

The Collaborative Piano Institute and the Vocal Academy

June 6th - June 26th 2021

Louisiana State University, Baton Rouge, LA

LSU

School of Music

The Collaborative Piano Institute Booklet

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Designer: Ana Maria Otamendi

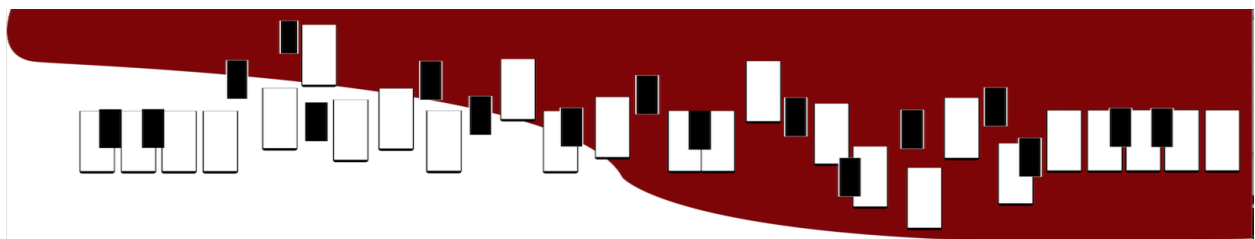
For information on all Collaborative Piano Institute performances and events, or for any questions, please email us at collaborativepianoinstitute@gmail.com or call us at (832) 856-1403

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 Collaborative Piano Institute

www.collaborativepianoinstitute.org



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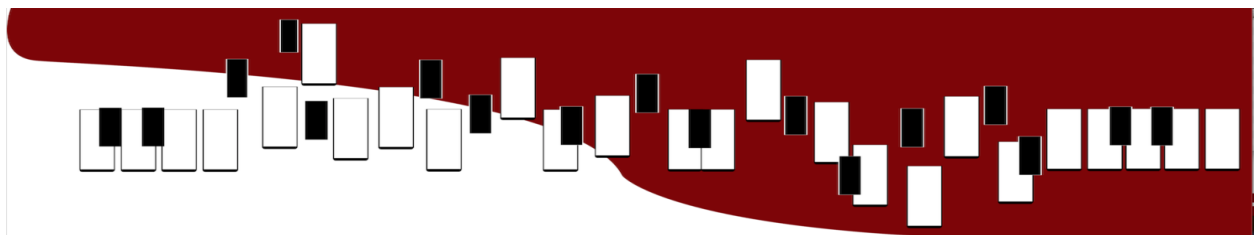
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The Collaborative Piano Summer Institute was created to put the spotlight on the needs of the next generation of inspiring collaborative pianists. The goal of the program is to further encourage the passion for partnership by providing guidance, rare insider's information, and the support of distinguished, as well as emerging artists in the field.

A message from the Directors

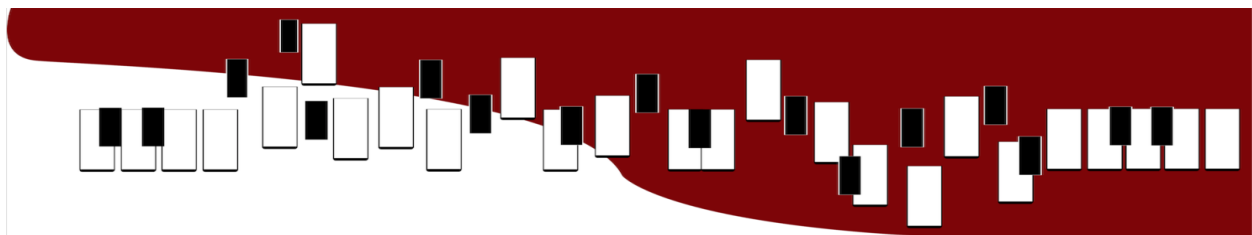
Welcome to the beautiful LSU campus, and to the fifth edition of the Collaborative Piano Institute- the only program of its kind. We are also excited to present the third edition of **the Vocal Academy at CPI**, now under the helm of our fabulous new Director, [Amy Petrongelli](#)! We will have three action-packed weeks featuring individual lessons, coachings, public masterclasses, group classes, lectures, and recitals. Many of our legendary faculty will return this summer, alongside **opera star [Stephanie Blythe](#)**, **legendary pianist Warren Jones**, as well as Professor **Elvia Puccinelli**!

This year, we are proud to announce a unique partnership with the Four Corners Ensemble: the 4CE x CPI program for instrumentalists and composers! Twenty string and wind players, as well as Eleven composers will be joining us at LSU, and will collaborate with the pianists and singers in the creation of new musical works, chamber music, and much more! We are also presenting the debut of the CPI Camerata, with maestro [Simón Gollo](#). In addition to offering preparation for upcoming graduate school or Young Artist Programs auditions, we offer in-depth classes on various topics such as diction, coaching, performing, conducting, time management, and entrepreneurship - the many important skills required for a successful career.

Without further ado, let's begin another thrilling issue of the **Collaborative Piano Institute** and **The Vocal Academy**!

Dr. Ana Maria Otamendi & Elena Lacheva
Directors, CPI

Amy Petrongelli
Director, Vocal Academy

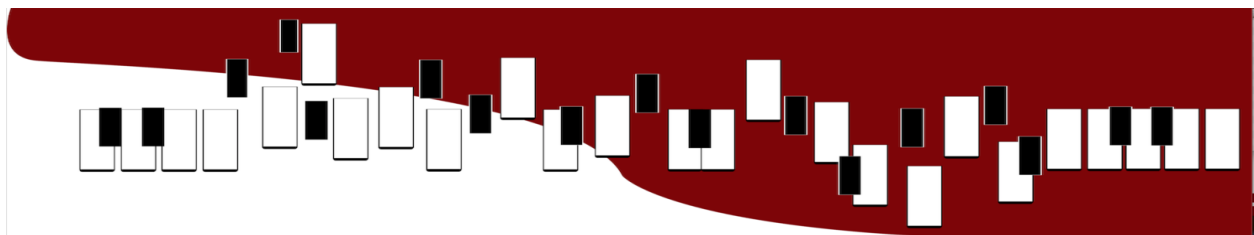


Curriculum

During each week of the festival, participants will receive four or more one-on-one lessons with different faculty members, as well as perform at least three times at a masterclass.

Daily lectures and group classes will discuss in depth:

- Musical style and interpretation (instrumental sonatas, chamber music, concerti, art song, aria and opera), recital programming
- Audition preparation for graduate school, summer festivals, and Young Artist Programs
- Practice and learning strategies, and time management
- Technique issues
- Vocal coaching and score preparation
- Introduction and in-depth discussion of language, diction, and poetry
- Setting up a studio and career building tips
- Working with and as a conductor
- Entrepreneurship
- Round table Q&A with faculty members
- Opportunity to record pre screening video and audio
- Maintaining physical and mental health



Events

Monday June 7th:

- Orientation
- Elena Lacheva: Beginner's Italian Diction
- Ana Maria Otamendi: Advanced Italian Diction
- Lecture Ana Maria Otamendi and Elena Lacheva: Collaborative Piano: Oh, The Places You'll Go!
- Lecture Amy Petrongelli: Finding Your Why
- Q&A: Warren Jones

Tuesday June 8th:

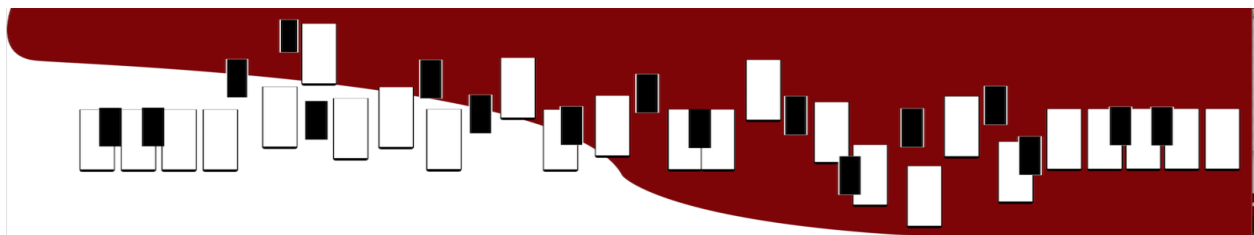
- Elena Lacheva: Beginner's French Diction
- Ana Maria Otamendi: Advanced French Diction
- Lecture Kathy Kelly: How to Prepare for YAP and Graduate Auditions
- Masterclass Christopher Turbessi: Art Song

Wednesday June 9th:

- Elena Lacheva: Beginner's German Diction
- Sandra Moon: Advanced German Diction
- Lecture Elena Lacheva: Step by Step Opera Prep
- Q&A: Paul Groves
- Masterclass Kathy Kelly: Mozart Arias

Thursday June 10th:

- Lecture Ana Maria Otamendi: Learning Effectively
- Espen Lilleslatten: Violin Masterclass
- Lecture Timothy Jones: Performance Anxiety
- Masterclass Warren Jones: Lieder
- Deborah Chodacki: Clarinet Masterclass



Friday June 11th:

- Masterclass Christopher Turbessi: Arias
- Masterclass Timothy Jones: Sea Shanties by Celius Daugherty
- Lecture Paul Groves: Making Music Personal
- Masterclass Joshua Anderson: Clarinet Repertoire
- Masterclass Warren Jones: Art Song

Saturday June 12th:

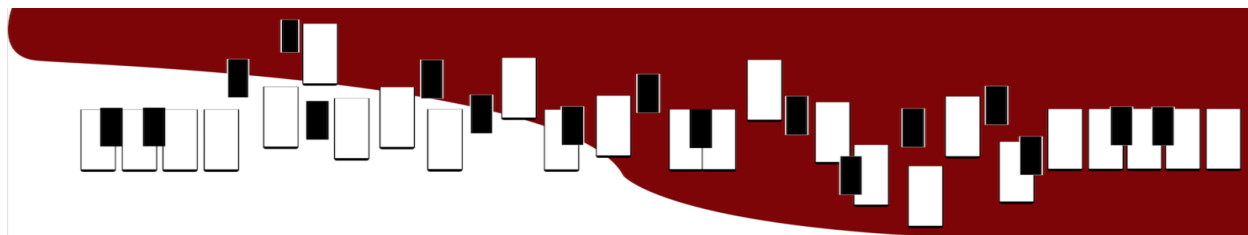
- Masterclass Paul Groves: Aria Packages
- Masterclass Simón Gollo: Violin Repertoire
- Masterclass Horacio Contreras: Cello Repertoire
- Masterclass Elena Abend: Instrumental Repertoire
- Writing for the Flute with Ericka Boysen
- Q&A: Stephanie Blythe
- Masterclass Timothy Jones: Art Song

Monday June 14th:

- Masterclass Christina Adams: Violin Repertoire
- Lecture Kathy Kelly: The Art of Orchestral Reductions
- Lecture Sandra Moon: How to Learn a New Role
- Workshop Christopher Turbessi: Sight Reading
- Q&A: Brain Speck
- Masterclass Brian Speck: Aria Packages
- Masterclass Cecilia Kang: Clarinet Repertoire

Tuesday June 15th:

- Masterclass Kathy Kelly: Women in Song
- Mara Gibson: Presentation and Masterclass
- Masterclass Joshua Anderson: Clarinet Repertoire
- Masterclass Dennis Parker: Cello Repertoire
- Lecture Grant Wenaus: Playing Musical Theater
- Camerata Concert



Wednesday June 16th:

- Masterclass Martin Katz: Instrumental Repertoire
- Lecture Sandra Moon: Life in the Fest Lane
- Michael Daugherty Composer Spotlight
- Student Recital
- 4CE and Faculty Recital

Thursday June 17th

- Masterclass Rita Sloan: Instrumental Repertoire
- Lecture Loraine Sims
- Masterclass Martin Bakari: Dichterliebe
- Lecture Amy Petrongelli: Poetry in Song
- Masterclass Martin Katz: Mélodie

Friday June 18th

- Masterclass Stephanie Blythe
- Masterclass Jonathan Feldman: Instrumental Repertoire
- Masterclass Martin Bakari: Bel Canto Arias
- Student Recital

Saturday June 19th

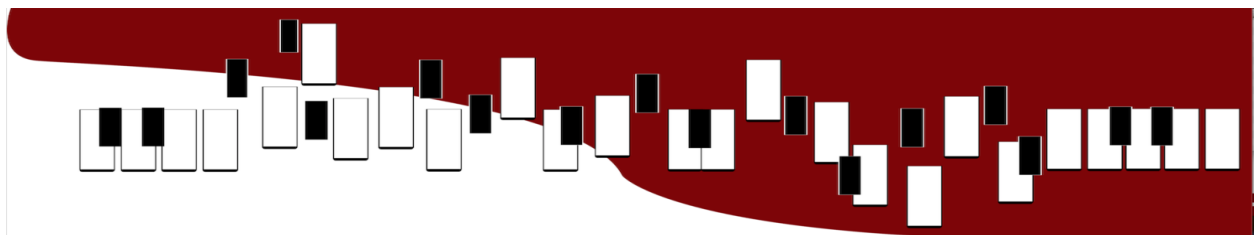
- Masterclass Martin Bakari: American Songbook
- Workshop Jonathan Feldman: How to Choose the Right Fingering
- Faculty Recital

Monday June 21st

- Masterclass Elvia Puccinelli: Inflection and Rubato in Song
- Christopher Turbessi: English Diction
- Lecture Rita Sloan: Brahms Violin Sonata No. 3 in D minor
- Lecture Loraine Sims: Collaborating with Musicians Outside the Gender Binary

Tuesday June 22nd

- Masterclass Martha Guth: Canadian Art Song
- Lecture Rita Sloan: Differences between German and French Sonatas



- Q&A: Martin Bakari
- Masterclass Ana Maria Otamendi

Wednesday June 23rd

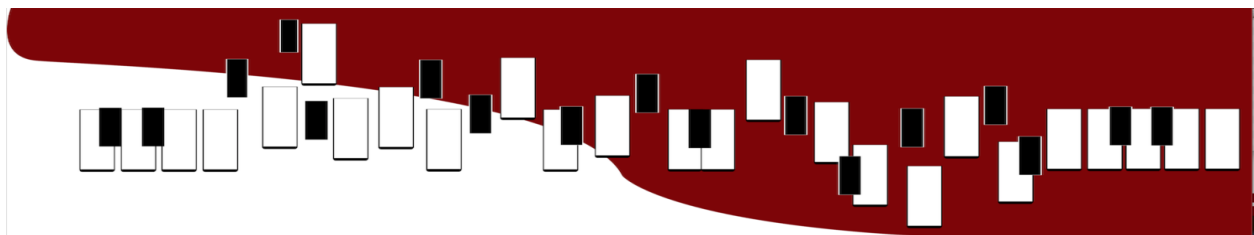
- Masterclass Elvia Puccinelli: Instrumental Repertoire
- Lecture Rita Sloan: Navigating Academia
- Q&A: Martha Guth
- Masterclass Martin Katz: De Falla's Siete Canciones Populares Españolas

Thursday June 24th

- Masterclass Martha Guth: Art Song in America Today
- Workshop Elvia Puccinelli: Balance at the Keyboard
- Lecture Amy Petrongelli: Circle Back: Finding Your Why

Friday June 25th

- Lecture Jan Grimes
- Masterclass Sandra Moon: Recitatives
- Lecture Korliss Uecker: Side Jobs, Second Degrees, and Paying Your Bills
- Final Recital



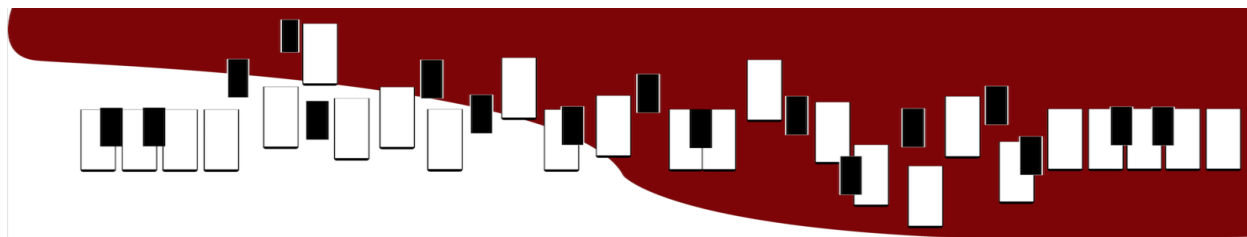
2021 CPI Faculty (in alphabetical order)



Venezuelan pianist **ELENA ABEND** has performed throughout her native country, including recording and touring with the Filarmonica Nacional and Orquesta Sinfónica de Barquisimeto. A graduate of the Juilliard School, Ms. Abend has performed at Lincoln Center, Weill Recital Hall at Carnegie Hall, the United Nations, Merkin Concert Hall, the Corcoran Gallery, Chicago Cultural Center, the Pabst Theater, Atlanta Historical Society and the Academy of Music with the Philadelphia Orchestra. Performances in Europe include London's Wigmore Hall, Purcell Room, the Toulouse Conservatoire and Theatre

Luxembourg.

As a chamber musician she has performed at the Marlboro and Ravinia Music Festivals, Frankly Music, Present Music, Chamber Music Milwaukee, "Classical Progressions" series at the Wilson Center for the Arts, "Four Seasons" concert series in Berkley, California, and with the Philomusica and Fine Arts Quartets. Ms. Abend has recorded for Albany Records, Avie label, and numerous recording and editing projects for the Hal Leonard Corporation. Currently she is Chair of piano programs at the University of Wisconsin-Milwaukee, and faculty at Lakeside Chamber Workshop and the Collaborative Piano Institute Summer programs.



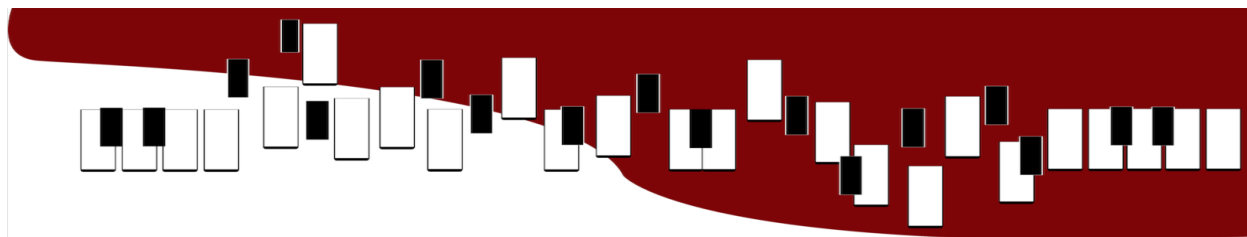


A New York City native, **JONATHAN FELDMAN** is an ensemble player, solo recitalist, and accompanist. He has performed around the world with Nathan Milstein, Itzhak Perlman, Gil Shaham, Midori, Pierre Fournier, Kyung Wha Chung, and Zara Nelsova. He has been a participant in New York Philharmonic Chamber Ensembles concerts throughout the New York area and on orchestra tours of the Far East, South America, Russia, and

Europe.

He has performed at the Tanglewood Festival, Bridgehampton Music Festival, Music from Angel Fire (New Mexico), Aspen Music Festival, and California's Hidden Valley Music Festival, given master classes throughout the U.S., and has recorded on the Columbia Masterworks, DGG, RCA Red Seal, Titanic, Philo, and Nonesuch labels.

Director of the collaborative piano program at the Music Academy of the West in Santa Barbara, Calif., Feldman has been on the collaborative piano faculty of New England Conservatory since 2011. He has been on the faculty at Juilliard since 1989 and was chair of the collaborative piano department from 1992 to 2015. He has a BM degree from Juilliard and studied piano with Irwin Freundlich, Dorothy Taubman, and Rosetta Goodkind.



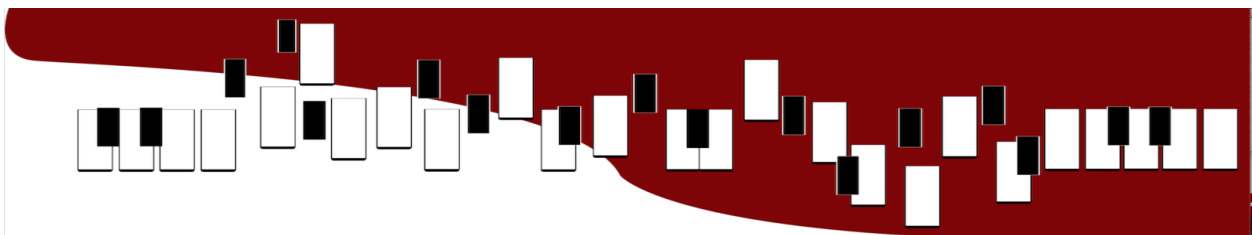


WARREN JONES enjoys a notably eclectic career that has taken him to virtually every corner of the musical world. He performs with some of today's best-known artists such as Stephanie Blythe and Anthony Dean Griffey, and he is the Principal Pianist for the exciting California-based chamber music ensemble, Camerata Pacifica. In the past he has partnered

such great performers as Marilyn Horne, Håkan Hagegård, Kathleen Battle, Samuel Ramey, Christine Brewer, Barbara Bonney, Carol Vaness, Judith Blegen, Salvatore Licitra, Tatiana Troyanos, Thomas Hampson, James Morris, and Martti Talvela; and he has appeared in concerts with both the Juilliard Quartet and the Borremeo Quartet.

Mr. Jones is a longtime faculty member at the Manhattan School of Music and a former faculty member at the Music Academy of the West, and recently finished an appointment as Artist in Residence in Music at the Mason Gross School of the Arts at Rutgers University. As a musical jurist, he has participated in judging the Van Cliburn International Piano Competition, the Montreal International Vocal Competition, the Metropolitan Opera National Auditions, and the Naumberg Awards. He joined the jury of the prestigious First China International Piano Competition in Beijing in May 2019.

His discography contains thirty-one recordings on every major label in a wide range of classical, romantic, and contemporary repertory. His conducting appearances are similarly varied: he has led sold-out critically-acclaimed performances of Mascagni's *L'amico Fritz*, Rossini's *Il barbiere di Siviglia*, Donizetti's *Don Pasquale*, Mozart's *Die Zauberflöte*, and *Trouble in Tahiti* of Bernstein.

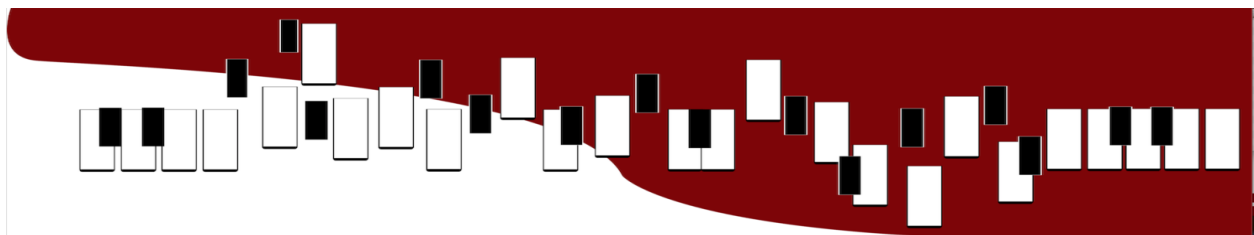




“The gold standard of accompanying.” New York Times **MARTIN KATZ** must surely be considered the dean of collaborative pianists,” said the Los Angeles Times. As one of the world’s busiest collaborators, he has been in constant demand by the world’s most celebrated vocal soloists for four decades. He has appeared and recorded regularly with Marilyn Horne, Frederica von Stade, Samuel Ramey, Karita Mattila, Piotr Beczala, Jose Carreras, Cecilia Bartoli, Kiri Te Kanawa, Soile Isokoski, Kathleen Battle, and Lawrence Brownlee, just to name a few.

Mr. Katz attended the University of Southern California and studied the field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the master classes and lessons of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. In more recent years, conducting has also played a role in Mr. Katz’s career. He has partnered several of his soloists on the podium for orchestras of the B.B.C., Houston, Washington, D.C., Tokyo, New Haven and Miami He has conducted staged productions of more than twenty operas for both the Merola Program, the Pacific Music Festival and the University Opera Theatre in Ann Arbor.

For three decades, the University of Michigan has been his home, where he has been chair for the School of Music’s program in collaborative piano. In addition to his work there, he is a regular guest at innumerable music schools and institutes throughout North America, Canada and Europe. Mr. Katz is the author of a comprehensive guide to accompanying, “The Complete Collaborator,” published by Oxford University Press, which is widely regarded as the seminal textbook on this specialized subject.

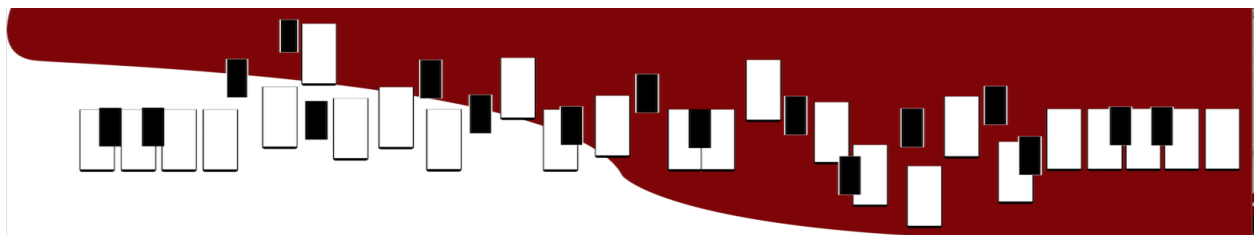




KATHLEEN KELLY is a pianist, conductor, educator, and writer – and like many classical musicians, a recent experimenter with digital content. She is both deeply experienced in the classical vocal canon and engaged in new creation. Her 2020-21 season includes recital collaborations in both live and virtual spaces, a

return to Opera Columbus to conduct *La Bohème* in her own English-language adaptation, and the premiere of *INTERSTATE*, an opera by Kamala Sankaram written for Kathleen and Jennifer Cresswell, co-librettists and performers.

The first woman and first American named as Director of Musical Studies at the Vienna State Opera, Kathleen's operatic experience is the backbone of her career. Trained at the San Francisco Opera, she joined the company's music staff and moved from there to a long association with the Metropolitan Opera. She was head of music at Houston Grand Opera, and music director of the Berkshire Opera before moving to Vienna. Kathleen has conducted at the Glimmerglass Festival, Wolf Trap Opera, Arizona Opera, El Paso Opera, Opera Columbus, the Merola Program, and the Alexandria Symphony, and has been a visiting master coach for the prestigious young artist programs of Chicago Lyric Opera, Los Angeles Opera, Houston Grand Opera, Washington National Opera, Minnesota Opera, and the Canadian Opera Company. Kathleen's recital career includes appearances at Weill Hall, Zankel Hall, the Kennedy Center, Wigmore Hall, Spivey Hall, Vienna's Musikverein, the Mahlersaal of the Vienna State Opera, the Neue Galerie, the Schwabacher Series in San Francisco, Cincinnati Song Initiative, and the Tucson Desert Song Festival. Her recent collaboration with Jamie Barton has won wide acclaim, and her partners have included Christine Goerke, Michael Kelly, Troy Cook, Amber Wagner, Sorin Coliban, Joyce DiDonato, Ariana Strahl, Karen Slack, and Jennifer Holloway.





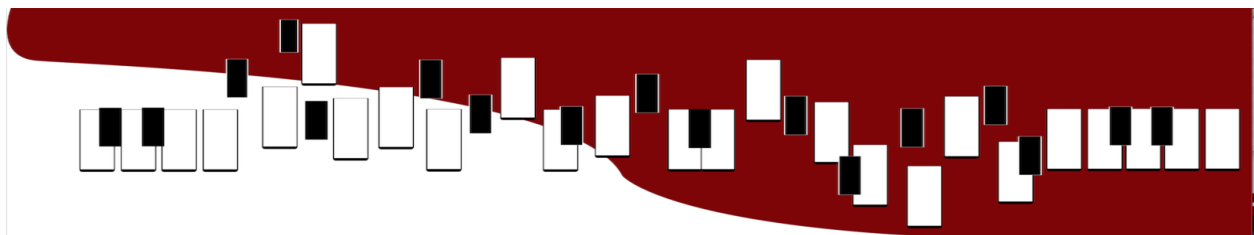
The current Professional-in-Residence at Louisiana State University, **ELENA LACHEVA** continues to serve as the Program Director of the Collaborative Piano Institute – the summer program for current and potential collaborative pianists she co-created. In 2019, Ms. Lacheva joined the New Orleans Opera production team for *Rigoletto* and *Carmen*, and will return in 2021 for Charlie Parker’s *Yarbird* by Schnyder.

Before joining the LSU faculty in 2017, Ms. Lacheva held a vocal coaching position with the Moores Opera Center at the University of Houston, and assisted with several productions at Opera in the Heights.

As a member of the Houston Grand Opera Studio, she was involved in the rehearsal process and performances of Wagner’s *Das Rheingold*, Weinberg’s *The Passenger* (in Houston, and at the Lincoln Center Festival in New York) among others, and performed extensively with the Studio singers in recitals in Texas and Louisiana.

Ms. Lacheva completed her collaborative piano studies with Martin Katz at the University of Michigan School of Music, Theatre, and Dance in 2012 and that summer she was an apprentice coach in the Merola Program at the San Francisco Opera Center. The previous summer she was a Fellow of the Tanglewood Music Center where she helped prepare Stravinsky’s *Renard* for the Mark Morris Dance Group.

Ms. Lacheva has performed internationally as a soloist, collaborative pianist, and a member of the Aelia Piano Duo in Vienna, Orvieto, Prague, Berlin, and Reykjavík, and maintains an active recital schedule.

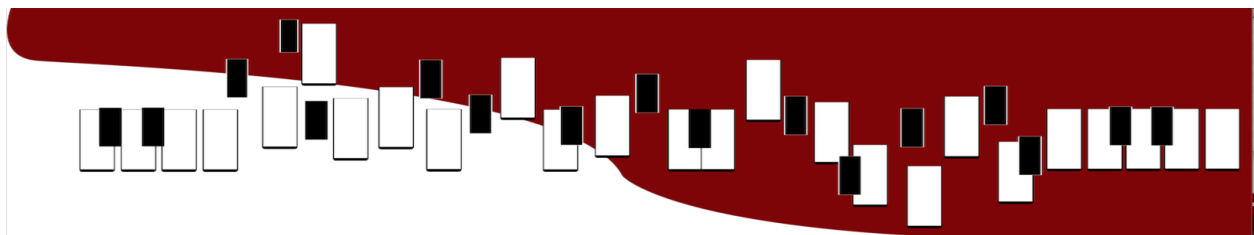




After finishing her tenure as Studio Artist at the Houston Grand Opera Studio, as well as the Merola Opera Program of the San Francisco Opera, **ANA MARIA OTAMENDI** is Assistant Professor and Coordinator of the Collaborative Piano Program at Louisiana State University. She was previously the Head Vocal Coach at the University of Houston, and Head Coach and Conductor for the Franco American Vocal Academy in France and Salzburg (FAVA).

Since her orchestral debut at age twelve, Ana María has performed as a soloist, collaborative pianist, and conductor, at important venues such as Spivey Hall, Chicago Symphony Hall, Teatro Teresa Carreño (Venezuela), Salzburg Domesaal, Megaron Mousikis Concert Hall (Greece), Parco della musica (Rome), Teatro Arcimboldi (Milano), Teatro Odeum (Patras), and with renowned orchestras in Austria, Panama, Brazil, the United States, Spain, Italy, Greece, and Venezuela. Some of her collaborators include Paul Groves, Michelle DeYoung, Ana Maria Martinez, Paul Sinta, and musicians from the Philadelphia Orchestra, Chicago Symphony, Pittsburgh and Dallas Symphonies. Upcoming projects include the debut recording of the Reverón Trio with the prestigious European Label IBS Classical, as well as masterclasses in the US and abroad.

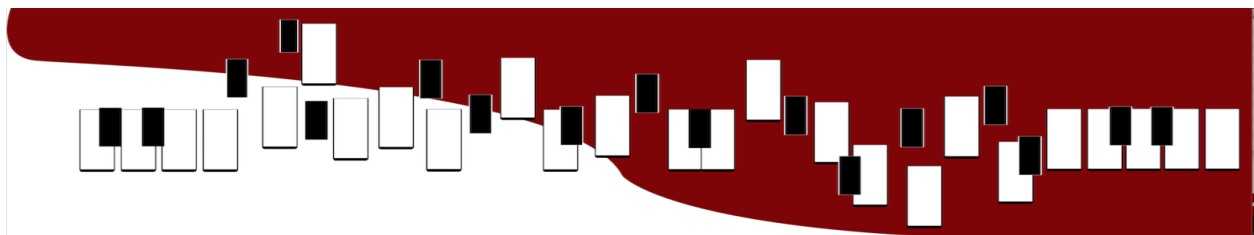
She is a regular guest performer and teacher at different Universities such as Cambridge and Yale, University of Michigan, University of Minnesota, UT Austin, and many others. Ana María holds a Master's degree in piano performance from the University of Wisconsin, an Artist Certificate from the University of South Carolina, and a Doctorate in collaborative piano from the University of Michigan, where she studied with renowned pianist Martin Katz. Besides her musical training, Ana María is fluent in English, Spanish, French, and Italian, and also a Geophysical Engineer.





RITA SLOAN is acknowledged internationally as a leading teacher of piano, collaborative piano and chamber music. In 1999, she was appointed a piano faculty member and director of the collaborative piano program at the University of Maryland. As an Artist Faculty Member at the Aspen Music Festival, Rita Sloan founded their Collaborative Piano Program. She has performed as soloist with both the Aspen Festival Orchestra and Chamber Symphony as well as in chamber music with many of Aspen's distinguished guest artists including pianists Wu Han and Orli Shaham, violinists

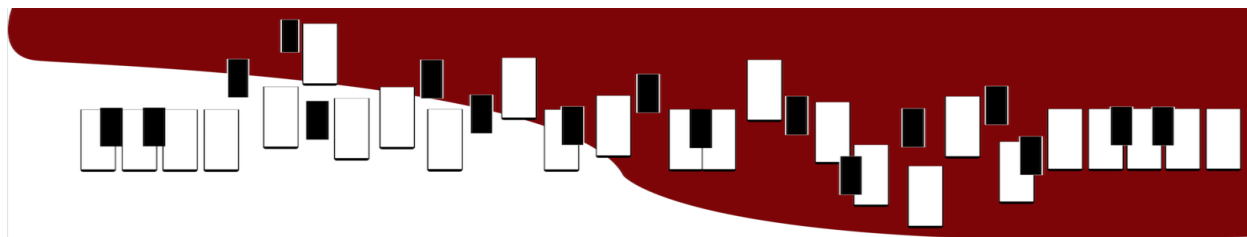
Sarah Chang and Nadia Salerno-Sonnenberg, cellist Gary Hoffman, bassist Edgar Meyer and flutist Emmanuel Pahud. Teaching residencies and master class presentations have included Tainan National University of the Arts and National Normal University in Taiwan, China Conservatory in Beijing, China, leading universities in Seoul, Korea, London's Royal College of Music, American universities and conservatories including numerous visits to the Juilliard School in New York. Rita Sloan has performed with orchestra, in recital, and in chamber music throughout the U.S., Europe, South America and Japan. She has been a guest in many chamber music venues and has performed with members of the Emerson and Guarneri String Quartets. Born in Russia to Polish parents, Ms. Sloan graduated from the Juilliard School, where she studied with Martin Canin and Rosina Lhévinne. Further studies were with Leon Fleisher, Aube Tzerko, Herbert Stessin and Vladimir Ashkenazy.





CHRISTOPHER TURBESSI is a collaborative pianist based in Houston and a Lecturer at the Shepherd School of Music at Rice University. Past adventures have included stints as guest Music Staff at the Wolf Trap Opera Company, Utah Opera, Opera Santa Barbara, and the Castleton Festival; Music Director for productions with the Santa Fe Opera Tour and the Opera Institute at Augusta University; Assistant Conductor at Virginia Opera; and Chorus Master at Virginia Opera and Syracuse Opera. Previously an

Assistant Conductor and the Musical Supervisor of HGOco at Houston Grand Opera, he oversaw the musical efforts of that department, including the workshops and world premiere performances of Carlisle Floyd's *Prince of Players*, Gregory Spears' *O Columbia*, David Hanlon's *After the Storm*, two new educational operas, a recital of commissioned song cycles, and several other innovative projects that came to fruition in future seasons. He is a graduate of the Houston Grand Opera Studio, as well as young artist programs at Virginia Opera, the Aspen Opera Theater Center, and Syracuse Opera. He holds a master of music degree in collaborative piano from the University of Michigan, where he studied with Martin Katz.

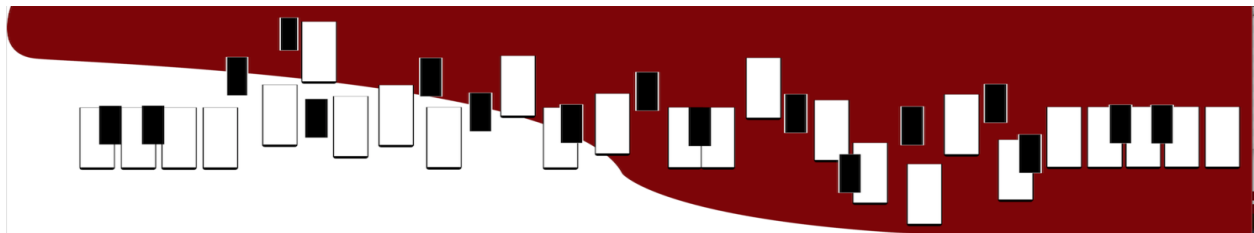


Vocal Academy Faculty (In alphabetical order)



Praised by Opera News as a “vocally charismatic” performer with a “golden tenor”, **Martin Bakari** continues to distinguish himself as a dynamic artist in a wide array of musical and theatrical genres. A 2018 George London Competition award winner, Mr. Bakari’s 2019-20 season included reprisals of Ferrando in *Così fan tutte* with Syracuse Opera and Wynton Marsalis’ *Abyssinian Mass* with Mr. Marsalis and the Jazz at Lincoln Center Orchestra, returns to Seattle Opera as Triquet in *Eugene Onegin* and Atlanta Opera as Mingo in *Porgy & Bess*, and debuts at

Carnegie Hall as the tenor soloist in *Carmina Burana* with the Cecilia Chorus of New York (COVID19) and the Cincinnati May Festival as David in John Adams’ *I was looking at the ceiling and then I saw the sky* (COVID19). Mr. Bakari’s 2020-21 season includes Charlie Parker in *Charlie Parker’s Yardbird* at Pittsburgh Opera, Beppe in a virtual production of *Pagliacci* with Raylynmor Opera, a livestreamed solo recital at Portland Opera, performances in Fort Worth Opera’s Green Room series, Mingo in *Porgy & Bess* at Lyric Opera of Kansas City (COVID19), Dr. Blind in *Die Fledermaus* at Fort Worth Opera (COVID19), and a solo recital at NYC’s Neue Galerie museum (COVID19). Mr. Bakari’s 2021-22 season includes his debuts at Dallas Opera as Goro in *Madama Butterfly* and Nashville Opera as Sportin’ Life in *Porgy & Bess*.

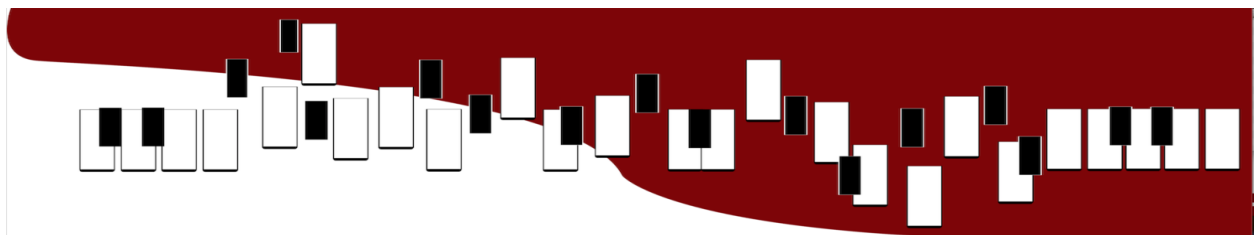




American tenor **PAUL GROVES** enjoys an impressive international career, having performed at the world's leading opera houses and concert halls. He has sung at the MET opposite Placido Domingo, Frederica von Stade, Bryn Terfel, Renee Fleming, conducted by James Levine, and many more. In addition to the MET, Mr. Groves has also graced other world-renowned opera stages such as the San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, La Scala with Riccardo Muti conducting, Opéra de Paris, London's Royal Opera Covent Garden, Vienna Staatsoper, Frankfurt Opera, Opera National du Rhin, Opéra de Lyon, the Aix-en-Provence Festival, Paris' Festival de St. Denis, The Salzburg Festival, and many more.

A gifted concert performer, Paul Groves has sung with the world's leading orchestras including the Boston Symphony Orchestra, Berlin Philharmonic Orchestra led by Seiji Ozawa, Orchestre de Paris, New York Philharmonic, Atlanta Symphony, Chicago Symphony Orchestra, San Francisco Symphony, Cleveland Orchestra, Saint Louis Symphony, Los Angeles Philharmonic, BBC Symphony, London Philharmonic, Rome's Academia di Santa Cecilia, St Louis Symphony, the Czech Philharmonic, and the Munich Philharmonic.

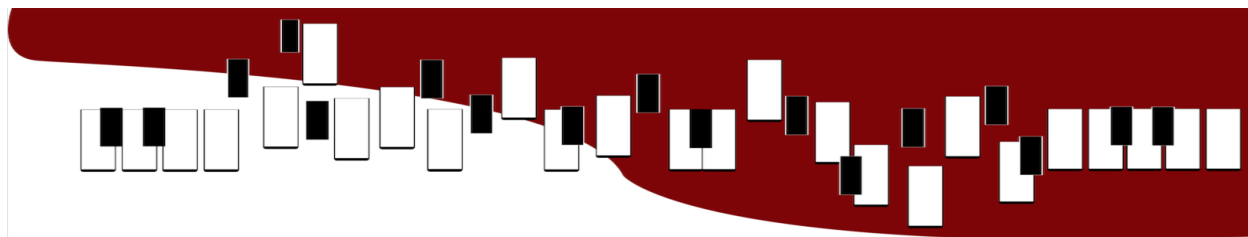
Paul Groves has an extensive recording repertoire with over 80 CDS with Deutsche Grammophon, EMI Records, Sony Classics, Phillips Classics and Naxos Records under the baton of orchestral greats such as Maestros James Levine, Seiji Ozawa and Sir Colin Davis.





Soprano **Martha Guth** brings consummate musicianship, interpretive intelligence and a distinctive tonal palette her performances. She has performed extensively throughout North America and Europe in concert, recital and opera, and her performances have been broadcast live on the BBC radio 2 in England, The CBC and Radio Canada and the WDR in Germany. Highlights include Wigmore Hall and the Leeds Lieder Festival with Graham Johnson at the piano, the Vancouver International Song Institute and the Ottawa International Chamber Music Festival with Erika Switzer, the Liederkranz with Pianist Dalton Baldwin, and an all-Britten recital with Pianist Malcolm Martineau in NYC. Other performances include St. John's Smith Square in London, the Toronto Symphony Orchestra, Voices of Ascension in NYC, The National Cathedral, the Calgary Philharmonic, the Aldeburgh Connection in Toronto, and both Claveçin en Concert and the André Turp Society in Montreal. She has worked under the batons of Maestros Seiji Ozawa, Robert Spano, Helmut Rilling, John Nelson, Scott Speck and Richard Bradshaw among others.

Her discography includes the JUNO nominated Summer Night on Centrediscs, a solo disc of Schubert songs with Penelope Crawford on fortepiano, Roberto Sierra's Beyond the Silence of Sorrow with the Orquesta Sinfonica de Puerto Rico for Naxos and nominated for a 2016 Latin GRAMMY, John Fitz-Roger's Magna Mysteria for the Innova label, Songs of Andrew Staniland with Baritone Tyler Duncan and Pianist Erika Switzer in Go by Contraries released on Centre Discs, The Brahms Liebeslieder Waltzes for Sparks & Co., and The First Five Boroughs Song Book for GVR records.

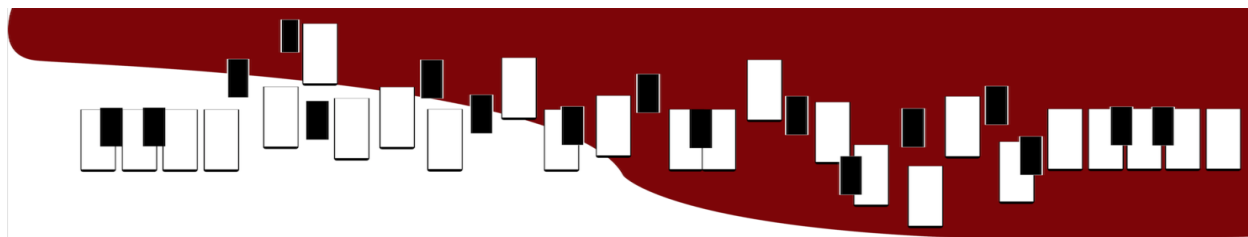




American Bass-Baritone **TIMOTHY JONES** enjoys a reputation as a charismatic presence on operatic and concert stages throughout the United States, Europe and South America. The Boston Globe hailed his voice as “stentorian and honeyed” and the Chicago Tribune called his “complete connection with the text extraordinary.” The Pittsburgh Tribune-Review praised him

for his theatricality, noting that he “relished the dramatic possibilities of the songs’ text and music.” His eagerly anticipated performances combine intelligent musicianship, commanding vocal technique and a unique ability to connect with audiences.

A distinguished concert performer, Mr. Jones has soloed with the Cleveland Orchestra, Baltimore Symphony, St. Petersburg Chamber Orchestra, Buffalo Philharmonic Orchestra, Dallas Symphony, Houston Symphony, Colorado Symphony, San Antonio Symphony, and the Virginia Symphony. He is also a frequent guest of chamber music festivals in Wisconsin, Florida, California, and Texas. Mr. Jones is widely celebrated as an enthusiastic champion of new and contemporary music. He has commissioned and premiered numerous compositions by composers, including Derek Bermel, John Vasconcelos Costa, Kevin Puts, Marcus Maroney, Pierre Jalbert, Karim Al-Zand, Anthony Brandt, Kieren MacMillian, David Cutler, and Jeffrey Nytk. His performance of Pulitzer Prize Winning Composer Kevin Puts’ Einstein on Mercer Street is featured on PNME’s recent recording “Against the Emptiness”. Other recordings include “Love Comes In at the Eye”, “Drunken Moon”, and “The World of Ruth Crawford Seeger”. Mr. Jones is an alumnus of Centenary College and the University of Michigan. He is currently a Professor of Voice at the University of Houston Moores School of Music.



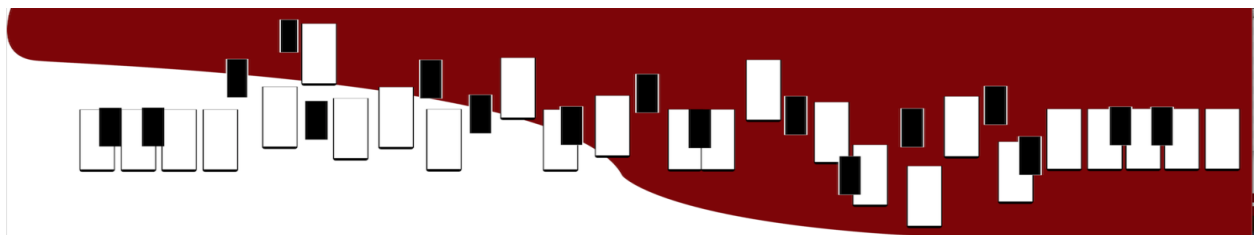


American soprano **SANDRA MOON** made her professional debut in the role of Frasquita with Placido Domingo at the Lyric Opera of Chicago. Her long tenure at German theatres included the Stadttheater in Aachen (in roles such as Sophie, Pamina, Susanna, Oscar and Norina), the Badisches Staatstheater in Karlsruhe (Mimi, Liu, Manon, Donna Anna, Adina, Fiordiligi and Maria Stuarda), At Munich's Gärtnerplatz Theater, (Violetta, Butterfly, Giovanna d'arco, Amalia in "I Masnadieri", Martha, Agathe and Alice Ford), as

well as over 100 roles in other cities including Düsseldorf, Cologne, Berlin, Dresden, Paris, Warsaw, Mallorca, Zürich and Vienna.

She made her Metropolitan Opera debut in the role of Echo in Ariadne auf Naxos with James Levine conducting. She has since sung at the Met in roles such as Cleopatra in Händel's Giulio Cesare, Flower Maiden in Parsifal, and Zdenka next to Renee Fleming's Arabella. In 2005 she made her Carnegie Hall debut under the baton of Eve Queler and the Opera Orchestra of New York. She has sung with the New York City Opera, Glimmerglass Opera, Portland Opera, Florentine Opera, Opera Columbus, Cleveland Opera, and the Lake George Opera Festival. She has also sung in the Händel Festivals of Karlsruhe and Halle, as well as the Dresden Music Festival. Her role of Emilia in Ferrandini's Catone in Utica which has been released on Oehms Classic CD.

Sandra Moon is a native of Dayton, Ohio and received her musical training from the Cincinnati-Conservatory of Music as well as the young artist programs of the Lyric Opera of Chicago and the Santa Fe Opera. She is currently Assistant Professor of Voice at Louisiana State University. In addition to teaching, Ms. Moon has tackled the massive role of Maria Callas in Terrence McNally's Master Class, which she has taken to universities as a teaching tool for voice students.

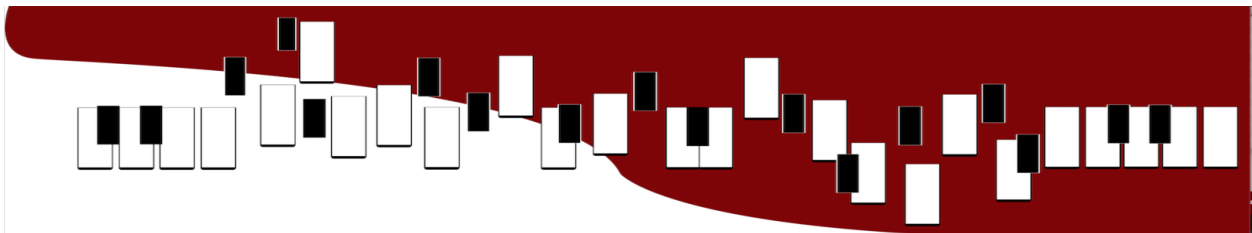




Soprano **Amy Petrongelli** revels in performing music of all different periods and styles. Lauded in the New York Times for her “admirable fluidity,” Amy has cultivated a diverse solo performance career, encompassing music from Haydn’s Creation in Carnegie Hall to Berio’s Sequenza III at the Radio Nacional Córdoba in Argentina. In 2020, Amy was honored with an Emerging Artist Award from the University of Michigan for her significant contributions to the field of music performance.

An advocate for new music, Amy frequently works with living composers bringing to life new works for the voice. She has premiered new works for organizations such as the Houston Grand Opera, New American Voices, and AEPEX Contemporary Performance. Recent collaborations and premieres include works by Laura Kaminsky, Christopher Cerrone, Juliana Hall, Shawn Crouch, Evan Ware, and Carolina Heredia. Amy has also had the opportunity to performed with members of leading contemporary ensembles such as Eighth Blackbird, the Metropolis Ensemble, Latitude 49, and Bent Frequency. In partnership with pianist Clare Longendyke, Amy helped to establish the Music in Bloom Festival in 2018. Music in Bloom is an annual 3-day chamber music festival in Indianapolis, IN, focused on promoting the music and musicians of the 21st century.

Amy is also a founding member and co-artistic director of the Khemia Ensemble, a chamber ensemble dedicated to promoting contemporary classical music by cultivating collaborative mentorships, inclusive place-making, and authentic storytelling through immersive, multimedia performances. Now in its 6th season, Khemia has led artist residencies across both North and South America and has been featured on festivals such as Strange Beautiful Music, New Music Gathering, Moxsonix Festival, Latin IS America, and the Bienal Composición Córdoba.

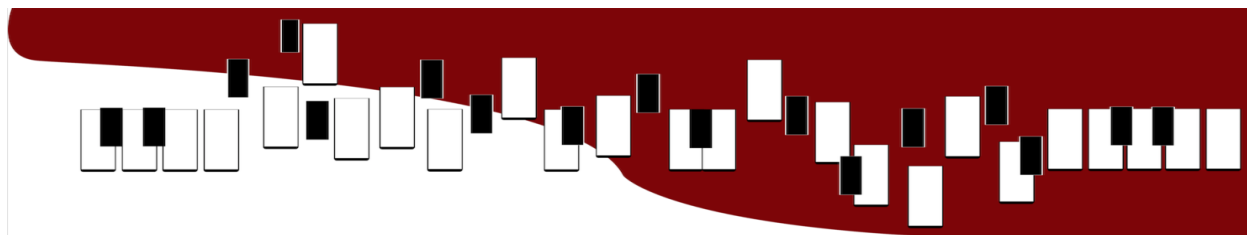




LORRAINE SIMS is the Edith Killgore Kirkpatrick Professor of Voice, Vocal Studies Division Chair, and Vocal Area Coordinator at Louisiana State University in Baton Rouge, Louisiana, where she teaches Voice and Vocal Pedagogy. She has achieved critical-acclaim for her “vibrant, bell-like soprano” as well as her “warm intimacy, engaging passion and casual artistry.” Recent performances include “Comedy in Song: Humorous Art Songs in English” at the 2017 International Congress of Voice Teachers in Stockholm, Sweden, which she also presented at the 2016 National NATS Conference in Chicago. Other performances have

included appearances for the 2019 and 2015 Song Collaborators Consortia Art Song Festival and for several National Opera Association Cabaret Programs. She is featured in the role of “Miss Ellen” in a one-act opera Intimations on a critically acclaimed recording entitled The Operatic Works of Dinos Constantinides which is available from Centaur. Other performances include appearances as Soprano Soloist with the Louisiana Sinfonietta, the LSU Symphony Orchestra, and the Southeast Kansas Symphony.

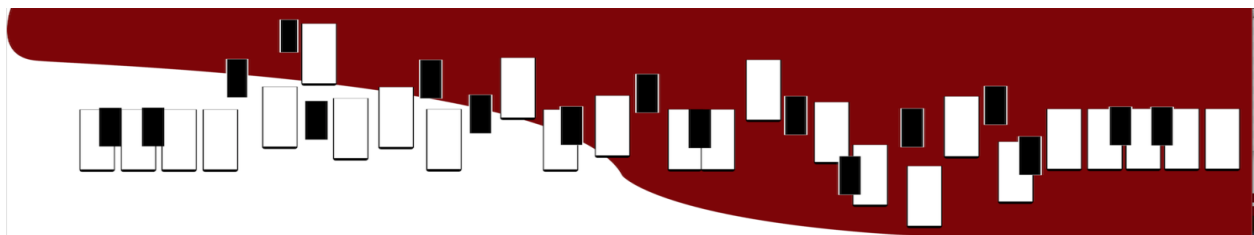
Professional activities include a pre-conference workshop, “Teaching Outside the Gender Binary: Working with Transgender and Non-Binary Singers” for the 2018 National NATS Conference in Las Vegas as well as two other sessions on this topic. Dr. Sims was invited to present a workshop, “What the Fach? Voice Dysphoria in the Transgender and Genderqueer Singer” for the Voice Foundation’s 2018 Annual Symposium: Care of the Professional Voice in Philadelphia.





BRAIN SPECK is Director of the Houston Grand Opera Studio, where he is responsible for selection, training, and career development of the Studio's singers and pianist-coaches, and serves on the company's senior management team. He hears hundreds of young artists each year in auditions and advises singers on their artistic and career development. He is a frequent adjudicator in vocal competitions, including the Metropolitan Opera National Council Auditions, the Cooper-Bing Vocal Competition, Florida Grand Opera's Young Patronesses of Opera competition, and HGO's own Eleanor McCollum Competition. Prior to his current

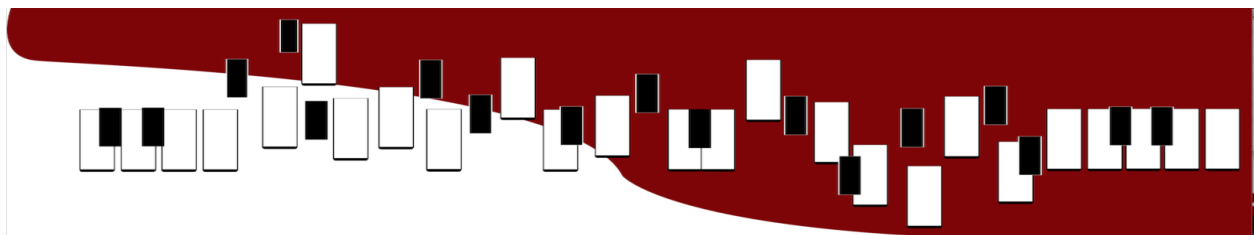
position, Mr. Speck served as HGO's Company Manager, leading HGO's newly-formed Company Office to coordinate all day-to-day rehearsal activities of the company and support its guest artists. He previously held positions with the Aspen Opera Center and Houston Public Media. Mr. Speck holds degrees in voice performance from Pepperdine University and Rice University.





The Financial Times (London) acclaimed that "**KORLISS UECKER**, a bright and pretty American soprano, was charming, crystalline of voice and sparkling as an actress." Uecker has sung over 150 performances at the Metropolitan Opera including Susanna in the Marriage of Figaro (international broadcast), Marzelline in Fidelio, Oscar in A Masked Ball, and Valencienne in The Merry Widow. She sang Giannetta in The Elixir of Love with Luciano Pavarotti and Frasquita in Carmen with Placido Domingo. Other credits include Strasbourg Opera (France), Opera de Monte Carlo, Wexford Festival (Ireland), Santa Fe Opera, Hawaii Opera Theater, Washington Opera Kennedy Center, the Spoleto Festival, Tanglewood Festival and Ravinia Festival, United States Naval Academy and the Library of Congress.

She has recorded for Deutsche Grammophone, London Decca, Arabesque Records New World Records and has appeared on CBS Sunday Morning and Live from Lincoln Center. Korliss has Bachelor's and Master's degrees from Juilliard and a Bachelor of Science from the University of North Dakota.



2021 Participants

Collaborative Piano:

Grace Betry (USA)
Rhys Burgess (USA)
Evelyn Culver (USA)
Sepehr Davalloukhongar
Nathan Eck (USA)
NaoNao Ge
Oufeifei Hu
Guzal Isametdinova
Yeon-Kyung Kim
Kyunga Lee
Ruby Lee (USA)
Ava Linvog (USA)
Neil Mitchell (USA)
Stella Monshaw (USA)
Mo Suet Ng
Mercy Olson (USA)
Rissel Peguero Almonte
Joanna Reeder (USA)
Meghan Rhoades (USA)
Peter Smith (USA)
Cynthia Chih-Yu Tseng
Kristyn Van Cleave (USA)
Daniel Weber (USA)
Michele Wong
Alexander Woods (USA)
Yimeng Xu
Jarod Yap (USA)

Vocal Academy:

Emily Cotten (USA)
Kanisha Feliciano (USA)
Hanna Frampton (USA)
Leora Gilgur (USA)
Lilian Grusz (USA)
Patty Holley (USA)
Allison Jones (USA)
Rosemary Joyce (USA)
Eunchong Kang
Elizabeth Kirkconnell (USA)
Angela Lamar (USA)
Sarah Marze (USA)
Tess McCarty (USA)
Madison Perry (USA)
Amy Pressman (USA)
Juliet Schlefer (USA)
Janani Sridhar (USA)

