

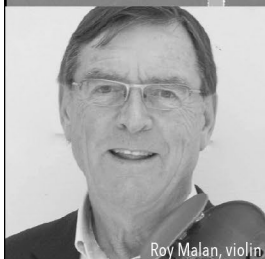


**IVES**  
COLLECTIVE



**2016-2017  
SEASON**

# Spring Collective



Roy Malan, violin



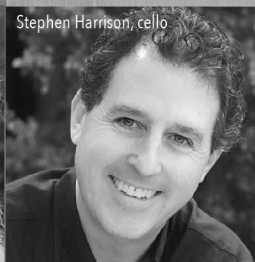
Roberta Freier, violin

**Friday, May 5, 2017, 7:30 PM**  
St. Mark's Episcopal Church, Palo Alto  
**Sunday, May 7, 2017, 4:00 PM**  
Old First Church, San Francisco

**Roy Malan, violin**  
**Roberta Freier, violin**  
**Susan Freier, viola**  
**Stephen Harrison, cello**  
**Elizabeth Schumann, piano**  
**Susanne Mentzer, mezzo soprano**



Susan Freier, viola



Stephen Harrison, cello

**Johannes Brahms:**  
**Two Songs for Alto, Viola and Piano, Op. 91**  
**Piano Quartet in C Minor, Op. 60**

**Ottorino Respighi: *Il Tramonto***



Elizabeth Schumann, piano



Susanne Mentzer, mezzo soprano

Please save these dates for

## IVES COLLECTIVE Season 3

### Fall Collective

Robin Sutherland, piano; Roy Malan, violin  
Nancy Ellis, viola; Susan Freier, violin/viola  
Stephen Harrison, cello

Friday, October 13, 2017, 8PM

Old First Concerts, San Francisco

Sunday, October 15, 2017, 3PM

First Congregational Church, Palo Alto

#### *Bohemian Rhapsodies*

Josef Suk: Piano Quartet in A minor, Op.1

Antonin Dvořák: Terzetto in C Major for Two Violins and Viola, Op.74

Antonin Dvořák: Piano Quartet No.2 in E-flat Major, Op.87



### Winter Collective

Robin Sharp, violin; Susan Freier, viola  
Stephen Harrison, cello; Elizabeth Schumann, piano

Friday, January 26, 2018, 7:30PM | St. Mark's Episcopal Church, Palo Alto

Sunday, January 28, 2018, 4PM | Old First Concerts, San Francisco

#### *Receiving Mozart's Spirit*

Wolfgang Amadeus Mozart: Piano Quartet No.2 in E-flat Major, K.493

Ludwig van Beethoven: Piano Trio in C minor, Op.1, No.3

Ludwig van Beethoven: String Trio in G Major, Op.9, No.1

### Spring Collective

Brain Thorsett, tenor; Roy Malan, violin  
Jessica Chang, viola ; Keisuke Nakagoshi, piano

May 4, 2018, 2018, 7:30PM | St. Mark's Episcopal Church, Palo Alto

Sunday, May 6, 2018, 4PM | Old First Concerts, San Francisco

#### *...the poppies blow...*

Sir Arthur Bliss: *Elegiac Sonnet*

Josef Suk: *Meditation on the St. Wenceslas Chorale*, Op.35

Ivor Gurney: *Ludlow and Teme* for Tenor, String Quartet and Piano

Sir Edward Elgar: Piano Quintet in A minor, Op.84

Salon series dates will be announced shortly.

Tickets go on sale July 1, 2017 at [www.ivescollective.org](http://www.ivescollective.org)



# Spring Collective

## IVES COLLECTIVE

Ray Malan, violin; Roberta Freier, violin  
Susan Freier, viola; Stephen Harrison, cello  
Elizabeth Schumann, piano; Susanne Mentzer, mezzo soprano

**Two Songs for Alto, Viola and Piano,  
Op. 91 (1884)**

"Gestillte Sehnsucht" ("Satisfied Longing," 1884)  
"Geistliches Wiegenlied" ("Sacred Lullaby," 1863-4)

**Johannes Brahms  
(1833-1897)**

***Il tramonto* ("The Sunset")  
for Voice and String Quartet (1914)**

**Ottorino Respighi  
(1879-1936)**

## Intermission

**Piano Quartet in C minor, Op. 60 (1855-1875)**

*Allegro non troppo*  
*Scherzo: Allegro*  
*Andante*  
*Finale: Allegro comodo*

**Johannes Brahms  
(1833-1897)**

## Two Songs for Alto, Viola and Piano, Op. 91

Johannes Brahms

"Gestillte Sehnsucht" ("Satisfied Longing")

"Geistliches Wiegenlied" ("Sacred Lullaby")

While the lost love of Respighi's *Il tramonto* is confined to Shelley's poem, the two songs that Brahms published as Op. 91 are closely connected to an unhappy romantic incident from Brahms's own social circle. The songs were published in the reverse order of their composition, so the first song that you will hear was written twenty years after the one that follows, which was composed for a very specific occasion, the birth of a child. The parents of this child were Joseph and Amalie Joachim. Joseph Joachim, the great violinist, who would be intimately involved with the gestation and performance of nearly everything that Brahms ever wrote for strings, had been a close friend of the composer for a decade by the time that he got engaged in 1863. His new bride, the former Amalie Schneeweiss, was a superb singer, who would play a similar role with respect to Brahms's vocal music. Many of his songs were premiered by her, and he seems to have had her voice in mind whenever he composed for alto. Brahms's happiness for Joachim was tempered by anxiety that it would diminish their friendship, but he eagerly anticipated sharing in the joy of their family life. As he wrote Joachim, "I shall look forward to the time when I can come and see you, and, as I have already done at the house of many a faithless friend, bend over a cradle and forget everything in the contemplation of the laughing baby face." Indeed, a child was not long to arrive, and was named Johannes. Brahms wrote the "Sacred Lullaby" as a piece that the three adults could perform together. The vocal part was for Amalie's alto (compared by a friend to the sound of "an old Italian viola"), the viola part for Joseph, and the piano part, of course, for Brahms himself. In addition to setting a poem that is a lullaby for the infant Jesus, the viola part uses the tune of a fourteenth-century German Christmas carol (with the words of the carol written into the viola part).

This is a heartwarming story, but, alas, the marriage was not a success (apparently largely due to Joachim's jealousy), and by the early 1880s the couple separated and eventually divorced. Brahms, who took Amalie's side, also became estranged from Joachim (although the violinist never stopped performing Brahms's compositions). "Satisfied Longing" was composed as a peace offering to the Joachims, but, gorgeous as the piece is, the couple neither performed it together nor reconciled.

**“Gestillte Sehnsucht”**  
**Poem by Friedrich Rückert**

In gold'nen Abendschein getaucht,  
Wie feierlich die Wälder stehn!  
In leise Stimmen der Vöglein haucht  
Des Abendwindes leises Weh'n.  
Was lispeln die Winde, die Vögelein?  
Sie lispeln die Welt in Schlummer ein.  
  
Ihr Wünsche, die ihr stets euch reget  
Im Herzen sonder Rast und Ruh!  
Du Sehnen, das die Brust bewegt,  
Wann ruhest du, wann schlumberst du?  
Beim Lispeln der Winde, der Vögelein,  
Ihr sehnenenden Wünsche, wann schlaft ihr ein?  
  
Was kommt gezogen auf Traumesflügeln?  
Was weht mich an so bang, so hold?  
Es kommt gezogen von fernen Hügeln,  
Es kommt auf bebendem Sonnengold.  
Wohl lispeln die Winde, die Vögelein,  
Das Sehnen, das Sehnen, es schläft nicht ein.  
  
Ach, wenn nicht mehr in gold'ne Fernen  
Mein Geist auf Traumgefieder eilt,  
Nicht mehr an ewig fernen Sternen  
Mit sehnenendem Blick mein Auge weilt;  
Dann lispeln die Winde, die Vögelein  
Mit meinem Sehnen mein Leben ein.

**“Geistliches Wiegenlied”**  
**Poem by Emanuel Geibel after Lope de Vega**

Die ihr schwebet  
Um diese Palmen  
In Nacht und Wind,  
Ihr heiligen Engel,  
Stillet die Wipfel!  
Es schlummert mein Kind.

**“Satisfied Longing”**

Steeped in a golden evening glow,  
How solemnly the forests stand!  
In gentle voices the little birds breathe  
Into the soft fluttering of evening breezes.  
What does the wind whisper, and the little birds?  
They whisper the world into slumber.  
  
You, my desires, that stir  
In my heart without rest or peace!  
You longings that move my heart,  
When will you rest, when will you sleep?  
By the whispering of the wind, and of the little  
birds?  
You yearning desires, when will you fall asleep?  
  
What will come of these dreamy flights?  
What stirs me so anxiously, so sweetly?  
It comes, pulling me from far-off hills,  
It comes from the trembling gold of the sun.  
The wind whispers loudly, as do the little birds;  
The longing, the longing—it will not fall asleep.  
  
Alas, when no longer into the golden distance  
Does my spirit hurry on dream-wings,  
When no more on the eternally distant stars  
Does my longing gaze rest;  
Then the wind and the little birds  
Will whisper away my longing, along with my life.

*Translation © Emily Ezust from recmusic.org*

**“Sacred Lullaby”**

You who hover  
Around these palms  
In night and wind,  
You holy angels,  
Silence the treetops,  
My child is sleeping.

Ihr Palmen von Bethlehem  
Im Windesbrausen,  
Wie mögt ihr heute  
So zornig sausen!  
O rauscht nicht also!  
Schweiget, neiget  
Euch leis und lind;  
Stillet die Wipfel!  
Es schlummert mein Kind.

You palms of Bethlehem  
In the roaring wind,  
How can you today  
Bluster so angrily!  
O roar not so!  
Be still, bow  
Softly and gently;  
Silence the treetops!  
My child is sleeping.

Der Himmelsknabe  
Duldet Beschwerde,  
Ach, wie so müd er ward  
Vom Leid der Erde.  
Ach nun im Schlaf ihm  
Leise gesänftigt  
Die Qual zerrinnt,  
Stillet die Wipfel!  
Es schlummert mein Kind.

The child of heaven  
Endures the discomfort,  
Oh, how tired he has become  
Of earthly sorrow.  
Oh, now in sleep,  
Gently softened,  
His pain fades,  
Silence the treetops!  
My child is sleeping.

Grimmige Kälte  
Sauset hernieder,  
Womit nur deck ich  
Des Kindleins Glieder!  
O all ihr Engel,  
Die ihr geflügelt  
Wandelt im Wind,  
Stillet die Wipfel!  
Es schlummert mein kind.

Fierce cold  
Comes rushing,  
How shall I cover  
The little child's limbs?  
O all you angels,  
You winged ones  
Wandering in the wind.  
Silence the treetops!  
My child is sleeping

*Translation © Lawrence Snyder and  
Rebecca Plack from recmusic.org*

## ***Il tramonto*, for Voice and String Quartet** (after Percy Bysshe Shelley "The Sunset")

**Ottorino Respighi**

*Il tramonto* is from quite early in Respighi's career. The work was composed in 1914, just before Respighi brought considerably greater attention to himself with *The Fountains of Rome*. Until 1913, Respighi had been supporting himself as an orchestral violist, but an appointment as a composition professor in Rome allowed him to devote himself more fully to creative work.

*Il tramonto* is an unusual work in many ways. The combination of voice and string quartet is already distinctive, but the piece also seems to elude generic classification. It is quite long and dramatically varied for a song, but fits comfortably into no other type of poetry setting. The text is an Italian translation of Shelley's "The Sunset," which tells the tale of a young couple who share a summer night of passion. The woman wakes to find her lover dead, and lives to tend for her father,

physically fading as she grieves.

Respighi seems to read the poem as a series of emotional states, as his changes of musical texture do not always coincide with the structure of the poem. The vocal writing is almost entirely syllabic, but still ranges in affect from a quasi-recitative (often for reported speech) to highly expressive lyricism. The vocal writing is very similar to that for the strings, and it is a commonplace to suggest that the singer is treated more like the fifth member of a quintet than like a vocal soloist. At the risk of an overly sentimental interpretation, the cello plays an increasingly prominent role as the piece progresses, perhaps standing in for the memory of the silenced youth.

### *Il Tramonto*

**Roberto Ascoli translation of Percy Bysshe Shelley: "The Sunset"**

Già v'ebbe un uomo, nel cui tenue spirito  
(qual luce e vento in delicata nube  
che ardente ciel di mezzo-giorno stempri)  
la morte e il genio contendeano. Oh! quanta  
tenera gioia,  
che gli fè il respiro venir meno  
(così dell'aura estiva l'ansia talvolta)  
quando la sua dama, che allor solo conobbe  
l'abbandono  
pieno e il concorde palpitar di due creature che  
s'amano,  
egli addusse pei sentieri d'un campo,  
ad oriente da una foresta biancheggiante  
ombrato  
ed a ponente scoperto al cielo!  
Ora è sommerso il sole; ma linee d'oro  
pendon sovra le cineree nubi,  
sul verde piano sui tremanti fiori  
sui grigi globi dell' antico smirnio,  
e i neri boschi avvolgono,  
del vespro mescolandosi alle ombre. Lenta sorge  
ad oriente  
l'infocata luna tra i folti rami  
delle piante cupe:  
brillan sul capo languide le stelle.  
E il giovine sussura: "Non è strano?"

### **Percy Bysshe Shelley: "The Sunset"**

There late was One within whose subtle being,  
As light and wind within some delicate cloud  
That fades amid the blue noon's burning sky,  
Genius and death contended. None may know  
The sweetness of the joy which made his breath  
Fail, like the trances of the summer air,  
When, with the lady of his love, who then  
First knew the unreserve of mingled being,  
He walked along the pathway of a field  
Which to the east a hoar wood shadowed o'er,  
But to the west was open to the sky.  
There now the sun had sunk, but lines of gold  
Hung on the ashen clouds, and on the points  
Of the far level grass and nodding flowers  
And the old dandelion's hoary beard,  
And, mingled with the shades of twilight, lay  
On the brown massy woods – and in the east  
The broad and burning moon lingeringly rose  
Between the black trunks of the crowded trees,  
While the faint stars were gathering overhead.  
"Is it not strange, Isabel," said the youth,

Io mai non vidi il sorgere del sole,  
o Isabella. Domani a contemplarlo verremo  
insieme.”

Il giovin e la dama giacquer tra il sonno e il  
dolce amor  
congiunti ne la notte: al mattin  
gelido e morto ella trovò l'amante.  
Oh! nessun creda che, vibrando tal colpo,  
fu il Signore misericorde.  
Non morì la dama, né folle diventò:  
anno per anno visse ancora.  
Ma io penso che la queta sua pazienza, e i  
trepidi sorrisi,  
e il non morir... ma vivere a custodia del vecchio  
padre  
(se è follia dal mondo dissimigliare)  
fossero follia. Era, null'altro che a vederla,  
come leggere un canto da ingegnoso bardo  
intessuto a piegar gelidi cuori in un dolor  
pensoso.  
Neri gli occhi ma non fulgidi più;  
consunte quasi le ciglia dalle lagrime;  
le labbra e le gote parevan cose morte tanto eran  
bianche;  
ed esili le mani e per le erranti vene e le giun-  
ture rossa  
del giorno trasparia la luce.  
La nuda tomba, che il tuo fral racchiude,  
cui notte e giorno un'ombra tormentata abita,  
è quanto di te resta, o cara creatura perduta!  
"Ho tal retaggio, che la terra non dà:  
calma e silenzio, senza peccato e senza passione.  
Sia che i morti ritrovino (non mai il sonno!) ma  
il riposo,  
imperturbati quali appaion,  
o vivano, o d'amore nel mar profondo scendano;  
oh! che il mio epitaffio, che il tuo sia: Pace!"  
Questo dalle sue labbra l'unico lamento.

"I never saw the sun? We will walk here  
To-morrow; thou shalt look on it with me."

That night the youth and lady mingled lay  
In love and sleep – but when the morning came  
The lady found her lover dead and cold.  
Let none believe that God in mercy gave  
That stroke. The lady died not, nor grew wild,  
But year by year lived on – in truth I think  
Her gentleness and patience and sad smiles,  
And that she did not die, but lived to tend  
Her agèd father, were a kind of madness,  
If madness 'tis to be unlike the world.  
For but to see her were to read the tale  
Woven by some subtlest bard, to make hard  
hearts  
Dissolve away in wisdom-working grief;  
Her eyes were black and lustreless and wan:  
Her eyelashes were worn away with tears,  
Her lips and cheeks were like things dead – so  
pale;  
Her hands were thin, and through their wander-  
ing veins  
And weak articulations might be seen  
Day's ruddy light. The tomb of thy dead self  
Which one vexed ghost inhabits, night and day,  
Is all, lost child, that now remains of thee!  
"Inheritor of more than earth can give,  
Passionless calm and silence unreprieved,  
Where the dead find, oh, not sleep! but rest,  
And are the uncomplaining things they seem,  
Or live, a drop in the deep sea of Love;  
Oh, that like thine, mine epitaph were – Peace!"  
This was the only moan she ever made.



## Piano Quartet in C minor, Op. 60

Johannes Brahms

Like the two songs of Op. 91, Brahms's C minor Piano Quartet contains music composed during very different stages of the composer's life, with the earliest and latest layers of music separated by almost two decades. Brahms began the work in 1855, and seems to have completed a version by spring 1856, when he played through the work with Joseph Joachim. Brahms eventually destroyed this first incarnation of the work, which must have been quite different from the final published work. This early version was in a different key, C sharp minor, and had only three movements (as against four in the final version). Brahms seems to have let the piece sit until 1873, when he began to revise and complete it. It is impossible to be certain about the relationship between the early version and the piece that Brahms completed and published in 1875, but both the research of James Webster and the composer's own accounts strongly suggest that the first movement of the published Quartet is very similar to the original version, and that the eventual second movement (Scherzo) is either the original Finale, or based on it (with both movements transposed down to C minor). The third and fourth movements were newly composed between 1873 and 1875.

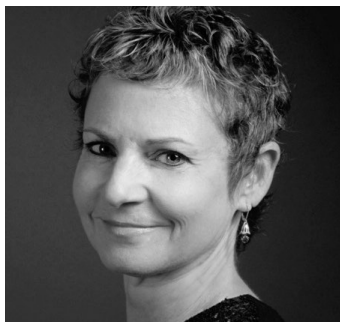
This would all be dry musicologist trivia were it not for the enormous changes in Brahms's life between the mid-1850s and the early 1870s. In 1855, Brahms was just beginning to establish himself as a composer. He had met Joseph Joachim and Robert and Clara Schumann in 1853, the three people who would be most important to him both as a musician and as a person; and Robert Schumann had already published his notorious article "New Paths" that essentially proclaimed the young and unknown Brahms as the true heir to Beethoven. At the time that he began the Piano Quartet, Brahms had completed and published virtually nothing other than solo piano music and songs. The only work for multiple instruments that he had revealed to the public was the Piano Trio in B major, Op. 8 (although even this is known today in a heavily-revised version from 1889). This was also a time when he seems to have been somewhat creatively blocked and uncertain about his compositional choices.

If Brahms was still finding his way as a creative artist in 1855, his personal life was even more complex and fraught. He was clearly well-nigh obsessed with Clara Schumann, obviously moved both by artistic admiration and by romantic desire. When Robert Schumann consigned himself to a mental asylum after his 1854 suicide attempt, Brahms essentially moved into the Schumann home, caring for the Schumann children when Clara was on tour, and forming part of the household when she was home.

Both musical clues and later letters and accounts make it clear that at least the early version of the Piano Quartet was in some sense about Clara. The musical clue comes near the beginning of the first movement. After the strings enter with two sighing figures, the violin plays a longer line that descends for four notes before rising for the fifth. This is a motive that Robert Schumann invented as a musical analog for Clara's name, and used in a number of works. Brahms, too, used this motive in pieces, including the contemporaneous *Variations on a Theme by Robert Schumann*, dedicated to Clara Schumann. (Some commentators also hear the sighing figures as invocations of Clara's name: "Cla-ra, Cla-ra.") This musical cipher would only have been intelligible to the members of the Schumann circle, but when Brahms returned to the piece years later, he repeatedly told both friends and his publisher that the Piano Quartet was connected to the character Werther, from Goethe's *The Sorrows of Young Werther*. Given that the central conflict in the novel is that Werther falls in love with Charlotte, who is married to a man more than a decade older, mapping Goethe's doomed couple onto Brahms and Clara Schumann required no special insider knowledge.

By 1873, Brahms was established in Vienna, and had been made both famous and wealthy by the *German Requiem* and by his Op. 39 Waltzes. He was finally publically engaging with the genres most closely associated with Beethoven. His first two string quartets were just behind him, and he was about to return to the music that would become his first symphony. Clara Schumann remained a close friend and trusted musical advisor, but the possibility of a romantic relationship had long since passed. Knowing what we do about the gestation of the piece, it is tempting to hear the Piano Quartet as falling into two halves, each in a different style. It takes little effort to hear the first two movements as the product of youthful impetuosity and passion. The mysterious opening of the first movement, sounding like a slow introduction even though in the main tempo, the many sudden agitated outbursts and textures that push the instruments to their limits, as well as the incessantly driving Scherzo (without the expected contrast of a Trio) are all easy to reconcile with this idea. Meanwhile, the serene and expansive slow movement and the contrapuntally intricate Finale are similarly easy to hear as the work of an older and calmer man. Perhaps, however, we should resist this temptation. No less an authority than Clara Schumann wrote that "it is strange how the mood remains unified, despite the quite different dates of the various movements."


– Notes by Dr. Derek Katz



California native **Roberta Freier** earned her BM and MM degrees in Violin Performance from the Eastman School of Music. She has performed with the Philadelphia String Quartet, Minnesota Orchestra, Vancouver Symphony and the Rochester Philharmonic Orchestra. Since moving to Chicago in 1995, Ms. Freier has performed with many ensembles including the Chicago Philharmonic, Joffrey Ballet and Broadway in Chicago.



**Susan Freier**, violin/viola, pursued an advanced degree at the Eastman School of Music following degrees from Stanford in Music and Biology as a Ford scholar. In her first year, she co-formed the Chester String Quartet and won the Cleveland Quartet competition, working with Eastman's Cleveland Quartet and the Aspen School of Music. The quartet went on to win the Evian, Munich International, Portsmouth (England) and Chicago Discovery competitions. After leaving Eastman, the Chester became faculty ensemble-in-residence at Indiana University. In 1989, Susan joined Stanford's faculty and the Stanford String Quartet. A participant at the Aspen, Grand Teton and Newport Music Festivals, she has performed on NPR, the BBC and German State Radio and recorded on the Newport Classics, Stolat, Pantheon, Laurel, Music and Arts, and CRI labels. A former artist-faculty member at the Pacific Music Festival, Music in the Mountains, the Rocky Ridge Music Center, and the Orfeo Music Festival (Italy) Ms. Freier teaches and performs at the Mendocino Music Festival, the SoCal Music Workshop, and the Telluride Chamber Music Festival.



**NACUSA San Francisco Chapter** presents

**IVES**  
COLLECTIVE

**Performing new American music to delight and entertain you!**

Roy Malan violin  
Susan Freier, viola  
Stephen Harrison, cello  
Lori Lack, piano

**June 3, 2017**  
**8:00 pm**

*Program includes compositions by:* Anne Baldwin, John Beeman, Seymour Bokman, I. Peter Deutsch, Kenneth Froelich, Sheil Nan, Nancy Bloomer Deussen, Karl Schmidt, Davide Verotta

**Lucie Stern Community Center**  
**1305 Middlefield Rd / Palo Alto, CA**  
Tickets at the door: \$20 General / \$15 Senior



**Stephen Harrison**, cello, has been on the Stanford University faculty since 1983. He is a graduate of Oberlin College and Boston University, where he received the Award for Distinction in Graduate Performance. Former principal cellist of the Opera Company of Boston, the New England Chamber Orchestra and the Chamber Symphony of San Francisco, he has performed on National Public Radio, the BBC, and on both German State Radio and the Netherlands State Radio. As solo cellist of the San Francisco Contemporary Music Players, he has toured internationally and recorded on the Delos, CRI, New Albion and Newport Classics labels. He has also performed on both the "Music of the Sacred and Profane" and New and Unusual Music Series presented by the San Francisco Symphony, and for Chamber Music West. Mr. Harrison has been on the faculty of the Pacific Music Festival, the Orfeo and Schlern International Music Festivals (Italy) and the Rocky Ridge Music Center. He is currently principal cellist at the Mendocino Music Festival, and performs and teaches at the SoCal Chamber Music Workshop and the Telluride Chamber Music Festival.



**Roy Malan**, violin, serves as solo violinist with the California Symphony and Opera Parallèle, and was the long-time concertmaster and solo violinist for the San Francisco Ballet. The founding director of the Telluride Chamber Music Festival, he has an extensive career of performance domestically as well as in Canada, Mexico, Europe, Australia, and Africa to his credit. He is also widely recorded on the Genesis, Orion, and other labels, Roy was formerly a member of Porter Quartet, Stanford String Quartet, Ives Quartet, and the San Francisco Piano Trio, among others.

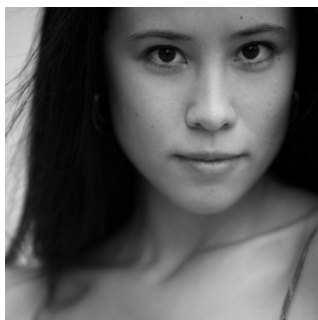
Educated at London's Royal Academy of Music under Yehudi Menuhin, he also attended Juilliard and the Curtis Institute, where he was a student of Ivan Galamian and Efrem Zimbalist (he authored the latter's biography). Roy currently serves on the faculty of the University of California, Santa Cruz, plays locally with a string quartet, piano trio, and music festival engagements. He has been a member of San Francisco Contemporary Music Players since 1976.



American mezzo-soprano **Susanne Mentzer** enjoys a significant operatic, concert, chamber music and recital career of over thirty years. She is regarded for her interpretation of Mozart, Mahler, Strauss and Berlioz. She has appeared on four continents at nearly every great opera house and with orchestras most notably as a guest artist at the Metropolitan Opera since 1989. Her extensive discography includes over 25 CDs and DVDs of opera and oratorio. Her most recent project is a recording of songs by American opera composer Carlisle Floyd to be released on GPR Records through Naxos. This project was funded by a successful Kickstarter campaign. She is on the recent releases of Jake Heggie's *Dead Man Walking* and *Plump Jack* by Gordon Getty. Her DVDs include *Les Contes d'Hoffmann* (Opéra de Paris), *Don Giovanni* (La Scala), and Grammy nominated *The First Emperor* by Tan Dun (Metropolitan Opera), and *Ariadne auf Naxos* (Metropolitan Opera).

She has been seen on numerous PBS telecasts, as well. Susanne is also a writer and contributes regularly to the Huffington Post. Her outspokenness about vocal health has earned her the VERA Award 2013 (Voice Education Research Awareness) from The Voice Foundation. Past awardees include Julie Andrews and Diane Rehm.

As a mentor to young singers she serves on the boards of The Sullivan Foundation and The George London Foundation, which give awards to promising young singers. She teaches privately in the San Francisco area after twelve years in academia at DePaul University and Rice University. She gives guest artist residencies and master classes at various schools and in conjunction with her engagements.



Pianist **Elizabeth Schumann** has a diverse career portfolio of projects, recordings, and performances that have brought her all over the world as recitalist, chamber musician, and concerto soloist. The Washington Post Magazine noted her playing as "deft, relentless, and devastatingly good—the sort of performance you experience not so much with your ears as your solar plexus."

She has performed solo recitals and chamber music concerts worldwide, in such venues as the Kennedy Center, Vienna's Bösendorfer Saal, Toronto's Koerner Hall, and Montreal's Place des Arts. Featured at the International UNICEF benefit concert for Hurricane Katrina Victims, the Cannes Film Festival, the Gilmore Festival, Australia's Huntington Festival, the Musica Viva chamber music series, the Ravinia "Rising Stars" Series, and National Public Radio's "Performance Today", her recitals have been broadcast live on public radio and television in cities around the world, including Washington D.C., New York, Sydney, Cleveland, Montréal, Dallas, and Chicago. Elizabeth gave the world premiere performance of Carl Vine's Sonata No. 3, which the composer dedicated to her.

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