

# *"DREAM WITH ME"*



*SUSAN LORETTE DUNN, soprano*

*with*

*NORMAN FISCHER, cello*

*GRANT LOEHNIG, piano*

*JEANNE KIERMAN, piano*

*KENNETH GOLDSMITH, violin*

*CRISTIAN MĂCELARU, violin*

*IVO-JAN VAN DER WERFF, viola*

*PAUL ELLISON, double bass*

*DEBRA DICKINSON, director*

*HILLERY HUGG, visual production*

*TOVA WIGDERSON, visual production*

*Monday, September 21, 2009*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

**No. 12 – For Aaron Stern**

Leonard Bernstein

from *Thirteen Anniversaries for Piano*

(1918-1990)

Susan Lorette Dunn and Jeanne Kierman

---

***Dream with Me***

Leonard Bernstein

Susan Lorette Dunn,  
Jeanne Kierman, and Norman Fischer

---

***Excerpts from Mass***

Leonard Bernstein

***Simple Song***

Susan Lorette Dunn and Jeanne Kierman

***Meditation 1 for cello and piano***

Norman Fischer and Jeanne Kierman

***I Go On***

Susan Lorette Dunn and Jeanne Kierman

---

***Il Tramonto***

Ottorino Respighi

(1879-1936)

Susan Lorette Dunn, Kenneth Goldsmith,  
Cristian Măcelaru, Ivo-Jan van der Werff,  
Norman Fischer, and Paul Ellison

INTERMISSION

*Vocalise*

*André Previn*  
(b. 1929)

*Susan Lorette Dunn,  
Norman Fischer, and Grant Loehnig*

---

*Four Songs for Soprano, Cello, and Piano*

*André Previn*

*Mercy*

*Stones*

*Shelter*

*The Lacemaker*

*Susan Lorette Dunn,  
Norman Fischer, and Grant Loehnig*

---

*Paraphrase on a Theme of William Walton*

*André Previn*

*Grant Loehnig*

---

*Three Songs*

*William Walton*  
(1902-1983)

*Daphne*

*Through Gilded Trellises*

*Old Sir Faulk*

*Susan Lorette Dunn and Grant Loehnig*



## BIOGRAPHY

SUSAN LORETTE DUNN studied at the Queensland Conservatorium of Music in Brisbane, Australia, graduating with both a Bachelor of Music degree and a Master's degree in Voice and Opera. She made her debut with Opera Australia performing the role of Tzeitel in **Fiddler On The Roof**. Her Opera Queensland debut was as Frasquita in **Carmen**. Other roles in her repertoire have included Lola in **Cavalleria Rusticana**, Dorabella in **Così fan Tutte**, Dido in **Dido and Aeneas**, Earth in **The Eighth Wonder**, Musetta in **La Bohème**, Valencienne in **The Merry Widow**, Mlle Dangeville in **Adriana Lecouvreur**, Stephano in **Romeo and Juliet**, Cornelia in **Damascus**, Laetitia in **The Old Maid and the Thief**, Lucy in **The Beggars Opera**, Catherine in **Seeking True South**, and The Water Nymph in **The Golden Axe**.

Miss Dunn has performed and recorded as soloist with ABC Australia and with many of Australia's major orchestras. Miss Dunn has sung concert performances with the Rhode Island Philharmonic, the Chicago Philharmonic, the San Antonio Symphony, the Kansas City Symphony, the El Paso Symphony, the Dayton Symphony, the Grand Teton Music Festival, Connecticut's Summer Music Festival, the Interlochen Music Festival, the Sunflower Music Festival, the Cactus Pear Music Festival, and the Martinů Philharmonic (Czech Republic). Performances this year include concert appearances with the Toledo Symphony, Camerata of San Antonio, and the Spokane Symphony. Miss Dunn has premiered Australian vocal works in concert both nationally and internationally, and has recorded Australian compositions for EMI/Jade. Composers David Heuser, Betty Beath, Stephen Lalor, David Hush, and Paul Keelan have written for her.

Miss Dunn has won many major Australian singing competitions including the State and Commonwealth Finals of the ABC Instrumental and Vocal Competition, an Opera Foundation Scholarship, an Australia Council Grant for study in the United Kingdom, an Arts Queensland Personal Development Grant, and most recently a prestigious Winston Churchill Fellowship, where she worked with the New York Festival of Song in New York City. As a result of her Churchill Fellowship, Susan launched her company Songfest in 2007 with the program **A Little Bit In Love**. Songfest is dedicated to the re-invention of the song recital with special emphasis on Australian and American song.

Miss Dunn's international performances include the British premiere of Kurt Weill's **Street Scene** in London's West End, the U.S. tour of **Pirates – The Ballet**, an American Music Theatre Gala in Tel Aviv, Israel, and **Bernstein on Broadway for Leonard Bernstein – An 80th Anniversary Celebration**. Miss Dunn has performed major roles throughout Australia in musical theatre which include Leonard Bernstein's **Mass**, **Aspects of Love** (The Really Useful Company), **Baby** (Queensland Theatre Company), **Nonsense II** (Mixed Company), **Into The Woods** (Opera Australia), **Lucky Me** (Tropic Line Theatre Company), **A Little Night Music** (Sydney Theatre Company), and **Kiss Me Kate** (Andrew McKinnon Concert Productions).



Additionally, she has both produced and performed as a soloist in concert performances of *Aspects of Romance*, *Broadway Showstoppers*, *No Tune Like a Show Tune*, and *Leading Ladies*. She has also produced and performed in *Bernstein on Broadway*, a show she conceived for the Queensland Symphony Orchestra.

Susan Lorette Dunn has been instrumental as an educator as well as maintaining her full-time performing career. She has held positions as lecturer at the Queensland Conservatorium of Music and the Queensland University of Technology in Brisbane, Australia, where she also devised programs in musical theatre skills. She is currently teaching and lecturing within the Voice and Opera Faculty of The Shepherd School of Music. Miss Dunn has also taught at the Opera Theatre and Music Festival of Lucca, Italy, and the Brevard Music Festival in North Carolina.

Susan Lorette Dunn currently lives in Houston with her husband, conductor Larry Rachleff, and their young son Samuel.

## PROGRAM NOTES

by Susan Lorette Dunn

In 2000, I was awarded a Churchill Fellowship to study the re-invention of the song recital with Artistic Directors Steven Blier of the New York Festival of Song in New York City and Graham Johnson of Songmakers' Almanac in the United Kingdom. My goal was to investigate how they made art song accessible to an audience. Their creative approach of thematic programming with more than one artist, uniting song (with a variety of composers and languages), poetry, history, and humor is nurtured and implemented in these two companies with exceptional results. It is their mission to make song an extraordinary experience for both artist and audience. And succeed they do: Their concert series excite and inspire, stimulate and inform and communicate beyond belief!

In 2007, I decided it was time to bring some of my ideas surrounding the re-invention of the song recital to fruition. With the talent and generous assistance of my friend and colleague Debra Dickinson, we created the program *A Little Bit In Love*, which could be described as something between a concert and a cabaret with elements of movement/dance, unusual instrumentation, and visual effects.

Similarly for tonight's program we started with a theme and wove into that theatrical stage elements, chamber music, and visual effects to create *Dream With Me*, another song recital with a twist. *Dream With Me* takes its name from Leonard Bernstein's beautiful song of the same name. The theme of dreaming, yearning, realizing one's dreams, living in a dream and losing one's dreams pervade the program.

In Bernstein's *Mass*, the Celebrant's dream for a better world is splintered by the crisis of faith he experiences. In the end he realizes he must still "go on to celebrate another day," despite the realization that his dream of spiritual perfection may never be fully realized. Respighi's *Il Tramonto*, based on Shelley's poem *The Sunset*, explores the delicious mingling of nature and love which is shattered by the harsh reality of death. André Previn creates a dreamscape in his evocative *Vocalise*, which is followed by his collaboration with Toni Morrison. The rich text explores the plight of black women in an unjust society in *Mercy, Stones, Shelter and The Lacemaker*. In Previn's *Paraphrase* he quotes with jazzy genius the theme from William Walton's opera *Troilus and Cressida* with the central theme being the destruction of the love between Troilus and Cressida. Walton's songs *Daphne, Through Gilded Trellises*, and *Old Sir Faulk* could be described as "songs on something" with the hallucinogenic and colorful texts of the grand dame of twentieth-century poetry, Edith Sitwell, woven through the musical landscape. Sitwell believed that "Poetry is the deification of reality, and one of its purposes is to show that the dimensions of man are half way between those of an atom and a star!"

Finally, in addition to my gratitude to Debra for helping me create tonight's program, I would also like to thank my wonderfully talented friends and colleagues for their collaborative efforts: Norman Fischer (who actually spends as much time as I do on stage in this concert), Grant Loehnig, Jeanne Kierman, Kenneth Goldsmith, Cristian Măcelaru, Ivo-Jan van der Werff, Paul Ellison, and also JoAnne Ritacca and Stephen King for their input in preparing the program. I would also like to thank my friends Hillery Hugg and Tova Wigderson for their long hours of involvement and sleepless nights to create the striking visual effects. And thanks for the efforts of Matthew Neumann, Troy McLaughlin, Corissa Leonard, Tom Littman, John Lore, Kaaren Fleisher, Marty Merritt, Megan Hersh, Greg Press, and Jordan Press, who assisted in making this program possible. Last but definitely not least, without my husband Larry and everything he does for me, this concert would not be possible!



RICE