

FACULTY RECITAL

SUSANNE MENTZER, mezzo-soprano

BRIAN CONNELLY, piano

Wednesday, October 28, 2009

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

<i>Meine Liebe is grün, Op. 63 No. 5</i>	<i>Johannes Brahms</i>
<i>Wir wandelten, Op. 96 No. 2</i>	<i>(1833-1897)</i>
<i>Feldeinsamkeit, Op. 86 No. 2</i>	
<i>Meerfahrt, Op. 96 No. 4</i>	
<i>Ständchen, Op. 106 No. 1</i>	
<i>Die Mainacht, Op. 43 No. 2</i>	
<i>Botschaft, Op. 47 No. 1</i>	

<i>Wesendonck-Lieder (1857-58)</i>	<i>Richard Wagner</i>
<i>Der Engel</i>	<i>(1813-1883)</i>
<i>Stehe still</i>	
<i>Im Treibhaus</i>	
<i>Schmerzen</i>	
<i>Träume</i>	

INTERMISSION

<i>Selections from Des Knaben Wunderhorn</i>	<i>Gustav Mahler</i>
<i>Ich ging mit Lust (1887-1890)</i>	<i>(1860-1911)</i>
<i>Wo die schönen Trompeten blasen (1898)</i>	
<i>Rheinlegendchen (1893)</i>	
<i>Wer hat dies Liedlein erdacht? (1892)</i>	

<i>Sieben frühe Lieder (1905-08)</i>	<i>Alban Berg</i>
<i>Nacht</i>	<i>(1885-1935)</i>
<i>Schilflied</i>	
<i>Die Nachtigall</i>	
<i>Traumgekrönt</i>	
<i>Im Zimmer</i>	
<i>Liebesode</i>	
<i>Sommertage</i>	

The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

BIOGRAPHIES

Internationally acclaimed mezzo-soprano SUSANNE MENTZER has taught at The Shepherd School of Music since 2006 and continues to perform actively. Widely admired for her acting and as a specialist in trouser roles (*Cherubino in **Le nozze di Figaro*** and *Der Komponist in **Ariadne auf Naxos***), she specializes in the operas of Mozart, Berlioz, and Richard Strauss. Professor Mentzer enjoys a significant concert and recital career, and is particularly interested in chamber music. She has been a guest artist at the Metropolitan Opera in leading roles since 1989. During the 2008-2009 season, she appeared with the Chicago Symphony Orchestra in ***La damnation de Faust*** (Berlioz), the Pittsburgh Symphony in Mozart's ***Requiem***, with the New York Philharmonic at Carnegie Hall in ***L'enfant et les sortilèges*** (Ravel), in the Metropolitan Opera's 125th Anniversary Gala (in which she reprised the title role in the trio from ***Der Rosenkavalier***), ***La Damnation de Faust*** with the Toronto Symphony, and Bernstein's ***Jeremiah Symphony*** with the Minnesota Orchestra.

Professor Mentzer has appeared on four continents in nearly every great opera house and orchestra under the batons of R. Abbado, Bonyngé, Boulez, Chailly, Conlon, Sir Colin Davis, Sir Andrew Davis, Dutoit, Eschenbach, Haitink, Herbig, Järvi, Levine, Maazel, Mackerras, Marriner, Masur, Mehta, Muti, Ozawa, Salonen, Sawallisch, Slatkin, and Sinopoli, among others. Professor Mentzer cites as particularly inspirational Jean-Pierre Ponnelle and Giorgio Strehler. She can be heard on numerous recordings on Decca, Erato, Philips Classics, Telarc, Teldec, EMI, Koch, and International labels. She continues a long collaboration with pianist Craig Rutenberg. She has taught at DePaul University and the Aspen Music Festival.

Susanne Mentzer holds Bachelor and Master of Music degrees from The Juilliard School, and was trained in the Houston Opera Studio. She studied with Rose Bampton and Norma Newton. She serves on the Board of Trustees of The W.M. Sullivan Foundation in New York, which supports young singers. She also regularly adjudicates the Metropolitan Opera National Council Auditions and The George London Foundation Competition.

Performances of pianist BRIAN CONNELLY span an unusually broad range of historical and modern repertoires. Born in Detroit, he attended the University of Michigan, where he studied with pianists György Sándor and Theodore Lettvin. Mr. Connelly has premiered works by a host of contemporary composers such as William Albright, Karim Al-Zand, Derek Bermel, William Bolcom, Anthony Brandt, Paul Cooper, David Diamond, Ross Lee Finney, Arthur Gottschalk, Richard Lavenda, and many others. He is a frequent guest with new music groups such as the Pittsburgh New Music Ensemble and the Chicago Contemporary Players, and he was recently featured in the Carnegie Hall series "Making Music" in a tribute to William Bolcom. Known for his affinity for the works of Olivier Messiaen, Connelly's performances last season included recitals of Messiaen's

piano music, the song cycles, the chamber music, *Oiseaux exotiques* with conductor Larry Rachleff and the Shepherd School 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 widely respected as a scholar and performer of historical instruments, appearing in the United States and Europe on 18th- and 19th-century pianos by Walther, Rosenberger, Graf, Pleyel, Bösendorfer, and Streicher. He performed nearly 150 solo and chamber works for Da Camera of Houston in its path-breaking first six seasons, and he has for thirteen years been a member of the renowned ensemble CONTEXT. Mr. Connelly has appeared with many of today's most respected instrumentalists, such as violinist Sergiu Luca, cellists Michael Kannen, Gary Hoffman, and Lynn Harrell, flutist Carol Wincenc, clarinetist Charles Neidich, and pianists Robert Levin and André-Michel Schub, and he has shared ragtime recitals with jazz pianist Marcus Roberts. He teaches piano performance and chamber music at The Shepherd School of Music.



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