

This afternoon's concert is co-sponsored by ESSEX SAVINGS BANK  
The Piano Sponsor is ESSEX MEADOWS

Patricia Schuman, *soprano*

Megan Sesma, *harp*     Douglas Dickson, *piano*

P R O G R A M

- |                                       |   |
|---------------------------------------|---|
| Siete Canciones Populares Españolas   | Manuel de Falla (1876-1946)                               |
| El pano moruno                        |   |
| Seguidilla                            |   |
| Asturiana                             |   |
| Jota                                  |   |
| Nana                                  |   |
| Cancion                               |   |
| Polo                                  |   |
| El último romántico / Bella Enamorada | Reveriano Soutullo (1880-1932) /<br>Juan Vert (1809-1931) |
| La Tarántula / La Tempranica          | Gerónimo Giménez (1854-1923)                              |
| Three Songs                           | Benjamin Britten (1913-76)                                |
| She's like the swallow                |   |
| At the mid hour of night              |   |
| The last rose of summer               |   |
|                                       | <i>Soprano and harp</i>                                   |

INTERMISSION

Three songs	Sergei Rachmaninoff (1873-1943)
Coh / Dream, Op. 8, n.5 (H. Heine)	
Zdes' khorosho / How fair this spot, Op. 21, n.7 (G. Galina)	
Ne poy, krasavitsa, prim / Oh, never sing to me again, Op. 4, no.4	
Two opera duets	
Belle nuit	Jacques Offenbach (1819-80)
from <i>Tales of Hoffmann</i>	
Viens, Mallika!	Leo Delibes (1836-91)
from <i>Lakmé</i>	
Song to the moon	Antonin Dvorak (1841-1904)
from <i>Rusalka</i> , Op. 114	
Songs my mother taught me, Op. 55 no. 4	
Vaga luna che inargenti	Vincenzo Bellini (1801-35)
Sposa, son disprezzata	Antonio Vivaldi (1678-1741)



THANK YOU  
**ESSEX WINTER SERIES**  
 FOR



OUTSTANDING PERFORMANCES AND BEAUTIFUL MUSIC

We invite you to find out more about your Community Foundation

[www.MiddlesexCountyCF.org](http://www.MiddlesexCountyCF.org)    [Info@MiddlesexCountyCF.org](mailto:Info@MiddlesexCountyCF.org)

(860) 347-0025

211 South Main Street, Middletown, Connecticut 06457



**COMMUNITY  
 FOUNDATION**  
 of Middlesex County

*“Helping Good People  
 Do Great Things”  
 Now – and Forever.*

Philanthropy • Leadership • Legacy



## Patricia Schuman, soprano

Internationally celebrated soprano Patricia Schuman continues to garner the highest critical acclaim for her work on the operatic stage. Exceptionally high praise for her stunning singing and riveting portrayals of The Duchess (*Powder Her Face*) for Opera Philadelphia and Elvira Griffiths (*An American Tragedy*) for Glimmerglass Music in the most recent season clearly confirm that Ms. Schuman is a brilliant interpreter of newly commissioned 21st century operatic roles.

A former Mozartean singer who has successfully moved through the operatic repertoire of the 19th, 20th, and now the 21st centuries, Ms. Schuman has been engaged by the most distinguished opera houses throughout Europe and

the United States, and she has collaborated with the finest conductors and directors in the industry. In Europe she has been seen at the Royal Opera House Covent Garden, Vienna State Opera, La Scala, the Salzburg Festival, the Glyndebourne Festival, Opera North (Leeds), Edinburgh Festival, the Flemish Opera, Rome Opera, and major houses in Toulouse, Zurich, Bologna and Cologne. In the US she has performed on the stages of The Metropolitan Opera, Houston Grand Opera, Pittsburgh Opera, Seattle Opera and in the 2013 and 2014 seasons, the renowned Opera Philadelphia and the Glimmerglass Music Festival. In the 2015-2016 season Ms. Schuman returns to Opera Philadelphia to perform in a newly commissioned work, *Breaking the Waves* based on the 1996 film directed by Lars von Trier, sings Bloody Mary in *South Pacific* at the Thornton Theatre, reprises The Duchess (*Powder Her Face*) for Odyssey Opera, and looks forward to a return to the Glimmerglass Festival for a TBA project.

A performer of great breadth, Ms. Schuman began her career specializing in the Mozartean repertoire. She sang Donna Elvira (*Don Giovanni*) and Contessa Almaviva (*Le nozze di Figaro*) at The Metropolitan Opera with James Levine, Ilia (*Idomeneo*) at La Scala with Riccardo Muti, and both Ilia and Pamina at Vienna State Opera under the baton of Nikolaus Harnen court. She made her debut at the Salzburg Festival singing Vitellia (*La Clemenza di Tito*) to much critical and popular acclaim and reprised the role for Covent Garden, Glyndebourne, Madrid, and Lyon.

Continually expanding her repertoire, Ms. Schuman added principal roles, made additional company debuts and enjoyed numerous company re-engagements. She sang Alice Ford in Verdi's *Falstaff* at Covent Garden with Bernard Haitink, Rezia in Weber's *Oberon* with Marc Minkowski at the Flemish Opera, the title role in Schumann's *Genoveva* for both the Edinburgh Festival and Opera North, Blanche (*Les Dialogues des Carmélites*) for Rome Opera and Seattle Opera, Madeleine (*Capric-*

cio) in Toulouse, and the Marschallin in *Der Rosenkavalier* for the Pittsburgh Opera. She sang Puccini's Liù (*Turandot*) and Mimi (*La Bohème*) in Zurich, the title role in Handel's *Agrippina* in Cologne, the title role in Monteverdi's *L'incoronazione di Poppea* in Cologne and Bologna, and the role of *The Commander* in the world premiere of Philip Glass' *The Voyage* at the Metropolitan Opera. In addition to her role debut as The Duchess in Thomas Ades' *Powder her Face* with Opera Philadelphia and Elvira Griffiths (*An American Tragedy*) with Glimmerglass Music Festival, Ms. Schuman also appeared as Estelle Oglethorpe in John Musto's *Later the same evening*, and as Carlotta O'Neill in a world premiere of *A Blizzard at Marblehead Neck*, a collaboration between Pulitzer Prize-winning playwright Tony Kushner and the musical theater composer Jeanine Tesori in a double bill for Glimmerglass Music Festival. Other projects for Ms. Schuman in the season include appearances at the Essex Winter Series and the world premiere of Sarah Meneely-Kyder's oratorio *Letter from Italy*.

Ms Schuman's recordings include *Florenzia en el Amazonas* by Albany Record made in conjunction with her debut with the Houston Grand Opera. Other recordings comprise the soprano solo in Handel's *Messiah* (Entertainment One – formerly Koch), the Bertoni mass, *Veni Creator* (Erato) under the baton of Claudio Scimone, and Ruggiero in Rossini's *Tancredi* with Marilyn Horne (Sony). She can be seen on video as Poppea (*L'incoronazione di Poppea*), Donna Elvira (*Don Giovanni*) from the Royal Opera House at Covent Garden, and Countess Almaviva (*Le nozze di Figaro*) from Madrid Opera.



## Megan Sesma, harp

Megan Sesma has performed in venues that range from Tchaikovsky Hall in Moscow Russia, the Hollywood Bowl in Los Angeles, Carnegie Hall and numerous concert halls in South America. Her experience has placed her under the batons of some great conductors ranging from Neeme Jarvi and Yuri Temirkanov to John Williams and Jerry Goldsmith. Ms. Sesma has also shared the stage with such legends of contemporary and popular music as Quincy Jones, Herbie Hancock, Diana Krall and Dianne Reeves.

Ms. Sesma holds a Bachelor in music from the Eastman School of Music as well as a Bachelor

of Arts in Economics from the University of Rochester and a Masters Degree in harp performance from New York University. Ms. Sesma is adjunct professor of harp at the University of Connecticut in Storrs, CT and Connecticut College in New London, CT and harp instructor at Wesleyan University in Middletown, CT and is the New England Regional Director for the American Harp Society.

Ms. Sesma is currently the first enlisted principal harpist with the United States Coast Guard Band, which in February 2003 added a harp position for the first time since its creation in 1925. In addition to her position as principal harpist with the USCG she substitutes with the New Haven Symphony, Rhode Island Philharmonic, Hartford Symphony, New Britain, Bridgeport, Manchester and other symphonies.

Ms. Sesma performed with the Chicago Harp Quartet at the American Harp Society Conference in New Orleans, June 2014. 2014 and 2013 included performances at Wesleyans Center for the Arts and Connecticut College with violinist Theodore Arm. 2013 included the military band premiere of Kevin Kaska's Harp Concertino. July 2011 included a performance at the World Harp Congress with the Eastman Harp Quartet and a tour of Taiwan performing concerts with the Coast Guard Band. December 2010 included the performance of Harp Christmas, a harp concerto with concert band. Other performances include a July 2005 performance at the World Harp Congress in Dublin, Ireland. March 2006 included the concerto performance of Claude Debussy's *Danse sacrée et danse profane* in Merkin Hall and the world premiere of Hampson Sisler's new composition for soprano, harp and orchestra, *Diurnal Night*. In 2004 she was the soloist on the US Coast Guard Band Midwest Summer Tour performing the Ginastera Harp Concerto. Other recent performances include a solo recital in Mexico City, and Antigua Guatemala. Ms. Sesma was the 2013 recipient of the Latina Style Service Award for the Coast Guard, this is awarded yearly to one active duty female in the Coast Guard.



### **Douglas Dickson, piano**

Douglas Dickson received his B.A. degree from Princeton University and his M.M.A. from the Yale School of Music. He has performed in Europe, Asia, South America, and throughout the United States; his performances have been heard on NPR stations in many states, Colombian National Radio, and ABC-T. As a vocal accompanist he has played for the master classes and studios of Sherrill Milnes, Renata Scottò, Régine Crespin, Carlo Bergonzi, and Licia Albanese. Mr. Dickson has been accompanist or music director for productions at Quinnipiac College, the Yale School of Drama, Opera Theater of Connecticut, Connecticut

Experimental Theater, and Shubert Opera. He was music director and conductor for Yale Opera's spring 2000 production of Britten's *The Rape of Lucretia*. In 1997 and 1998 he performed and taught at the Itu Festival of Arts in Brazil, and has served for nine years on the faculty of Quinnipiac College. Mr. Dickson has been on the faculty of the Yale School of Music since 1998.