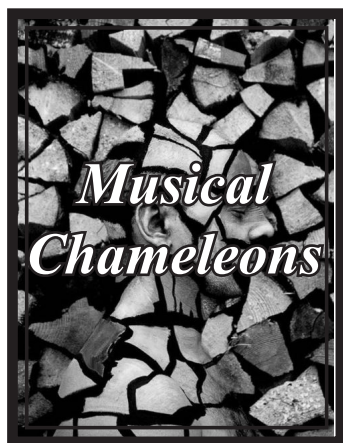


SHARING THE SPOTLIGHT



SUSAN LORETTE DUNN, Soprano

BRIAN CONNELLY, Piano

COLEMAN ITZKOFF, Cello

PAUL ELLISON, Double Bass

JOEL SANDEL, Narrator

THOMAS JABER, Piano

DEBRA DICKINSON, Stage director

and students of the

Undergraduate Vocal Seminar Class:

*Frances Collins, Cory Gross, Gloria Palermo,
David Matthew Roorda, and Samuel Gavenman*

Sunday, November 10, 2013

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

INTRODUCTION

*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 UK, and to investigate how they made art song communicative and accessible to an audience. The creative approach to thematic programming (doing concerts about something) with more than one artist, uniting song (with a variety of composers and languages), poetry, history, and humor, is nurtured and implemented by these two companies with exceptional results. It is their mission to make 'song' an extraordinary rather than ordinary experience for the artist and the audience alike. 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 at the Shepherd School of Music, Rice University, director Debbie 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.*

*Since then, a series of thematically based concerts have evolved, complete with theatrical stage elements, chamber music, narration, and visual effects: **Dream With Me, The Golden Age of Operetta, The Golden Age of Operetta: Take 2, An International Café** (Melbourne, Australia), and tonight, **Musical Chameleons**. Chameleon, as described in Webster's Dictionary: 'A person who easily, or frequently changes attitude or purpose.'*

George Gershwin, Marc Blitzstein, Leonard Bernstein, André Previn, and Kurt Weill are indeed, colorful, complex and diverse musical chameleons. Individually, and collectively, they transition effortlessly between genres and styles toward a total musical embrace.

George Gershwin's roots were in Tin Pan Alley, but he progressed easily to the Concert Hall, and from Broadway to the Opera House. Marc Blitzstein's path was in the opposite direction, as was Kurt Weill's, who crossed countries and musical borders. Leonard Bernstein, the ultimate Renaissance man; educator, conductor and composer, was theatrical to the core. It is extraordinary that his compositional output included opera, song, symphonic repertoire, musical theatre, chamber music, and ballet, all influenced by a variety of musical styles. In Steven Blier's words, "He is the catalyst for musical liberation, the freedom to love, promote, and perform all the popular and classical styles we want". André Previn's versatility as composer, conductor, and pianist is equally impressive, complete with film music, opera, song, and a slew of Academy Awards to his credit.

So, it is with this group of extraordinary composers that we experience the birth of a unique American Art Song, influenced by, but largely removed from their traditional European heritage. Jazz and blues had a profound effect on their 'art music', so we experience a musical landscape where traditional classifications are almost impossible to apply. This included Kurt Weill, who, even though born and bred in the European classical tradition, adapted to express his social

conscience through a myriad of musical styles. When he immigrated to America his work not only reflected the American spirit, but was also instrumental in developing American musical theater and opera.

You will hear from a varied and large cast of characters this evening ... a lady taxi driver, a sailor, a gang of street kids, a child perplexed by war, a striking steel worker, black women in an unjust society, and the list goes on. The repertoire from these striking, brilliant Chameleons is drawn from a variety of their musical orbit - opera, the concert hall, the recital hall, and most especially, the theatre!

Thank you to all my dear friends on stage and behind the scenes, who have worked tirelessly to make this evening's concert a joy to create and perform!

Susan Lorette Dunn

PROGRAM

“Prelude no: 1” from 3 Preludes for Piano George Gershwin
Allegro ben ritmato e deciso in B-flat Major (1898-1937)
Brian Connelly

“Summertime” from Porgy and Bess
Susan Lorette Dunn, Brian Connelly,
and Paul Ellison

“Someone To Watch Over Me” from Oh, Kay!
Susan Lorette Dunn, Brian Connelly,
and Paul Ellison

“I’ll Build A Stairway to Paradise”
Susan Lorette Dunn, Joel Sandel,
and Brian Connelly

“Stay In My Arms” Marc Blitzstein
Susan Lorette Dunn and Brian Connelly (1905-1964)

“The Cradle Will Rock” from The Cradle Will Rock
Joel Sandel and Brian Connelly

“Croon, Spoon” from The Cradle Will Rock
Susan Lorette Dunn, Joel Sandel,
and Brian Connelly

“Three-Four Dance” from the Ballet The Guests
Brian Connelly

“Come Up To My Place”: Taxi Song Leonard Bernstein
from **On The Town** (1918-1990)

Susan Lorette Dunn, Joel Sandel,
and Brian Connelly

“Silhouette”

Susan Lorette Dunn and Brian Connelly

“So Pretty”

Susan Lorette Dunn and Brian Connelly

“Tonight Quintet” from West Side Story

Frances Collins, Cory Gross, Gloria Palermo, David Matthew Roorda,
Samuel Gavenman, and Thomas Jaber

INTERMISSION

Four Songs for Soprano, Cello, and Piano

André Previn

Mercy

(b.1929)

Stones

Shelter

Lacemaker

Susan Lorette Dunn, Brian Connelly,
and Coleman Itzkoff

“Alabama Song”

Kurt Weill

from **Rise and Fall of the City of Mahagonny**

(1900-1950)

Susan Lorette Dunn, Joel Sandel, Frances Collins, Cory Gross,
Gloria Palermo, David Matthew Roorda, Samuel Gavenman,
Thomas Jaber, and Paul Ellison

“Youkali: Tango Habanera” (translation is on the next page)

Susan Lorette Dunn, Brian Connelly,
and Paul Ellison

“Tschaikowsky (and other Russians)” from Lady In The Dark

Joel Sandel and Brian Connelly

“The Saga of Jenny” from Lady In The Dark

Susan Lorette Dunn, Brian Connelly,
and Paul Ellison

“Somewhere” from West Side Story

Leonard Bernstein

Susan Lorette Dunn, Joel Sandel, Frances Collins, Cory Gross,
Gloria Palermo, David Matthew Roorda, Samuel Gavenman,
Thomas Jaber, and Paul Ellison

TRANSLATION

“Youkali: Tango Habanera”

*It was almost to the end of the world that my wandering boat
Straying at the will of the waves led me one day
The isle is very small but the kind fairy that lives there
Invites us to take a look around*

*Youkali is the land of our desires
Youkali is happiness, pleasure
Youkali is the land where we forget all our worries
It is in our night, like a bright rift
The star we follow it is Youkali*

*Youkali is the respect of all vows exchanged
Youkali is the land of love returned
It is the hope that is in every human heart
The deliverance we await for tomorrow*

*Youkali is the land of our desires
Youkali is happiness, pleasure
But it is a dream, a folly
There is no Youkali*

*And life carries us along tediously, day by day
But the poor human soul seeking forgetfulness everywhere
Has, in order to escape the world managed to find the mystery
In which our dreams burrow themselves
In some Youkali*

*Youkali is the land of our desires
Youkali is happiness, pleasure
Youkali is the land where we forget all our worries
It is in our night, like a bright rift
The star we follow it is Youkali*

*Youkali is the respect of all vows exchanged
Youkali is the land of love returned
It is the hope that is in every human heart
The deliverance we await for tomorrow*

*Youkali is the land of our desires
Youkali is happiness, pleasure
But it is a dream, a folly
There is no Youkali*

BIOGRAPHIES

*Australian Soprano SUSAN LORETTE DUNN studied at the Queensland Conservatorium of Music in Brisbane, Queensland, graduating with both a Bachelor of Music Degree and a Graduate Diploma Degree of Opera. Miss Dunn has performed regularly with both Opera Australia and Opera Queensland. Roles in her repertoire include Tzeitel - **Fiddler On The Roof**, Frasquita - **Carmen**, Mabel - **Pirates of Penzance**, Lola - **Cavalleria Rusticana**, Dorabella - **Così fan tutte**, Dido - **Dido and***

Mlle Dangeville - **Adriana Lecouvreur**, Stephano - **Romeo and Juliet**, Cornelia - **Damascus**, Laetitia - **The Old Maid and the Thief**, Lucy - **The Beggars Opera**, Catherine - **Seeking True South**, and The Water Nymph - **The Golden Axe**.

Miss Dunn has performed and recorded as soloist with ABC Australia and with many of Australia's major orchestras. Since moving to the USA in 2002 Miss Dunn has sung concert performances with the Rhode Island Philharmonic, Chicago Philharmonic, Charlotte Symphony, San Antonio Symphony, Kansas City Symphony, El Paso Symphony, Dayton Philharmonic, Spokane Symphony, Toledo Symphony, Chautauqua Symphony, Camerata of San Antonio, and the Martinů Philharmonic in the Czech Republic. Miss Dunn has performed regularly as a soloist in many of America's major summer music festivals including the Grand Teton Music Festival, Connecticut's Summer Music Festival, Interlochen Music Festival, Sunflower Music Festival, Cactus Pear Music Festival, the Chautauqua Music Festival, the Sarasota Music Festival, and the International Conductor's Workshop in the Czech Republic. Miss Dunn has premiered Australian vocal works in concert both nationally and internationally, and has recorded Australian composition 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 for study in Israel, an Australia Council Grant for study in the UK, an Arts Queensland Personal Development Grant, and in 2000, 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, Miss Dunn performs a series of concerts at The Shepherd School of Music, dedicated to the revitalization and re-invention of the song recital. Concerts in this series include **A Little Bit In Love**, **Dream With Me**, **The Golden Age of Operetta**, and this year, **An International Café** (Melbourne, Australia), and **Musical Chameleons**.

Miss Dunn's other international performances include the British premiere of Kurt Weill's **Street Scene** in London's West End, a tour of **Pirates of Penzance – 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), **Nunsense II** (Mixed Company), **Lucky Me** (Tropic Line Theatre Company), **Into The Woods** (Opera Australia), **A Little Night Music** (Sydney Theatre Company) and **Kiss Me Kate** (Andrew McKinnon Concert Productions) where she was also featured as a dancer. Additionally, Miss Dunn 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. In Brisbane, Australia she held positions as Lecturer at the Queensland Conservatorium of Music and the

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RICE

Queensland University of Technology, where she also devised programs in music theatre skills. Since 2002, Miss Dunn has had the title of Artist Teacher of Voice within the Voice and Opera Faculty of the prestigious Shepherd School of Music. Miss Dunn has also served on the faculty of the Opera Theatre and Music Festival of Lucca, Italy, The Brevard Music Festival, The Sarasota Music Festival, and The International Conducting Workshop and Festival, Czech Republic. She has taught master classes at the Aspen Music Festival, Music Academy of the West, Santa Barbara, and The Melbourne Conservatorium of Music, Australia. She recently created The St. Francis School of Music: A Co-curricular Vocal and Instrumental Program, for St. Francis Episcopal Day School, in Houston, Texas.

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

Pianist BRIAN CONNELLY's performances span an exceptionally broad range of historical and modern repertoires. Born in Detroit, he attended the University of Michigan, where he studied with famed Bartók protégé György Sandor and with American virtuoso Theodore Lettvin.

Mr. Connelly has premiered works by a host of contemporary composers such as William Albright, Karim Al-Zand, Derek Bermel, William Bolcom, Curtis Curtis-Smith, Gabriela Frank, Pierre Jalbert, and many others. Widely respected as a chamber musician, he appears as guest artist with chamber groups across the U.S. He directs the renowned ensemble Context, now in its nineteenth season. He was founding pianist with Da Camera of Houston, performing over 150 works for that group in its path-breaking first six seasons.

Known for his affinity for the works of Olivier Messiaen, Mr. Connelly's recent performances have included Messiaen's **Vingt regards sur l'Enfant-Jésus** and **Catalogue d'oiseaux** for solo piano, the complete songs cycles with sopranos Carmen Pelton and Lucy Shelton, all of the chamber music, the Oiseaux exotiques with chamber orchestra, and the **Trois petites liturgies de la Présence Divine** with conductor Donald Runnicles at the Grand Teton Music Festival.

Mr. Connelly is also praised as a performer of historical instruments, appearing in the U.S. and Europe on 18th and 19th century pianos by Walther, Rosenberger, Graf, Pleyel, Bösendorfer, and Streicher, among others. He has partnered with many of Europe's finest early-music players, including cellist Roel Dieltiens, flutist Ildiko Kertesz, pianist Riko Fukuda, bass Michael Schopper, and clarinetist Lorenzo Coppola.

He appears frequently with many of today's most respected instrumentalists, such as violinists Sergiu Luca, Axel Strauss, and Stephanie Chase, cellists Jean-Michel Fonteneau, Michael Kannen, and Lynn Harrell, flutist Carol Wincenc, clarinetist Charles Neidich, and pianists Jeremy Denk, Jason Hardink, and Robert Levin. His former students are active soloists, chamber musicians, accompanists, and educators, and several hold piano positions with major orchestras across the United States.

DEBRA DICKINSON has directed productions of **Volpone**, **A Little Night Music**, **L'incoronazione di Poppea**, **Gianni Schicchi**, **L'elisir d'amore**, **Rinaldo**, **Street Scene**, **La Calisto**, **Hansel and Gretel**, **The Turn of the Screw**, **Albert Herring**, **Così fan tutte**, **Le nozze di Figaro**, and **A**

Midsummer Night's Dream at The Shepherd School of Music. Other opera directing credits include Die Fledermaus at Florida State University, Trouble in Tahiti for the apprentice program of the Connecticut Opera, and The Tender Land at the Monteux Opera Festival. Ms. Dickinson was the assistant director of Naughty Marietta and The Pajama Game at the New York City Opera under Beverly Sills. She has directed and taught for the Young Artist Programs at Glimmerglass Festival, Chautauqua Opera, Brevard Opera and Berkshire Opera. A member of Actor's Equity Association, Ms. Dickinson's performing credits include Guenevere in Camelot opposite both Richard Burton and Richard Harris, and Jellylorum in Cats at Theater an der Wien in Vienna. Ms. Dickinson teaches the Opera Workshop class at The Shepherd School of Music.

Performing solo and ensemble concerts as well as giving master classes on the double bass and period instruments on four continents, PAUL ELLISON is the Lynette S. Autrey Professor of Double Bass and chair of strings at Rice University's Shepherd School of Music, Visiting Artist-Faculty at the University of Southern California and guest tutor at the Yehudi Menuhin School, the Royal College of Music, and Bass Club, England. Current summer positions include principal bass at the Grand Teton Music Festival, faculty/performer at the Sarasota Music Festival and faculty/performer at Festival Domaine Forget, Quebec. Former students hold titled positions in major ensembles and institutions of higher learning on five continents. Previous positions include principal bass of Houston Symphony, Houston Grand Opera, Santa Fe Opera, Aspen Festival Orchestras (also faculty), professor of double bass and chair of strings at the University of Southern California, and president of the International Society of Bassists. Mr. Ellison was the first to receive both the diploma and teaching certificate from Institut International Rabbath, Paris. "...The treat of the afternoon turned out to be hearing the double bass as a solo instrument...Paul Ellison...demonstrated virtuosity. [The] bass shines as [the] music festival gets underway."

THOMAS JABER is Professor of Music at Rice University's Shepherd School of Music, and Music Director of the Rice University Chorale. For the past 24 years, he has coached singers, collaborated as pianist, organist and harpsichordist in countless recitals with both faculty and students, conducted chorus and orchestra concerts, and conducted several operatic productions at Rice University and around the country. In 2007, Mr. Jaber was guest conductor in a large festival of choral music in the Sydney Opera House and has also appeared in recitals and operatic programs on the Amalfi coast in Italy and in the Harbin, China International Festival as well as in Beijing and Shanghai.

Mr. Jaber is an honor graduate of Arkansas State University, Indiana University and the world-renowned Curtis Institute of Music where he was a member of the faculty from 1976-88. In addition, he was conductor and vocal coach at Philadelphia's Academy of Vocal Arts from 1977-86, and was Music Director of the Temple University Opera Theater from 1986-88.

Mr. Jaber and his wife Andrea are the parents of Benjamin - Principal Horn of the San Diego Symphony Orchestra, Patricia - Case Worker for Houston's Caring Adoptions, and Joseph, who is a Freshman at Houston Community College.

20 year-old cellist COLEMAN ITZKOFF is currently earning his Bachelor of Music from the Shepherd School of Music at Rice University, where he is a student of Desmond Hoebig. An increasingly busy chamber music and recital schedule has brought him to the country's major music festivals and competitions, among them Bowdoin, Music@Menlo, Sarasota Music Festival, and Aspen Music Festival & School.

As a student of Indiana University Professor Eric Kim, he was Principal Cellist of the Cincinnati Symphony Youth Orchestra, and won that group's Concerto Competition in both 2007 and 2009, appearing at Music Hall with the CSYO and Cincinnati Symphony Orchestra in concerti by Tchaikovsky and Haydn. Mr. Itzkoff has been a prize-winner at the Fischhoff, Johansen, and Blount Slawson Competitions. Mr. Itzkoff has twice been soloist with the Middletown Symphony, playing concerti of Brahms and Saint-Saens, has been guest soloist of the Palo Alto Chamber Orchestra and the Cincinnati Chamber Orchestra, and made his debut with the Dayton Philharmonic at the gala opening of their 2009-2010 season, playing Tchaikovsky's **Rococo Variations**.

Since enrolling in Rice University's Shepherd School of Music, Mr. Itzkoff has enjoyed many successes and performances. In the summer of 2011, Coleman performed Elgar's **Cello Concerto in E Minor** with the Aspen Concert Orchestra after winning the Aspen Music Festival & School's low-strings competition. In 2012, Mr. Itzkoff represented the Shepherd School at The Kennedy Center in Washington, D.C., performing Kodály's solo **Cello Sonata**. Later that year he took home both the Gold Medal in the String Division as well as the overall Entergy Grand Prize at the Young Texas Artists Competition. Most recently, he took a weeklong artist residency with NPR's Performance Today with host Fred Child, recording interviews and a full recital program. The performances aired last February and can be found online for free download at: <http://performancetoday.publicradio.org/>

JOEL SANDEL, a native Houstonian, has been a professional actor for nearly 30 years and has appeared at every major venue in the Houston area (The Alley Theatre, Theatre Under the Stars, The Houston Shakespeare Festival, Main Street Theater, Stages Repertory Theatre and Theater LaB, among them). Musical theater has been a substantial part of his work throughout his career. While a student at The American Academy of Dramatic Arts (1981-83), in Los Angeles, he studied singing with Jon Peck, a former Broadway musical theater performer who had appeared in the original companies of **The Rothschilds** and **1776**. In 1985 Mr. Sandel was accepted to be part of the prestigious American Center for Musical Theater Workshop for their professional musical theater training program. While there he worked with Paul Gleason and Harper MacKay, among other notable musical theater professionals. Returning to Texas in 1986, Mr. Sandel started working regularly around Houston. In 1991 he played Tobias in Main Street Theater's production of Stephen Sondheim's **Sweeney Todd**. Mr. Sandel's association with Main Street Theater, where he most recently appeared in the Tom Stoppard trilogy **The Coast of Utopia**, has been a long and productive one which has afforded him the opportunity to do many musicals over the past 22 years. Among them: the Houston premieres of Sondheim's **Sunday in the Park With George** as the title character, **Into the Woods** as Jack, and **Anyone Can Whistle** as Hapgood. Other MST musicals include: Bacharach's **Promises, Promises** as Chuck

Jimmy. Another local premiere was the beautiful chamber musical James Joyce's *The Dead* in which Mr. Sandel played Gabriel. At Theater LaB he created the role of Eddie in the local premiere of the musical *Blood Brothers*, starring the incomparable Deborah Boily. For a complete history please visit Mr. Sandel's website: www.joelsandel.com.

FRANCES COLLINS grew up in Miami, FL and participated in the Miami Children's Chorus. She has sung with Seraphic Fire, the New World Symphony, and the Florida Grand Opera. Ms. Collins graduated from the New World School of the Arts' Music program and is currently a sophomore at the Shepherd School of Music at Rice University. She studies under Dr. Stephen King.

Tenor CORY GROSS is currently a sophomore vocal performance major at Rice University studying with Dr. Stephen King. At Rice, he has been seen in the choruses for *Ariodante* and *Le nozze di Figaro*. This past summer he was a young artist at SongFest at Colburn and previously attended the Manhattan School of Music Pre-College program.

GLORIA PALERMO is a sophomore mezzo-soprano studying with Dr. Stephen King. She is from Cocoa Beach, Florida where she grew up cantoring at St. Mary's Church and performing at the Cocoa Village Playhouse. She enjoys longboarding and being actively involved at her residential college, Martel. She's excited to be performing alongside Susan Dunn and her peers in such a fun program.

DAVID MATTHEW ROORDA is a freshman at Rice University studying vocal performance with Ms. Julie Simson. Hailing from Sugarland, TX, he is a graduate of the Houston Grand Opera High School Voice Studio and has competed in many singing competitions around the country.

SAM GAVENMAN is currently enrolled as a freshman in the Shepherd School of Music, majoring in Vocal Performance. Mr. Gavenman was born and raised in Northern California, in a little town called Los Altos. Mr. Gavenman began singing when he was in high school in a choir called the Los Altos High School Main Street Singers, a group that travelled internationally each year. Mr. Gavenman is very appreciative of all those at the Shepherd School that make his academic career possible, and is very excited to be a part of the Rice community.