yamaha Hall, and Théâtre du Châtelet in Paris. The *Washington Post* has called her a pianist "with unusual skill and sensitivity to the music and the singer" and the *Boston Globe* has praised her "virtuosio accompaniment . . . super-saturated with gorgeous colors."

Iwama is associate director of the innovative Graduate Vocal Arts Program at the Bard College Conservatory of Music, where she works in tandem with artistic director Stephanie Blythe. In addition, she has given master classes and served as guest faculty at academic institutions in Asia and the United States, and has served as adjudicator for major competitions at organizations such as the Young Concert Artists and Pro Musicis. She has been a participant at the Ravinia, Ojai, Token Creek, and Aldeburgh music festivals, and for over two decades taught at the Tanglewood Music Center, where she served as coordinator of the vocal studies program. She has also held positions at the Hartt School of Music, New England Conservatory of Music, and Boston Conservatory, and has joined the faculty of the Marcus Institute for Vocal Arts at the Juilliard School.

Erika Switzer, director of the Bard Conservatory's collaborative piano fellowship, is an accomplished collaborative pianist who performs regularly in major concert settings around the world, including at New York's Weill Hall (Carnegie), Geffen Hall, Frick Collection, Bargemusic, the Kennedy Center, Philadelphia Chamber Music Society,

and Spoleto Festival (Charleston, South Carolina). Her performances have been called “precise and lucid” by the *New York Times*, and Renaud Machart of *Le Monde* described her as “one of the best collaborative pianists I have ever heard; her sound is deep, her interpretation intelligent, refined, and captivating.” From 2000–07, Switzer performed and studied in Germany, where she appeared at Festspielhaus Baden-Baden and in the Munich Winners & Masters series and won numerous awards, including best pianist prizes at the Robert Schumann, Hugo Wolf, and Wigmore Hall International Song Competitions.

Switzer has long been a leader in envisioning and promoting the future of art song performance. In 2009, in collaboration with soprano Martha Guth, she founded the organization Sparks & Wiry Cries, which commissions new works, presents the sparksLIVE events in New York City, and songSLAM competitions worldwide. She is also devoted to new music, and recently premiered new compositions at the Five Boroughs Music Festival, Brooklyn Art Song Society, and Vancouver’s Music on Main. Switzer collaborates with a range of top singers. A frequent collaborator is baritone Tyler Duncan, and as a duo, Switzer and Duncan have performed in major concert halls and music festivals. She is also an active teacher, serving on the music faculty at Bard College and its Conservatory of Music. Switzer holds a doctorate from The Juilliard School and lives in New York’s Hudson Valley.

Praised for her “dazzling, virtuoso singing” (*Boston Globe*), soprano **Lucy Fitz Gibbon** believes that creating new works and recreating those lost in centuries past make room for the multiplicity of voices integral to classical music’s future. As such, Fitz Gibbon has given US premieres of rediscovered works from the Baroque through the mid-20th century, including recordings of seminal Yiddish song cycles. She has also collaborated with notable composers, among them John Harbison, Kate Soper, Sheila Silver, Katherine Balch, Reena Esmail, Roberto Sierra, and Pauline Oliveros.

Fitz Gibbon has appeared in such venues as New York’s Carnegie Hall, Alice Tully Hall, Metropolitan Museum of Art, Park Avenue Armory, and Merkin Hall; Philadelphia’s Kimmel Center; 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, Naples Philharmonic, Richmond Symphony, and American Symphony Orchestra, among others. Operatic engagements this season include Alexander Tcherepnin’s *The Nymph and the Farmer* (Nymph) and the premiere of Sheila Silver’s *A Thousand Splendid Suns* (Laila, cover) with Seattle Opera. Her discography with her husband and collaborative partner Ryan McCullough includes *the labor of forgetting* (November 2022), *Descent/Return* (May 2020), and *Beauty Intolerable* (February 2021).

A native of Davis, California, Fitz Gibbon has spent summers at the Tanglewood Music Center and Marlboro Music Festival. She is on the faculty of the Bard College Conservatory’s Vocal Arts Program, having previously served as director of the vocal program at Cornell University. For more information, see www.lucyfitzgibbon.com.

Hailing from Ann Arbor, Michigan, **Taylor Mackenzie Adams** received a bachelor of music at the University of Michigan, where she studied voice with Caroline Helton. There she received the Women Composers Prize at the 2018 George Shirley Vocal Competition and sang the role of Ma in Missy Mazzoli's *Proving Up*. She is a proud member of the Detroit-based Sphinx Organization's vocal ensemble, EXIGENCE. In addition to her voice degree, Adams holds a bachelor of arts in cognitive science. Not only does she love to sing the stories of others, Adams has her own stories to tell and is a published fiction writer. Her story "Five Chapters, in Black" can be found in the *Michigan Quarterly Review*. She studies at the Bard College Conservatory of Music with Lucy Fitz Gibbon.

Michael A. M. Aoun (they/them) is a Lebanese American bass-baritone whose passion for interdisciplinary and collaborative art inspires their professional work. Their gender expression/identity and neurodivergence (ADHD) have taught them to listen to those who are different and to stay engaged as an activist. In March 2022, Aoun sang the parallel roles of Badger and Parson in Leoš Janáček's opera *The Cunning Little Vixen* at the Fisher Center with The Orchestra Now (TÖN). Aoun also had the opportunity to perform in the spring 2022 concert "Continuing Evolution: Yiddish Folksong Today" at the YIVO Institute for Jewish Research in New York City. Visit MichaelBassBaritone.com to learn more.

Bat-Erdene Batbileg, from Ulaanbaatar, Mongolia, began his piano studies at the Mongolian State Conservatory. He then studied at the United World College of the Adriatic in Duino, Italy, and completed a bachelor of music at G. Tartini Conservatory of Music in Trieste and master of music at the J. Tomadini Conservatory in Udine. Batbileg later taught at the Mongolian State Conservatory. He won first prize at the 2011 Milosz Magin International Competition in Paris and at the 2013 Villa de Madrid Competition in Spain, and fourth place in the Concorso Pianistico di Premio Venezia. He took part in the 2015 Fryderyk Chopin competition in Warsaw, 2017 Japan Piano Open, and 2018 Malta International Competition. In addition to solo performances, he has appeared with the Mongolian State Philharmonic and at festivals in Beijing. He is an active collaborative pianist, appearing with singers in competitions and at special events including Russian President Vladimir Putin's visit to Mongolia in 2019. He is in his second year as a collaborative piano fellow at the Bard Conservatory.

Praised for her beautiful deep sound and immense artistry, Russian-born American pianist **Diana Borshcheva**'s passions lie in both solo and collaborative repertoire. As a solo pianist Borshcheva won competitions in Russia and Europe, including the International Piano Competition in Italy (Grand Prix) and International Piano Competition in Lithuania (First Award). A graduate of the Central Music School in Moscow, Borshcheva received a bachelor's degree in solo performance from the Longy School of Music of Bard College in 2016, and a master of music degree in both solo and

collaborative piano from the Cleveland Institute of Music in 2019. Before her position at Bard College Conservatory, Borshcheva studied with Warren Jones at the Manhattan School of Music. Borshcheva, in her second year as a Postgraduate Collaborative Piano Fellow, has been working with singers for about 15 years. In summer 2019, she worked as a pianist and vocal coach in Salzburg, Austria. In 2021, Borshcheva started a classical music concert series, Music in Red Hook, to support local artists during the pandemic lockdown when most musicians lost opportunities to perform. The success of the series recently led Borshcheva and like-minded colleagues to launch the Music in Red Hook Cultural Institute, a program that provides music lessons and open lectures to enrich the cultural life of the community.

Neilson Chen, a native of Taiwan, is a highly sought-after recitalist and collaborative pianist whose dazzling technique and thoughtful interpretations have been described by the *Los Angeles Times* as “stunning.” He is serving as a second-year Postgraduate Collaborative Piano Fellow at Bard College Conservatory of Music and collaborative piano artist in residence at Meadowmount School of Music. As a winner of the inaugural duo competition at Music Academy of the West, Chen gave a recital at Hahn Hall in Santa Barbara in 2019. Chen has performed extensively throughout the United States and in Canada, Germany, Luxemburg, France, Ireland, Japan, South Korea, and Taiwan. Highlights include performing at the National Concert Hall in Taiwan in conjunction with the Chamber Music Society of Lincoln Center and a performance of Tchaikovsky’s Piano Trio in A Minor, Op. 50, in the Tempe concert series Performance with a View. A doctoral graduate from Arizona State University, he also holds two master’s degrees from Taipei University of the Arts and University of Texas at Austin.

East Asian American soprano **Abagael Cheng** is a singing artist who strives to break the boundaries of traditional performance art and bring social activism to the forefront of her work. This past season, she was featured in the world premiere of *The Final Veil* (cabaret soloist) by JL Marlor at the cell theatre, as well as Janáček’s *The Cunning Little Vixen* (Chocholka) at the Fisher Center at Bard. She holds a bachelor of music degree from Oberlin Conservatory, and is pursuing her master’s degree in the Graduate Vocal Arts Program at the Bard College Conservatory of Music.

Bass-baritone **Colton Cook** is in his first year of study at the Bard College Conservatory Graduate Vocal Arts Program. He believes that through music the stories of humanity are told. He is interested in developing a broad repertoire in the classical music canon as well as exploring and telling stories that have been excluded in the past. Previously he was involved with the Fargo Moorhead Opera Company as a chorus member during his undergraduate studies. He won a Presser Foundation grant as well as various other awards.

Soprano **Emily Finke** has been praised for her “rich color palette” and “deft high range” (*South Florida Classical Review*). Originally from Los Altos, California, Finke was most recently a Young Artist at the Seagle Festival, where she performed La Ciesca in *Gianni Schicchi* and Lucy in *Fellow Travelers*. She has appeared as Geraldine from Barber’s *A Hand of Bridge* and as Noelle from Leanna Kirchoff’s *Scrapbookers* with Frost Opera Theater. She has also performed scenes as Tytania from Britten’s *A Midsummer Night’s Dream*, Tina from Dove’s *Flight*, Susanna from *Le nozze di Figaro*, First Lady from *Die Zauberflöte*, and Gretel from *Hänsel und Gretel*. In April 2022, Finke made her orchestral debut with the Palm Beach Symphony as the soprano soloist in Gustav Mahler’s Symphony No. 4. She was also soprano soloist in Fauré’s Requiem with the Frost Chorale. In 2021, she was a soloist in Frost Opera Theater’s excerpted performance of the John Adams nativity oratorio, *El Niño*. Finke graduated from the University of Miami Frost School of Music in 2022 with a bachelor of music degree and is in her first year of the Bard Conservatory Graduate Vocal Arts Program, where she studies with Edith Bers.

Maria Giovanetti is an adept and versatile soprano who endeavors to bring classical music to a broad audience, making it accessible and engaging for all. This past December, Giovanetti performed as a soprano soloist in Handel’s *Messiah* with The Orchestra Now at Bard’s Fisher Center. She also performed at the Fisher Center in *Songs from the Real World: The French Cabaret*. Last spring, Giovanetti performed the roles of Cricket and Frantík in Janáček’s *The Cunning Little Vixen*. She also participated in a concert with the YIVO Institute for Jewish Research, featuring songs in Yiddish, where she sang the live premiere of a new work by Aaron Kernis. This spring, Giovanetti will be singing the role of Phyllis in Gilbert and Sullivan’s *Iolanthe* with The Orchestra Now.

Abbegael Greene is a mezzo-soprano and a first-year student in Bard’s Graduate Vocal Arts Program, studying with Lorraine Nubar. Greene earned her degree in choral music education from Roberts Wesleyan College in 2022, where she was recipient of the 2021–22 Theodore Presser Undergraduate Scholarship in recognition of her dedication to excellence as both a performer and music educator. During her undergraduate studies, Greene placed first in the 2021 Eastern Region NATS Competition, performed the roles of Dorabella in *Scenes from Così fan tutte* and the Third Lady in *The Magic Flute*, was alto soloist in *Messiah* with the Roberts Wesleyan College Community Orchestra, and was a featured recitalist in Rochester Opera Guild’s Bravo Nights concert series. She also was a featured vocalist with the Roberts Wesleyan College Jazz Combo and a frequent soloist in the Roberts Wesleyan College Community Orchestra’s annual Homecoming Pops Concerts. In addition to her pursuits as a vocal artist, Greene is a K-12 music educator licensed by the New York State Board of Education and is passionate about creating meaningful musical experiences for all students.

Pianist **Nhi Huynh** made her orchestral debut with the Ho Chi Minh City Symphony Orchestra in Vietnam at age 13. During her time at the Conservatory of Music in Vietnam, she was a regular performer on concert programs and made frequent appearances on national television. She studied at the University of Denver, where she earned her master of music with Steven Mayer. She recently completed a doctor of musical arts at Stony Brook University, under the instruction of Gilbert Kalish, and received the Ackerman Prize for Excellence in Graduate Studies (Performance). Nhi is an advocate of new music with a strong passion for promoting contemporary music. As a winner of the Stony Brook University Concerto Competition, she performed Sheila Silver's Piano Concerto with the Stony Brook Symphony Orchestra in 2022. Nhi has premiered and performed many works by living composers such as William Bolcom, Sheila Silver, Unsuk Chin, Wang Lu, and the Grammy-nominated Metropolis Ensemble. She has also appeared in Stony Brook Contemporary Chamber Players concerts and collaborated with Stony Brook University composers. Her trio performed for the Embassy of Armenia celebrating Komitas's 150th birthday at the Kreeger Museum in Washington, DC. She was an undergraduate piano instructor at the University of Denver and Stony Brook University, and recipient of the Suffolk Piano Teachers Foundation Award in 2020 for excellence in teaching. Nhi founded a hospital outreach project—Ear to H(ear)t—that brings live musical performances to patients and staff at the Stony Brook University Hospital and Cancer Center.

Baritone **Jonathan Lawlor** is interested in expanding the canon for the classical voice in the belief that the more versatile the performer, the more informed and interesting is their performance. He has worked with well-known Baroque groups like Boston Baroque, Emmanuel Music, and Marsh Chapel, and in opera with the Opera Maine Studio Artist and Music Academy of the West Studio Artist programs. Born in Memphis, Tennessee, and raised in State College, Pennsylvania, Lawlor began his musical journey with the Memphis Boys Choir and continues to work as a professional chorister. He attended the New England Conservatory, earning a bachelor of music in vocal performance and having the opportunity to perform iconic baritone roles like Melchior in Menotti's *Amahl and the Night Visitors*, Marcello in Puccini's *La bohème*, and Belcore in Donizetti's *L'elisir d'amore*. Lawlor is currently pursuing his master's degree at Bard Conservatory's Vocal Artist Program (VAP), studying under Joan Patenaude-Yarnell. His performances in early music include bass soloist in the Bard Baroque Ensemble's performance of Bach's Cantata 111. He performed in The Orchestra Now's performance of Handel's *Messiah*, as bass soloist in *Ein Deutsches Requiem* by Brahms, and finally in Janáček's *The Cunning Little Vixen* as the Forester. His next role is Adam in Haydn's *Creation* with Concerts in the Village.

Brooklyn-based soprano **Katherine Lerner Lee** is currently pursuing her master of music in Bard's Vocal Arts Program. Highlights of her 2021 season include performances as Gold Spurs in Janáček's *The Cunning Little Vixen*, an appearance in Fauré's Requiem with the Broad Street Orchestra, and a winning performance in Bard's Concerto Competition. In 2019, Lee made her Carnegie Hall debut on the Perelman Stage as soprano soloist in Stravinsky's *Les Noces* with Oberlin College Choir, and has been heard at the Brooklyn Museum and Cleveland Museum of Art, performing works by Louis Andriessen, Michael Gordon, and Harrison Birtwistle. Upcoming performances include Haydn's *Creation* with the Broad Street Orchestra and a performance of Kaaja Saariaho's *The Tempest* with Jonathan Lawlor and the Bard Sinfonietta Project. More at katherinelernerlee.com.

Soprano **Francesca Lionetta** is passionate about performance and opera education. Upcoming engagements include Kurtág's *Messages of the Late Miss R. V. Troussova* and R. Schumann's *Frauenliebe und -Leben* for Bard's György Kurtág Festival (February 2023). Performance highlights include Grasshopper and Innkeeper in *The Cunning Little Vixen*, Amore in *Orfeo ed Euridice*, and soprano soloist in Handel's *Messiah* and *Utrecht Te Deum*, and in Bach's Cantata 130. Lionetta is founder of What Is Opera, Anyway?, a nonprofit opera education program. Lionetta holds a bachelor of music and an arts leadership certificate from Eastman School of Music. She is pursuing her master's degree from Bard's Graduate Vocal Arts Program. www.francescalionetta.com

Chinese tenor **Zihao Liu**'s recent solo appearances include the Schoolmaster in Janáček's *The Cunning Little Vixen*; tenor soloist in Handel's *Messiah* with The Orchestra Now, conducted by Leon Botstein; and *Songs from the Real World: The French Cabaret* with world-renowned American mezzo-soprano Stephanie Blythe and pianist Kayo Iwama. Liu has performed solo recitals in the United States and China as the Nurse in Monteverdi's *L'incoronazione di Poppea*. His opera scene work includes Nemorino in *L'elisir d'amore*, Tamino in *Die Zauberflöte*, and Don Ottavio in *Don Giovanni*. In 2022, he was performed in the Art Song Festival at Cleveland and in 2020, he participated in Chautauqua Opera Conservatory, studying with Marlena Malas. Liu has appeared at Carnegie Hall, Fisher Center at Bard, Symphony Space, Suzhou Culture and Arts Centre, and Chongqing Grand Theatre. He holds a bachelor of music from Manhattan School of Music, where he studied with Malas, and is pursuing his master's degree in the Vocal Arts Program of Bard College Conservatory of Music under the tutelage of Richard Cox.

Soprano **Sungyeun Kim**, born and raised in South Korea, has been recognized for her potential and diverse performance abilities as a classically trained vocalist. Passionate about vocal music from an early age, she has performed in concerts at the most illustrious halls in South Korea, including Seoul Arts Center, Sejong Center for the Performing Arts, and Lotte Concert Hall. A second-year student in the Graduate Vocal Arts Program at the Bard College Conservatory of Music, Kim has appeared as a soloist

in Mahler's Symphony No. 2 with The Orchestra Now, conducted by Leon Botstein, and in the role of the Fox in Bard's production of Janáček's *The Cunning Little Vixen*. She is thrilled to join Bard's Baroque Ensemble to perform Bach's Cantata 82 ("Ich habe genug") in mid-November.

Ukrainian American soprano **Teryn Kuzma** is a versatile musician of classical, contemporary, and folk repertoire. Now a second-year student in the Graduate Vocal Arts program, two of her notable performances at Bard include the title role in Janáček's opera *The Cunning Little Vixen* and as a soloist in the 2022 György Kurtág Festival. Kuzma has been a featured artist with the Lincoln Crossroads Music Festival, Toronto Summer Music Festival, Ukrainian Art Song Project, and SongFest Program. Kuzma is also an instrumentalist on the unique 55-stringed bandura, and a founding member of the Women's Bandura Ensemble of North America. www.terynkuzma.com

Pianist **Ryan MacEvoy McCullough** has developed a rich musical life as soloist, vocal and instrumental collaborator, composer, recording artist, and pedagogue. McCullough's growing discography features many world premiere recordings, including solo piano works of Milosz Magin (*Acte Prealable*), Andrew McPherson (*Secrets of Antikythera*, Innova), John Liberatore (*Line Drawings*, Albany), Nicholas Vines (*Hipster Zombies from Mars*, Navona), art song and solo piano music of John Harbison and James Primosch (*Descent/Return*, Albany), and art song by Sheila Silver (*Beauty Intolerable*, Albany). The inaugural release on his own label, False Azure Records, features art song and works for solo piano by Katherine Balch and Dante De Silva (*the labor of forgetting*). He has also appeared on PBS's Great Performances (*Now Hear This*, "The Schubert Generation") and NPR's *From the Top*. As concerto soloist McCullough has appeared as concerto soloist with major orchestras including with the Los Angeles Philharmonic and Toronto Symphony Orchestra, and has collaborated with such conductors as Gisele Ben-Dur, George Benjamin, Fabien Gabel, Leonid Grin, Anthony Parnter, Larry Rachleff, Mischa Santora, and Joshua Weilerstein. He lives in Kingston, New York, with his wife, soprano Lucy Fitz Gibbon.

Sarah Nalty is a New York-based soprano with a wide-ranging repertoire. Her operatic appearances include Elle in *La voix humaine* at New England Conservatory, and scenes as Norina (*Don Pasquale*), Marzelline (*Fidelio*), and Stasi (*Die Csárdásfürstin*). She also has a passion for art song, having attended the Lieder Studio at the American Institute of Musical Studies in 2019 in Graz, Austria, where she won the Harold Heiberg Liederänger Preis. She received her bachelor of music degree at New England Conservatory, where she regularly performed in the undergraduate opera studio and as a soloist in Liederabend and Song and Verse series. She is in her first year at Bard Conservatory's Vocal Arts Program, where she studies with Joan Patenaude-Yarnell. Nalty also has a passion for languages, film, and traveling.

Born into a family of musicians, **Nomin Samdan** made her first public appearance at the age of seven in her native Mongolia. She has since performed as a recitalist and chamber musician in Russia, Italy, Slovenia, Shanghai, France, United States, Austria, Lithuania, and Mexico. She has won top prizes from piano competitions in Mongolia, Russia, France, and Spain. Samdan attended the Mongolian Music and Dance College, where she studied with Zanaa Gombojav. She later received an International Baccalaureate diploma after attending the United World College of the Adriatic in Italy. There, she had the privilege of studying with Alberto Miodini and Igor Cognolato as well as being coached by the prestigious Trio di Trieste and the Trio di Parma. In 2008, Samdan entered the Boston Conservatory under the guidance of world-renowned pianist and pedagogue YaFei Chuang and received her bachelor's degree (summa cum laude) in 2012. She completed her graduate performance diploma studies and received her master's degree in collaborative piano from Boston University.

Viktoria Sarkadi is a Hungarian collaborative pianist and music educator. She earned bachelor of arts and master of music degrees in performance at the Royal Conservatoire of Scotland. She then became graduate studio assistant-collaborative pianist at the University of Edinburgh, and staff pianist for the university's undergraduate course in music. As a chamber musician, Sarkadi has worked with Kim Kashkashian and Ferenc Rados, and performed in venues across Europe and the United Kingdom, including Casa da Musica in Porto, the Palace of Arts in Budapest, and Usher Hall in Edinburgh. She performed in a celebratory concert for Classic FM's 25th anniversary in the presence of HRH Prince Charles and for members of Parliament during their visit to the Royal Conservatoire of Scotland. As part of a cello-piano duo, she has worked with Live Music Now, a charity organization bringing live music to unusual venues and to people in hospitals, hospices, and care homes. She is coartistic director and chamber music coach of the Allegro Summer School in Hungary, an annual course aiming to introduce the experience of chamber music to children ages 9-18. Sarkadi is in her first year as Postgraduate Collaborative Piano Fellow at Bard Conservatory.

Montana Smith, soprano, is a young artist eager to cultivate community through song. Her repertoire within the classical genre is widespread, and her recent interests are in works by Black composers. Smith is in her second year of study in the Graduate Vocal Arts Program at the Bard College Conservatory of Music, where she works with Edith Bers. Most recently, she performed the role of Pepik in Janáček's *The Cunning Little Vixen* and was also a featured soloist in Handel's *Messiah* at the Bard Conservatory.

Sadie Spivey has been recognized for her diverse performance abilities as a vocal artist and as an actor. This summer, Spivey returned to the Ohio Light Opera to sing Mabel in *The Pirates of Penzance* and Luisa in *The Fantasticks*. A highlight of the 2021–22 season was singing the role of Vixen in Janáček's *The Cunning Little Vixen* at the Fisher Center at Bard. Spivey performed alongside Stephanie Blythe and members of

the Bard Graduate Vocal Arts Program in *Songs from the Real World: The French Cabaret*. Named an Encouragement Award winner of the 2020 Metropolitan Opera National Council Auditions, Spivey that same year received an Emerging Artist Award from the international Lotte Lenya Competition. She worked as a Young Artist at the Ohio Light Opera for the 2018 and 2019 summer seasons, performing in 12 productions. She appeared as Little Red in *Into the Woods*, Sieglinde in Kern's *Music in the Air*, Anina in the American premiere of Kalman's *The Devil's Rider*, and as Leila in Gilbert and Sullivan's *Iolanthe*. www.sadiespivey.com

Jun Mo Yang is a Korean American tenor born in South Korea and raised in New York City. He is pursuing his master of music in vocal arts at the Bard College Conservatory Graduate Vocal Arts Program, studying under Richard Cox. Yang also holds a bachelor of fine arts and AMS certificate in vocal performance from Carnegie Mellon University, where he studied with Daniel Teadt. During his time at Carnegie Mellon, he performed as Fabrizio Naccarelli in Guettel's *Light in the Piazza*, Curio in Sartorio's *Giulio Cesare in Egitto*, and as a soloist at Carnegie Mellon's Baroque Ensemble. Most recently, he appeared in the male chorus in the Resonance Works production of *Rigoletto*. He is also an educator and a passionate jazz singer.

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