



NICOLE CABELL, SOPRANO
Spencer Myer, Piano
Classical Mix Series | Foellinger Great Hall
Tuesday, October 6, 2009 | 7:30pm

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PROGRAM

Nicole Cabell, soprano
Spencer Myer, piano

Johannes Brahms
(1833-1897)
Zigeunerlieder, Op. 103

He, Zigeuner!
Hochgetürmte Rimaflut
Wißt ihr, wann mein Kindchen
Lieber Gott, du weißt
Brauner Bursche führt zum Tanze
Röslein dreie in der Reihe
Kommt dir manchmal
Rote Abendwolken

Maurice Delage
(1879-1961)
Quatre poèmes hindous

Madras: Une belle
Lahore: Un sapin isolé
Bénarès: Naissance de Bouddha
Jeypur: Si vous pensez à elle

Fernando Obradors
(1897-1945)
From *Canciones*
clásicas españolas

Al Amor
¿Corazón, porqué pasáis . . .
Del cabello más sutil
La mi sola Laureola
Chiquitita la novia

20-minute intermission

Samuel Barber
(1910-1981)

Knoxville: Summer of 1915

Ricky Ian Gordon
(b. 1956)
From *Genius Child*

Genius Child
To Be Somebody
Troubled Woman
Border Line
My People
Joy

Nicole Cabell appears by arrangement with:

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Program subject to change

Zigeunerlieder, Op. 103 (Gypsy Songs)

Johannes Brahms
Born May 7, 1833, in Hamburg
Died April 3, 1897, in Vienna

These exquisitely written Brahms songs to texts by Hugo Conrat are relatively simple and unsophisticated settings that the composer drew from a collection of Hungarian folk songs. Full of charm and exuberant energy, they convey poetic gypsy texts with candor and directness. The gypsy element, frequently found in Brahms' instrumental music as well, finds an excellent vehicle in these songs, many of which are in minor keys and have impressionistic, virtuosic piano accompaniments. The vocal writing is completely unpretentious, merely alternating between solo and strictly homophonic ensemble passages. Brahms never designated the songs as a set to be performed together, but they are often performed as a group today.

Quatre poèmes hindous

Maurice Delage
Born November 13, 1879, in Paris
Died September 21, 1961, in Paris

Delage began his career as a clerk in a maritime agency, worked in a fishery, and served in the army, and then in his early 20s, he began to study music earnestly. A student of Ravel in the early years of the 20th century, he was also a member of the group called Les Apaches, an assemblage of 14 musicians, artists, and writers who met weekly to discuss culture and politics. He subsequently became a great personal friend of Ravel, who dedicated one of his works, *La vallée des cloches* in *Miroirs*, to him.

Delage's overall output of compositions was small. Influenced by his travels to India and the East, his best-known piece is *Quatre poèmes hindous* (1912-13). The titles of the songs within this work are based on four cities that Delage visited in his travels through India in 1911: Madras, Lahore, Benares, and Jaipur. His contact with Indian music there inspired the four short melodies for voice and piano. *Quatre poèmes hindous* was first performed at the Société Musicale Indépendante in 1913, but the public premiere took place in the Salle Erard with mezzo-soprano Rose Feart.

The song cycle, full of modal sonorities contributing to its creation of local color, features fairly narrow vocal lines. Delage was concerned to share what he learned about classical Indian music with those more familiar with Western culture, and to that end, he improvised Indian tonalities and harmonies within a Western context.

Canciones clásicas españolas

Fernando Obradors
Born 1897 in Barcelona
Died 1945

Obradors' early music education was at home, where he studied the piano with his mother and at the Municipal Music School of Barcelona. In musical matters more theoretical, this gifted and popular composer was self-taught in harmony, counterpoint, and composition. He became the conductor of the Liceo and Radio Barcelona Orchestras, as well as the Philharmonic Orchestra of Gran Canaria, and he wrote a number of symphonic works and zarzuelas, but his most important compositions were his four

volumes of songs, *Canciones clásicas españolas*, published in the 1940s. In them, his neoclassical style is light, and his songs are both charming and exciting. Obradors uses traditional Spanish texts and melodies, which bring to life the musical spirit of the country.

Knoxville: Summer of 1915

Samuel Barber
Born March 9, 1910, in West Chester, Pennsylvania
Died January 23, 1981, in New York

Samuel Barber was one of the most distinguished members of the generation of American composers that came to maturity shortly before World War II. He began his musical studies early, and at seven, he was already composing. At 14, he entered the Curtis Institute of Music, and at 21, he joined its faculty. His music is rich in texture, free in rhythm, and always melodic.

Among the early admirers of Barber's gifts was the conductor Serge Koussevitzky, who furthered the cause of the American composers of his time during the 25 years from 1924 to 1949 when he headed the Boston Symphony Orchestra. After conducting Barber's concertos for violin and for cello, Koussevitzky suggested to the composer that he write something that perhaps would be concerto-like for voice and orchestra, and the soprano Eleanor Steber, then singing at the Metropolitan Opera, offered to commission such a work.

In an anthology of writings originally published in the *Partisan Review*, Barber found a text by James Agee (1909-1955), recollections of his childhood told in an

elegant prose-poem whose rhythmic cadence lends itself perfectly to the rise and fall of Barber's musical phrases. He completed the score of *Knoxville: Summer of 1915* in April 1947 and dedicated it to his father. On April 9, 1948, in Boston, Steber and Koussevitzky gave the first performance of the work in its original version with large orchestra. Barber, thinking that a smaller orchestra might be more feasible for performances, reduced the score by deleting extra woodwinds and the timpani and compensated by adding a second horn. Barber reassigned most of the music that the deleted instruments had played to the remaining players, and this modification resulted in a change only of texture rather than content.

Barber reported that Agee's nostalgic recollection of his early childhood captured his own memories of growing up in West Chester, Pennsylvania. Two singers closely associated with the work, Steber and Leontyne Price, told Barber's biographer Barbara Heyman that this evocative music echoed their childhood experiences as well. Price added: "You can smell the South in it."

Genius Child
Ricky Ian Gordon
Born May 15, 1956, in Oceanside, New York

Ricky Ian Gordon, a contemporary American composer of opera, dance, theatre, and film music, is also well known for his songs. He has been praised for the lyrical quality of his music and for bridging the theatre and art song worlds. *The New York Times* has called him “one of the leading younger composers of songs.” When his opera *The Tibetan Book of the Dead* premiered in Houston, one critic commented that “it revealed to Houstonians a composer with a facile but compelling gift for song [and is] . . . another exciting moment in the accelerating emergence of a collective American style of art music rooted equally in the country’s vernacular and cultivated traditions.” *Genius Child*, composed in 1992, premiered in March 1993 in Weill Recital Hall of Carnegie Hall and was sung by Harolyn Blackwell with Neal Goren on piano.

Genius Child is a setting of 10 texts by the Harlem Renaissance poet Langston Hughes for the soprano Harolyn Blackwell. Speaking of his motive for composing, Gordon, a graduate of Carnegie Mellon, has compared himself to Robert Lowell, who said he wrote poetry “to break people’s hearts.” Gordon has said of this work: “*Genius Child* is inspired by Harolyn’s voice and spirit, the inevitable singability of Hughes’ poems.” Gordon feels Hughes’ poetry translates to a musical setting well and remarks, “The songs I have written using the poems of Langston Hughes were inspired by the naturalness of the verses, which lend themselves so easily to song, . . . and by my concerns with growing up different and developing a strange, skewed view of

the world—which, perhaps, becomes one’s voice, one’s aesthetic. Musically, I would say these songs are definitely urban in sound, informed by simple recognizable rhythms and easy forms. In a way the cycle consists of one major element: watching the world go by, watching life happen and, in turn, the awakening of compassion, of spirituality, of joy.” *Genius Child* takes for its subject matter a child’s observations about the life around him.

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TEXTS AND TRANSLATIONS

Zigeunerlieder, Op. 103
Music by Johannes Brahms
Text from traditional Hungarian songs,
trans. Hugo Conrat

He, Zigeuner!

He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mägdelein!
Laß die Saiten weinen, klagen, traurig bange,
Bis die heiße Träne netzet diese Wangen!

Hochgetürmte Rimaflut

Hochgetürmte Rimaflut,
Wie bist du so trüb;
An dem Ufer klag ich
Laut nach dir, mein Lieb!

Wellen fliehen, Wellen strömen,
Rauschen an dem Strand heran zu mir.
An dem Rimaufer laßt mich
Ewig weinen nach ihr!

Wißt ihr, wann mein Kindchen

Wißt ihr, wann mein Kindchen am allerschönsten ist?
Wenn ihr süßes Mündchen scherzt und lacht
und küßt.
Mägdelein, du bist mein, inniglich küß ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

Wißt ihr, wann mein Liebster am besten mir gefällt?
Wenn in seinen armen er mich umschlungen halt.
Schätzelein, du bist mein, inniglich küß ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

Ho there, Gypsy!

Ho there, Gypsy, strike resoundingly each string!
Play the song of the faithless maid!
Make the strings cry, complain—sad, fearful,
Till a hot tear wets this cheek!

Mountainous Rima waters

Mountainous Rima waters,
How you are muddy;
On the bank I stand,
Cry loud for you, my love!

Waves flee, waves pour,
Roar at me on the shore.
Let me forever on Rima’s bank
Weep for her!

Do you know when my love is loveliest?

Do you know when my love is loveliest?
When her sweet lips jest, laugh, and kiss.

Mine you are, maiden, tenderly I kiss you,
For me alone sweet heaven made you!

Do you know when I like my lover best?
When he holds me with his arms about me.
Mine you are, my love, tenderly I kiss you,
For me alone sweet heaven made you!

Lieber Gott, du weißt

Lieber Gott, du weißt, wie oft bereut ich hab,
Daß ich meinem Liebsten einst ein Küßchen gab.
Herz gebot, daß ich ihn küßen muß.
Denk, solange ich leb, an diesen ersten Kuß.

Lieber Gott, du weißt, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb ist süß, wenn bitter auch die Reu,
Armes Herz bleibt ihm ewig, ewig treu.

Brauner Bursche führt zum Tanze

Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind,
Schlägt die Sporen keck zusammen,
Csardasmelodie beginnt;

Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, daß es klingt.

Röslein dreie in der Reihe

Röslein dreie in der Reihe blühn so rot,
Daß der Bursch zum Mädal gehe, is kein Verbot.
Lieber Gott, wenn das verboten wär,
Ständ die schöne weite welt schon längst nicht mehr,
Ledig bleiben Sünde wär!

Schönstes Städtchen in Alföld ist Ketschkemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus.

Dear God, you know

Dear God, you know how often I have rued
That once I gave my love a tiny kiss.
My heart decreed that I must kiss him.
All my life I'll think of that first kiss.

Dear God, you know how often on still nights
I've thought in joy and pain of my beloved.
Love is sweet, though regret is bitter,
To him my poor heart stays ever true.

A bronzed lad leads to dance

A bronzed lad leads to dance
His fair, blue-eyed lass,
Boldly clashes his spurs,
The csardas begins;

He kisses and caresses his sweet dove,
Whirls her, guides her, shouts for joy, leaps;
Throws three shining silver florins
On the cymbal, making it resound.

Three little roses in the row bloom so red

Three little roses in the row bloom so red,
No law against boy going to girl.
If, dear God, there were,
The fair wide world were long since done for.
Staying single is what would be a sin!

The fairest lowland town is Kecskemet,
Here many a maid is neat and nice!
Find yourselves a bride there, friends,
Woo her, set up your home,
Drain cups of joy.

Kommt dir manchmal

Kommt dir manchmal in den Sinn, mein süßes Lieb,
Was du einst mit heiligem Eide mir gelobt?
Täusch mich nicht, verlaß mich nicht,
Du weißt nicht, wie lieb ich dich hab;
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!

Rote Abendwolken

Rote Abendwolken ziehn am Firmament,
Sehnsuchtsvoll nach dir;
Mein Lieb, das Herze brennt,
Himmel strahlt in glühnder Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein.

Do you sometimes recall

Do you sometimes recall, my sweet,
What once you vowed to me with sacred oath?
Do not deceive me, do not forsake me,
You do not know how much I love you;
Love me as I love you,
Then down on you God's grace will pour!

Red clouds of evening

Red clouds of evening sail the sky
Longingly to you;
My love, my heart burns,
Heaven shines in glowing splendor,
And day and night I dream
Of none but my sweet love.

Quatre poèmes hindous
Maurice Delage

Madras: Une belle
Text after Bhartrihari

Une belle à la taille svelte
Se promène sous les arbres de la forêt,
En se reposant de temps en temps.
Ayant relevé de la main
Les trois voiles d'or
Qui lui couvre les seins,
Elle renvoie à la lune
Les rayons dont elle était baignée.

Lahore: Un sapin isolé
Text after Heinrich Heine

Un sapin isolé se dresse sur une montagne
Aride du Nord. Il sommeille.
La glace et la neige l'environne
D'un manteau blanc.

Il rêve d'un palmier qui là-bas
Dans l'Orient lointain se désole,
Solitaire et taciturne,
Sur la pente de son rocher brûlant.

Bénarès: Naissance de Bouddha

En ce temps-là fut annoncé
La venue de Bouddha sur la terre.
Il se fit dans le ciel un grand bruit de nuages.
Les Dieux, agitant leurs éventails et leurs vêtements,
Répandirent d'innombrables fleurs merveilleuses.
Des parfums mystérieux et doux se croisèrent

Madras: A Beauty

A beauty of slender build
Goes for a walk in the forest,
Taking a rest from time to time.
Having lifted
The three golden veils
That cover her bosom,
She sends back to the moon
The rays she has bathed in.

Lahore: A Spruce Tree Stands Alone

A spruce tree stands alone
In the north. On the bare heights.
It slumbers; in a white blanket
It is surrounded by ice and snow.

It dreams of a palm tree
Which, far off in the land of the morning,
Grieves, alone and mute,
On a burning, rocky wall.

Benares: The Birth of Buddha

It was predicted in those days
That Buddha would come to Earth.
In the sky was much noise made by the clouds.
The Gods, waving their fans and clothes,
Showered us with countless, marvelous flowers.
Mysterious and soft perfumes crossed paths

Comme des lianes dans le souffle tiède de cette nuit
de printemps. Like lianas in the tepid breath of this spring night.

La perle divine de la pleine lune
S'arrêta sur le palais de marbre,
Gardé par vingt mille éléphants,
Pareils à des collines grises de la couleur
de nuages.

Jeypur: Si vous pensez à elle
Text after Bhartrihari

Si vous pensez à elle,
Vous éprouvez un douloureux tourment.
Si vous la voyez,
Votre esprit se trouble.
Si vous la touchez,
Vous perdez la raison.
Comment peut-on l'appeler bien-aimée?

The divine pearl of the full moon
Stopped over the marble palace
Kept by twenty thousand elephants
That resembled hills that were of the same grey
as clouds.

Jaipur: When You Think of Her

When you think of her,
You feel a great pain.
When you see her,
Your soul is stirred.
When you touch her,
You lose your mind.
How can you call her Beloved?

Canciones clásicas españolas
Fernando Obradors

Al Amor
Text by Cristóbal de Castillejo

Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y después . . .
De muchos millares, tres!
Y porque nadie lo sienta
Desbaratemos la cuenta
Y . . . contemos al revés.

¿Corazón, porqué pasáis . . .
¿Corazón, porqué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?

Del cabello más sutil
Text from a traditional song

Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.
Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.

To Love

Give me, Love, countless kisses
Your hands upon my hair
And give me eleven hundred of them
And eleven hundred more
And then . . .
Many thousand more!
And so that no one may know
Let's forget the count
And . . . start all over again.

O heart, why do you lie awake . . .
O heart, why do you lie awake
During the nights made for love
When your mistress rests
In the arms of another lover?

Of the softest hair

Of the softest hair,
Which you wear in braids,
I shall make a chain
To draw you to my side.
A jug in your house,
My darling, I would like to be,
To kiss your lips,
When you take a drink.

La mi sola, Laureola
Text by Juan Ponce

La mi sola, Laureola
La mi sola, sola, sola,
Yo el cautivo Leriano
Aunque mucho estoy ufano
Herido de aquella mano
Que en el mundo es una sola.

La mi sola, Laureola
La mi sola, sola, sola.

Chiquitita la novia
Text from a traditional song

Chiquitita la novia,
Chiquitito el novio,
Chiquitita la sala
Y er dormitorio,
Por eso yo quiero
Chiquitita la cama
Y er mosquitero.

My only Laureola

My only Laureola
My only, only, only one,
I, captive Leriano,
Am very proud
To be wounded by the hand
Which is unique in the world.

My only Laureola
My only, only, only one.

A tiny bride

A tiny bride,
A tiny groom,
A tiny parlor,
And a bedroom,
That's why I want
A tiny bed
And a mosquito net.

Knoxville: Summer of 1915

Samuel Barber

Text by James Agee

It has become that time of evening when people sit on their porches rocking gently and talking gently, and watching the streets and the standing up into their sphere of possession of the trees, of birds' hung havens, hangers. People go by; things go by. A horse drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. A streetcar raising its iron moan; stopping; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes . . .

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the backyard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there. . . . They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine, with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

Genius Child

Ricky Ian Gordon

Text by Langston Hughes

Genius Child

This is a song for the genius child.
Sing it softly, for the song is wild.
Sing it softly as ever you can—
Lest the song get out of hand.

Nobody loves a genius child.

Can you love an eagle,
Tame or wild?

Wild or tame,
Can you love a monster
Of frightening name?

Nobody loves a genius child.

Kill him—and let his soul run wild!

To Be Somebody

Little girl
Dreaming of a baby grand piano
(Not knowing there's a Steinway bigger, bigger)
Dreaming of a baby grand to play

That stretches paddle-tailed across the floor,

Not standing upright
Like a bad boy in the corner,
But sending music
Up the stairs and down the stairs
And out the door
To confound even Hazel Scott
Who might be passing!

Oh!

Little boy
Dreaming of boxing gloves
Joe Louis wore,
The gloves that sent
Two dozen men to the floor.
Knockout!
Bam! Bop! Mop!

There's always room,
They say,
At the top.

Troubled Woman

She stands
In the quiet darkness,
This troubled woman
Bowed by
Weariness and pain
Like an
Autumn flower
In the frozen rain,
Like a
Wind-blown autumn flower
That never lifts its head
Again

Border Line

I used to wonder
About living and dying—
I think the difference lies
Between tears and crying.

I used to wonder
About here and there—
I think the distance
Is nowhere.

My People

The night is beautiful,
So the faces of my people.

The stars are beautiful,
So the eyes of my people.

Beautiful, also, is the sun.
Beautiful, also, are the souls of my people.

Joy

I went to look for Joy,
Slim, dancing Joy,
Gay, laughing Joy,
Bright-eyed Joy—
And I found her
Driving the butcher's cart
In the arms of the butcher boy!
Such company, such company,
As keeps this young nymph, Joy!

**Nicole Cabell, soprano**

Nicole Cabell, the 2005 winner of the BBC Singer of the World Competition in Cardiff and Decca recording artist, is fast becoming one of the most sought after lyric sopranos of today. Her solo debut album, *Soprano*, was named

“Editor’s Choice” by *Gramophone* and has received an incredible amount of critical acclaim and several prestigious awards: the 2007 Georg Solti Orphée d’Or from the French Académie du Disque Lyrique and an Echo Klassik Award in Germany.

The soprano’s current season includes returns to the Metropolitan Opera for Musetta in *La Bohème* and to the Lyric Opera of Chicago for Adina in *L’Elisir d’Amore*. Nicole Cabell will also make her New Orleans Opera debut in one of her favorite roles, Juliette. In concert, she will return to the Chicago Symphony Orchestra for performances of Mahler’s *Symphony No. 4* with Markus Stenz and will sing Mahler’s *Symphony No. 2*, first with the Singapore Symphony and John Nelson, then with the Accademia di Santa Cecilia and Antonio Pappano in Rome and on tour to La Scala in Milan. In recital, she will be heard at Krannert Center and in Savannah, Georgia. Future engagements include returns in leading roles with the Metropolitan Opera, the Lyric Opera of Chicago, the Royal Opera House at Covent Garden, and the Deutsche Oper in Berlin and opera debuts in Cologne, Montreal, and Tokyo.

Nicole Cabell’s past season brought her to the Metropolitan Opera for her house debut in two of her most acclaimed roles: Pamina in *The Magic Flute*, followed by Adina in *L’Elisir d’Amore*. With her home company, the Lyric Opera of Chicago, she sang Leïla in Bizet’s *Les Pêcheurs de Perles* and an opera concert at Millennium Park conducted by the company’s music director, Sir Andrew Davis. Other opera engagements included two role debuts: the Countess in Mozart’s *Le Nozze di Figaro* with the Cincinnati Opera and *Micaëla* in *Carmen* with the Deutsche Oper. In concert, Nicole Cabell was heard in Copenhagen, Prague, Munich, Frankfurt, Dortmund, Ottawa, Indianapolis, and Raleigh. She appeared twice in recital at Carnegie Hall, first for Marilyn Horne’s 75th birthday gala concert, then as part of Jessye Norman’s Honor! Festival, and she also had solo dates in Toronto, Berkeley, and Cincinnati. A more unusual undertaking during the soprano’s season was a series of cabaret concerts at the Orange County Performing Arts Center.

Cabell’s 2007-08 season began and ended with performances of the role of Musetta in *La Bohème* with the Lyric Opera of Chicago, the Royal Opera House at Covent Garden, and the Washington Opera. Other notable opera appearances included Pamina with Opera Pacific and a concert of Donizetti’s *Don Pasquale* with the Bayerischer Rundfunk. Nicole Cabell was heard in concert in London, Munich, Lyon, Oslo, and Pittsburgh as well as in Christmas concerts with the New York Pops at Carnegie Hall. She appeared in recital in Atlanta’s Spivey Hall and also in Omaha, St. Louis, and Tryon, North Carolina.

Other recent engagements include many exciting debuts, most notably with the Royal Opera House at Covent Garden as Eudoxie in concert performances of *La Juive*, the Orchestra of St. Luke's at Carnegie Hall in Poulenc's *Gloria*, the Santa Fe Opera as Musetta in *La Bohème*, the Opéra de Montpellier as Adina in *L'Elisir d'Amore*, and the Deutsche Oper in Berlin as Juliette, Ilia in *Idomeneo*, and Pamina in *Die Zauberflöte*. In addition to her first solo CD for Decca, she also recorded the title role of Donizetti's *Imelda de' Lambertazzi*, which she also performed in concert in London for Opera Rara. Notable concert appearances included *Carmina Burana* and *Honey and Rue* with the Oslo Philharmonic and Andre Previn, an all-Bernstein evening at Harvard with Judith Clurman, Gorecki's *Third Symphony* with the Minnesota Orchestra and Osmo Vänskä, and a return to the Indianapolis Symphony for a concert of opera arias with Mario Venzago. Cabell also appeared in recital in London, Tokyo, and Hammond, Louisiana, and for the opening of the new hall in Mount Vernon, Virginia.

Prior to that, Nicole Cabell made a number of debuts, especially in opera, with the Palm Beach and Madison Operas for Pamina in *Die Zauberflöte*, with the Michigan Opera Theater as Musetta in *La Bohème*, and with the Spoleto Festival USA as Juliette in Gounod's *Roméo et Juliette*. She appeared in recital in New York City as part of Marilyn Horne's birthday gala at Carnegie's Zankel Hall as well as in Chicago, Buffalo, and Bradford, Pennsylvania. On the concert stage, Cabell was heard in Louisville in both Poulenc's *Gloria* and Beethoven's *Ninth Symphony* with Raymond Leppard, in Milwaukee on a program of Shakespeare-themed

pieces with Nicholas McGegan, in crossover concerts with the Pasadena Pops, and in the Montreal Opera's annual gala. She also sang in a classical Christmas program with the Indianapolis Symphony. Later in the season, Nicole Cabell returned to Rome for concerts of Britten's *Les Illuminations* and Mahler's *Symphony No. 4* with James Conlon and the Accademia di Santa Cecilia. In the summer, she made her London concert debut at the Proms in Britten's *Les Illuminations* with the BBC Symphony Orchestra and Sir Andrew Davis; she returned to the Ravinia Festival for a crossover concert with James Conlon, to the Bard Music Festival for a recital of Franz Liszt lieder and a concert of music by Halévy, and to the Pasadena Pops for evenings of music from around the Mediterranean. She also made her St. Louis debut with more crossover concerts with the Compton Heights Band.

While a member of the Lyric Opera of Chicago's Lyric Opera Center for American Artists (now known as the Ryan Opera Center), Nicole Cabell had the opportunity to sing the title role in Janacek's *The Cunning Little Vixen* in student matinees as well as to cover the roles of Marzelline in *Fidelio* and Rita Billingsly in the world premiere of William Bolcom's *A Wedding*. Cabell made her extremely successful Orchestra Hall debut with the Chicago Symphony Orchestra in concerts of Tippett's *A Child of Our Time* with Sir Andrew Davis conducting. She also made her European debut in concerts of Brahms' *Ein deutsches Requiem* with the Accademia di Santa Cecilia in Rome with Antonio Pappano and Thomas Hampson; she appeared with the Florida Orchestra as the soprano soloist in Mahler's *Symphony No. 4* with the Florida Orchestra and Stefan Sanderling and

in Villa-Lobos' *Bachianas Brasileiras No. 5* with the Baltimore Symphony; and she was heard in recital in Little Rock.

The preceding year, she sang Barbarina and covered Susanna in *Le Nozze di Figaro* and appeared as Isabel in *The Pirates of Penzance* at the Lyric Opera, having sung with the same company the role of Crobyle in *Thaïs* in the fall of 2002. In concert, she made her debut with the Oregon Symphony as the soprano soloist in Mahler's *Symphony No. 2* with Carlos Kalmar and repeated Barbarina with the Chicago Symphony Orchestra and Daniel Barenboim at the Ravinia Festival. In the summer, Cabell was also heard live on *A Prairie Home Companion* in a celebration of Ravinia's 50th season and sang the role of Loretta in *Gianni Schicchi* with the Grant Park Festival.

In concert, Nicole Cabell was a featured soloist in Ravinia's all-Gershwin concert with the Chicago Symphony Orchestra under the baton of David Alan Miller, and she participated in Ravinia's opening day concert, accompanied by Welz Kauffman. Cabell has appeared as a soloist in Chicago's Grant Park Festival and the Lyric Opera Center for American Artists Rising Stars in Concert.

Her awards include first place in both the Palm Beach Opera Vocal Competition and the Women's Board of Chicago Vocal Competition. Nicole Cabell was a semi-finalist in the 2005 Metropolitan Opera National Council Auditions and earned first place in the American Opera Society competition in Chicago. She is the 2002 winner of the Union League's Rose M. Grundman Scholarship and the 2002 Farwell Award from the Women's Musicians Club of Chicago.

Nicole Cabell holds a bachelor's degree in vocal performance from the Eastman School of Music.

www.nicole-cabell.com



Spencer Myer, piano

Gold Medalist of the 2008 New Orleans International Piano Competition, Spencer Myer is garnering stellar audience and critical acclaim from around the globe, rapidly establishing himself as one of the most

outstanding pianists of his generation.

Following a summer that included a return to the Bard Music Festival and debuts at the Colorado Music Festival and the Gina Bachauer International Piano Festival, Spencer Myer has a current season highlighted by performances with the Cleveland and Louisiana Philharmonic Orchestras and the Baton Rouge, Glacier (Montana), Richmond (Indiana), and San Juan Symphony Orchestras, as well as solo and collaborative recitals throughout the United States, including his Merkin Concert Hall debut in New York City.

Spencer Myer's orchestral, recital, and chamber music performances have been heard throughout North America, Canada, Europe, Africa, and Asia. He has been a soloist with the Cleveland Orchestra; the Louisiana Philharmonic Orchestra; the Bozeman, Indianapolis, Knoxville, New Haven, Phoenix, Richmond, Santa Fe, Southeast Iowa, Tucson, and Wyoming Symphony Orchestras; the Dayton and Louisiana Philharmonic Orchestras; and Beijing's China National Symphony Orchestra. He has collaborated with conductors Nicholas Cleobury,

Neal Gittleman, Jacques Lacombe, Jahja Ling, Maurice Peress, Matthew Savery, Klauspeter Seibel, Arjan Tien, and Victor Yampolsky, among others. In May 2005, his recital and orchestral tour of South Africa included a performance of the five piano concerti of Beethoven with the Chamber Orchestra of South Africa. Myer made his debut at the famed festival of the Blossom Music Center during the summer of 2007.

Spencer Myer has been presented in recital in New York City's Weill Recital Hall, the 92nd Street Y, and Steinway Hall; Philadelphia's Kimmel Center for the Performing Arts; and London's Wigmore Hall, as well as in Chicago, Cincinnati, Fort Worth, Knoxville, Logan, and China. Many of his performances have been broadcast on WQXR (New York City), WHYY (Philadelphia), WCLV (Cleveland), and WFMT (Chicago). An avid chamber musician, he has collaborated on the Chicago Symphony Orchestra Chamber Music Series and at the Bard, Cape Cod Chamber, and Meadowlark music festivals. In addition, he has performed with the Blair, Miami, and Pacifica string quartets. In January 2007, Myer performed Gershwin's *Rhapsody in Blue* at the inaugural festivities of Governor Ted Strickland and Lieutenant Governor Lee Fisher of Ohio.

In 2004, Spencer Myer captured First Prize in the 10th UNISA International Piano Competition in Pretoria, South Africa, as well as special prizes for the best performances of Bach, a commissioned work, and the semifinal round recital, and he also won both concerto prizes in the final round. He is a laureate in the 2007 William Kapell, 2005 Cleveland, 2005 Busoni (where he was also awarded the Audience Prize), 2004 Montreal, and 2003 New Orleans

International Piano Competitions. Winner of the 2006 Christel DeHaan Classical Fellowship from the American Pianists Association, Myer also received both of the competition's special prizes in chamber music and lieder accompanying. He is the winner of the 2000 Marilyn Horne Foundation Competition and subsequently enjoys a growing reputation as a vocal collaborator. Myer has been a member of Astral Artists' performance roster since 2003, a result of his having won that organization's 2003 national auditions.

An enthusiastic supporter of the education of young musicians, Spencer Myer has been a frequent guest artist at workshops for students and teachers, including Indiana's Goshen College Piano Workshop and the Texas Conservatory for Young Artists in Dallas, and he has served on the faculty of the Baldwin-Wallace College Conservatory of Music. He is also an advocate of contemporary music and interarts collaboration, and he has worked with the Chicago- and New York-based International Contemporary Ensemble, Indianapolis' Dance Kaleidoscope, Ohio Dance Theatre and New York City's New Triad for Collaborative Arts, and the Juilliard School's Composers and Choreographers series.

Spencer Myer is a graduate of the Juilliard School, where he studied with Julian Martin. Other teachers include Peter Takács, Joseph Schwartz, and Christina Dahl. He spent two summers at the Music Academy of the West, studying with Jerome Lowenthal and, later, studying vocal accompanying with Warren Jones and Marilyn Horne. During the course of his undergraduate studies at the Oberlin Conservatory of Music, he was the recipient of numerous awards

from that institution, and, in 2000, he was named a recipient of a four-year Jacob K. Javits Memorial Fellowship from the US Department of Education. His Doctor of Musical Arts degree was conferred by Stony Brook University in 2005.

Spencer Myer can be heard on the Dimension Records label performing music of the late Cleveland composer Frederick Koch and on a composer-conducted Naxos CD in performances of three concerti from Huang Ruo's *Chamber Concerto Cycle*. His debut CD for harmonia mundi usa—music of Busoni, Copland, Debussy, and Kohs—was released in the fall of 2007.

Spencer Myer is a Steinway Artist.
www.spencermyer.com