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**Four Hands • Four Voices**

Mihae Lee, *piano*  
Randall Hodgkinson, *piano*  
Amanda Forsythe, *soprano*  
Krista River, *mezzo-soprano*  
Charles Blandy, *tenor*  
David Kravitz, *baritone*

**PROGRAM**

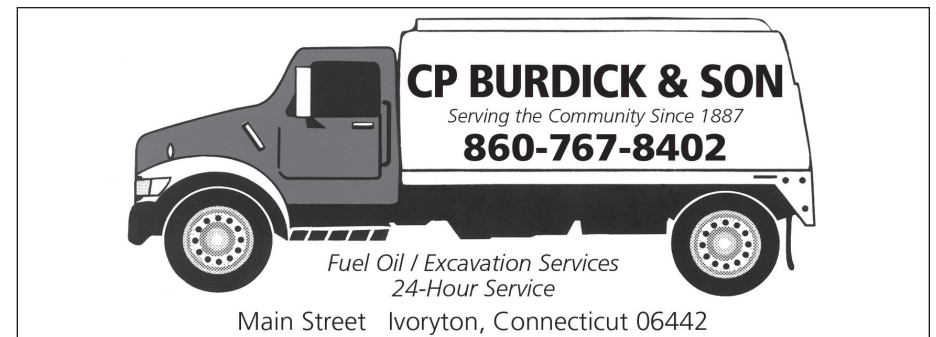
Sonata in D Major for Piano  
Four-Hands, K. 381  
*I. Allegro*  
*II. Andante*  
*III. Allegro molto*

Wolfgang Amadeus Mozart (1756-1791)

*Rhapsody in Blue*

George Gershwin (1898-1937)  
*Arranged for Piano Four-Hands by Henry Levine*

~ INTERMISSION ~



Liebeslieder Waltzes, Op. 52  
For Soprano, Alto, Tenor, Bass, and Piano Four-Hands

Johannes Brahms (1833-1897)

1. *Rede, Mädchen, allzu liebes* (Speak, maiden, whom I love so much)
2. *Am Gesteine rauscht die Flut* (Against the rocks a powerful flood rushes)
3. *O die Frauen, O die Frauen* (O women, O women)
4. *Wie des Abends schöne Röte* (Like the evening's lovely red)
5. *Die Grüne Hopfenranke* (The green hops vine)
6. *Ein Kleiner, hübscher Vogel* (A pretty little bird)
7. *Wohl schön bewandt* (All seemed contented)
8. *Wenn so lind dein Auge mir* (When you look at me so lovingly)
9. *Am Donaustrande* (On the Danube's banks)
10. *O wie sanft die Quelle sich* (Oh how gently the stream winds through the meadow)
11. *Nein, es ist nicht auszukommen mit den leuten* (No, it isn't possible to get along with people)
12. *Schlosser auf, und mache Schlösser* (Locksmith, get up and make your locks)
13. *Vögelein durchbrauscht die Luft* (A little bird rushes through the air)
14. *Sieh, wie ist die Welle klar* (See how clear the waves are)
15. *Nachtigall, sie singt so schön* (The nightingale sings so beautifully)
16. *Ein dunkeler Schacht ist Liebe* (Love is a dark shaft)
17. *Nicht wandle, mein Licht* (Do not wander, my light)
18. *Es bebet das Gesträuche* (The bushes are trembling)

Five Hungarian Dances for Piano Four-Hands, Johannes Brahms (1833-1897)  
No. 1, 6, 4 and 5



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## Program Notes

by Barbara Leish

**Wolfgang Amadeus Mozart:** Sonata in D Major for Piano Four-Hands, K. 381 (1772)

Mozart spent most of his childhood on tour. From the time he was five his father, Leopold, sought to capitalize on his children's prodigious talents by taking them for extended stays in the musical capitals of Europe, where Wolfgang and his sister Marianne (Nannerl) charmed and dazzled aristocratic audiences. Throughout these years, which included a three-year grand tour that began when he was seven, Wolfgang performed and composed nonstop. His juvenile brilliance as a keyboard virtuoso, renowned for his improvisatory skills, astonished listeners. So did his compositions. The fledgling composer was learning from the music he encountered on the tour and was composing at a rapid rate. His early compositions included sonatas, symphonies, and keyboard concertos. Among his miscellaneous compositions were works to play with his sister. In 1765 Leopold wrote in a letter, "In London, little Wolfgang wrote his first piece for four hands. No one had ever written a four-hand sonata before." Although in his early years Wolfgang improvised his piano sonatas rather than writing them out, he did write down the four-hand sonatas that he and Nannerl performed, the Sonata in D among them.

In addition to the grand tour, the Mozarts spent long stretches in Italy, a country that played a particularly important role in Wolfgang's development. There were three formative trips, where he absorbed Italian culture and style and honed his craft. In Italy he studied counterpoint, wrote his first successful operas, and became familiar with the concertante style, characterized by interplay between groups of instruments. The charming Sonata in D for four hands, which he wrote for joint appearances with his sister when he returned to Salzburg, shows how adept he had become at writing within existing styles and genres.

Alfred Einstein described the Sonata in D as "a reduction of an Italian symphony – a symphony in which individual groups of winds and strings, of tutti and soli are quite sharply distinguished." You can hear the interactions between solo and tutti from the opening measures, when a brisk unison fanfare is followed by a few bouncy measures of primo solo. There's an amusing passage in the development section when the secondo takes over the runs that opened the movement while backed by tuttii-like tremolos. Throughout the upbeat movement, the good-natured interplay never flags. The Andante that follows is as lyrical as the Allegro is bright and bold – a lovely demonstration of Mozart's developing melodic gifts. With the third movement, Allegro Molto, the young composer who won over Italian audiences with his gift for comic opera takes center stage. Light-hearted and playful, filled with scotch snaps and high, birdlike grace notes, this movement is a smile inducer. The Sonata in D gives delightful evidence that at

seventeen, Mozart was no longer a wunderkind but an accomplished composer in the process of finding his own distinctive style and voice.

### **George Gershwin:** *Rhapsody in Blue* (1924)

*Arranged for Piano Four-Hands by Henry Levine*

Many European composers, Stravinsky among them, were inspired by American jazz, but none captured its essence more memorably than George Gershwin, the American composer who took classical music into the Jazz Age. Gershwin began his career in Tin Pan Alley, where his genius for melody had him spinning out song after unforgettable song – “Swanee” (popularized by Al Jolson in blackface), “Lady Be Good,” “Fascinating Rhythm,” “S’Wonderful,” “The Man I Love,” “Summertime,” the list goes on and on. Gershwin had bigger dreams, though. In addition to being a gifted musical-theater entertainer, he was a serious student of 20th-century classical music. He studied the compositions of Stravinsky and Berg, poured over Ives’s works, was friends with Ravel and Schoenberg, and eagerly absorbed their ideas. He was especially fascinated with Berg, whose autographed photo hung in his New York apartment. Gershwin’s dream was to marry classical and popular music – to “make an honest woman out of jazz.” His first attempt to bring jazz into the concert hall was his most famous: *Rhapsody in Blue*.

*Rhapsody in Blue* was a commission from the bandleader Paul Whiteman, who shared Gershwin’s ambition to elevate jazz by giving it a classical respectability, and who wanted a new orchestral work for an upcoming concert called “An Experiment in Modern Music.” The commission came at the last minute, and Gershwin wrote hastily. Whiteman’s own arranger, Ferde Grofé, scored the piece for jazz band. Gershwin, a fine pianist, was the soloist at the concert, which took place in February 1924 (two weeks after the first New York performance of *The Rite of Spring*, which “exercised a great influence” on Gershwin, as he told a friend). The hall was packed with musical celebrities, including Stokowski, Jascha Heifetz, Fritz Kreisler, John Philip Sousa, Alma Gluck, and Rachmaninoff. From the clarinet’s famous opening glissando, the audience sat rapt, and at the end of the performance they went wild. What they had heard was a brash, melodically rich, tonally daring composition whose highlights included a brilliant opening, a dizzying series of harmonic modulations, propulsive rhythms, and of course the continuous use of flatted blue notes. Gershwin later wrote that when he began to work on the rhapsody, he “heard it as a sort of musical kaleidoscope of America – of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness.” It’s that vision, successfully carried out, that makes *Rhapsody in Blue* an iconic portrait of Jazz Age America in all its exuberance and dance-driven vitality.

It doesn’t take a full orchestra to capture *Rhapsody in Blue*’s multitude of charms. Over the years it has appeared in many guises, including a performance by 84 pianists at the 1984 Los Angeles Summer Olympics. As today’s performance shows, four hands are more than enough to convey the many pleasures of a composition that has become probably the best-known American concert work of the 20th century.

### **Johannes Brahms:** Liebeslieder Waltzes, Op. 52 (1868-1869)

*For Soprano, Alto, Tenor, Bass, and Piano Four-Hands*

Brahms, who was frequently in love, was in the midst of one of his passionate infatuations when he wrote the Liebeslieder Waltzes (“Love-song Waltzes”). His romantic entanglements were numerous and dramatic. For years he and Clara Schumann had an on-again, off-again relationship that caused both of them great distress. There were many other affairs, at least one of which came close to marriage before Brahms got cold feet. Perhaps most bemusing of all was Brahms’s unspoken love for Clara’s daughter Julie, an unrequited affection that was dashed when in 1869 Julie became engaged to someone else.

Brahms’s passion for Julie may have been an inspiration for the Liebeslieder Waltzes. But there were other impetuses as well. Brahms made a living from his music, and *hausmusik* – music that could be performed by amateurs at home – sold well in Brahms’s Vienna. Love songs were especially popular. So was the music of Johann Strauss II, “The Waltz King.” In addition, Brahms had recently edited for publication a posthumous collection of Schubert’s piano ländler, folk dances that were precursors to the waltz, and these dances too were clearly on his mind: The opening Liebeslieder Waltz is marked “im Ländler-tempo.” So, Brahms wrote the Liebeslieder Waltzes as popular entertainment, for a public that loved both waltzes and songs about love. To his publisher he called them “trifles,” but he also added that he was sure they would give people pleasure. He was right. Light, unpretentious, and full of charm, Brahms’s waltzes were perfect for a family evening of music-making. What’s wonderful is how within the familiar waltz form, Brahms created songs whose melodies and harmonies are quintessentially Brahmsian.

Brahms drew his text from the book *Polydora*, a collection of Eastern European lieder compiled by George Frederick Daumer, one of Brahms’s favorite poets. Each poem comments on an aspect of love, with moods ranging from rapture to longing to loneliness. Lovers glow, sigh, become angry, despair. There’s an abundance of pastoral imagery – birds, trees, moonlight, streams. There’s even a song about the Danube, perhaps a nod to Strauss’s *Blue Danube Waltz* that then was taking Vienna by storm. Through striking shifts in tempo, counterpoint, and key, Brahms captures the changing moods of the songs. The melody chirps like a bird (2, 13), flows like a river (10), is stern with anger (11 and 12). There is minor-key sadness (6) and major-key bliss (14). At times the music slowly winds (5); at other times it surges aggressively (2). Arpeggios soar with bliss (8) or rush and pound with tension (16). Rapid staccatos help create a mood of anger and frustration (11 and 12). Syncopation changes the character of a line (15).

The Liebeslieder Waltzes, which were premiered in Vienna in 1870, were such a huge financial success that five years later Brahms wrote a second, equally popular set, which was published as Op. 65. For our performance today we are delighted to welcome four special guests: soprano Amanda Forsythe, mezzo-soprano Krista River, tenor Charles Blandy, and baritone David Kravitz.



## Liebeslieder Waltzes Titles

1. **Rede, Mädchen, allzu liebes** (Speak, maiden, whom I love so much)  
*An ardent lover begs the woman he loves to let him come to her; she relents.*
2. **Am Gesteine rauscht die Flut** (Against the rocks a powerful flood rushes)  
*Where waves dash against rocks, a lover learns to sigh.*
3. **O die Frauen, O die Frauen** (O women, O women)  
*Women save the singer from becoming a monk.*
4. **Wie des Abends schöne Röte** (Like the evening's lovely red)  
*Like a lovely sunset, a maiden yearns to glow with blissful love.*
5. **Die Grüne Hopfenranke** (The green hops vine)  
*A conversation between a vine creeping sadly along the ground and a girl sadly missing her lover.*
6. **Ein Kleiner, hübscher Vogel** (A pretty little bird)  
*A little bird flies off, is caught in thorns, and is saved by a pretty girl.*
7. **Wohl schön bewandt** (All seemed contented)  
*A woman's lover suddenly turns cool.*
8. **Wenn so lind dein Auge mir** (When you look at me so lovingly)  
*Lovers pledge faithfulness to each other.*
9. **Am Donaustrande** (On the Danube's banks)  
*A bolted door cannot keep a lover out of a rosy-cheeked maiden's house.*
10. **O wie sanft die Quelle sich** (Oh how gently the stream winds through the meadow)  
*How lovely it is when love finds love.*
11. **Nein, es ist nicht auszukommen mit den leuten** (No, it isn't possible to get along with people)  
*Spiteful people misinterpret a single young person's moods.*
12. **Schlosser auf, und mache Schlösser** (Locksmith, get up and make your locks)  
*... to lock up all the wicked mouths.*
13. **Vögelein durchbrauscht die Luft** (A little bird rushes through the air)  
*Like a bird seeking a branch, one heart seeks another to rest on.*
14. **Sieh, wie ist die Welle klar** (See how clear the waves are)  
*The moon shines down on two lovers.*
15. **Nachtigall, sie singt so schön** (The nightingale sings so beautifully)  
*Under sparkling stars, a lover asks for a kiss in the dark.*
16. **Ein dunkeler Schacht ist Liebe** (Love is a dark shaft)  
*Like falling into a dangerous well, lost love leaves a lover bereft.*
17. **Nicht wandle, mein Licht** (Do not wander, my light)  
*A lover tells his love her feet will get wet from the rain, or perhaps from his tears.*
18. **Es bebet das Gesträuche** (The bushes are trembling)  
*Like a trembling bush brushed by a bird, a lover trembles with love, desire, and sorrow.*

**Johannes Brahms:** Five Hungarian Dances for Piano Four-Hands, No. 1, 6, 4 and 5 (Pub. 1869)

It is 1850. Brahms is 17 years old and living with his family in Hamburg. Into the city comes Eduard Reményi, a political refugee from Hungary. The theatrical Reményi, a virtuoso violinist, begins performing what he describes as gypsy folk music. It isn't the authentic Hungarian peasant music Bartok and Kodaly will discover years later, but the music of urban gypsy bands. It is soulful, driving, and exotic, and it causes a sensation. The teenage Brahms and Reményi begin playing together and eventually take the wildly popular *alla Zingarese* (in the gypsy style) music on tour. It is the start of Brahms's lifelong infatuation with the so-called Hungarian style.

Over the years Brahms would eagerly seek out gypsy bands playing in cafes, and he took pleasure in performing his improvised versions of Hungarian-style dances at parties or informal gatherings of friends. According to Jan Swafford, "friends remembered his flashing eyes when Brahms played his dances, the rhythm darting and halting, his hands all over the keyboard at once." Enjoying the improvisational freedom that came with these private performances, he was reluctant to write his dances down. Eventually, however, he agreed to send several to his publisher Fritz Simrock. He wrote them for four hands to give them a fuller sound, and he and Clara Schumann performed the first set privately before Brahms sent them off. Ten Hungarian Dances for piano four hands were published 1869; 11 more followed in 1880.

Although Brahms wrote a few of the dances himself, he insisted on saying on the title page that they were folk songs that had been "arranged by" him. To his publisher, Brahms described these dances as "genuine gypsy children, which I did not beget, but merely brought up with bread and milk." Most were elaborations of the tunes he had heard over the years, for Brahms had assimilated the style well. The Dances were enormously popular and inspired what amounted to a cottage industry of musical transcriptions. Brahms soon prepared a version for solo piano. Other composers, including Dvorák, orchestrated them. Brahms's friend the violinist Joseph Joachim transcribed them for violin and piano. Every version was a hit, providing handsome incomes for both Simrock and Brahms.

Each of the dances on today's program is filled with the fiery melodies, quick shifts of mood and tempo, and irregular rhythms that Brahms loved. Each has its own character, too. No. 1 is sonorous, soulful, and intermittently fiery; No. 6, with its frequent tempo changes, sounds strikingly improvisatory; No. 4 is marked by mood swings from melancholy to exuberant to playful. We end with the most famous of the Dances, No. 5, with its suggestion of wild gypsy fiddling.

Fun fact: In 1889 Brahms himself recorded a version of Hungarian Dance No. 1 on an Edison wax cylinder. You can hear it on YouTube.

## FOUR HANDS • FOUR VOICES

CREDIT : CHRISTIAN STEINER



**Mihae Lee** (*piano*)

Praised by *Boston Globe* as “simply dazzling,” Essex Winter Series Artistic Director and pianist Mihae Lee has captivated audiences throughout North America, Europe, and Asia in solo recitals and chamber music concerts, in such venues as Lincoln Center, the Kennedy Center, Jordan Hall, Berlin Philharmonie, Academia Nazionale de Santa Cecilia in Rome, Warsaw National Philharmonic Hall, and Taipei National Hall. An active chamber musician, Mihae is a founding member

of the Triton Horn Trio and was an artist member of the Boston Chamber Music Society for three decades. Her recordings of Brahms, Shostakovich, Bartok, and Stravinsky with the members of BCMS were critically acclaimed by *High Fidelity*, *CD Review*, and *Fanfare* magazines, the reviews calling her sound “as warm as Rubinstein, yet virile as Toscanini.”

Mihae has appeared frequently at numerous international chamber music festivals including Dubrovnik, Amsterdam, Groningen, Medellin Festicamara, Great Woods, Seattle, OK Mozart, Mainly Mozart, Music from Angel Fire, El Paso, Arizona Friends of Chamber Music, Chamber Music Northwest, Rockport, Sebago-Long Lake, Bard, Norfolk, Mostly Music, Music Mountain, and Chestnut Hill Concerts. Mihae has been a guest artist with the Chamber Music Society of Lincoln Center, St. Paul Chamber Orchestra, Bargemusic in New York and Speculum Musicae; has collaborated with the Juilliard, Tokyo, Muir, Cassatt, and Manhattan string quartets; and has premiered and recorded works by such composers as Gunther Schuller, Ned Rorem, Paul Lansky, Henri Lazarof, Michael Daugherty, and Ezra Laderman. Mihae is often heard over the airwaves on National Public Radio’s “Performance Today,” and on WNYC and WQXR in New York City, WGBH in Boston, and other stations around the country.

A native of Korea, Mihae is a graduate of The Juilliard School and the New England Conservatory studying with Martin Canin and Russell Sherman. She has released recordings on the Bridge, Etcetera, EDI, Northeastern, and BCMS labels. Since 2016 she serves as Music Director of the Sebago-Long Lake Music Festival in Maine and as of 2024, she serves as the Artistic Director of Chestnut Hill Concerts, which offers a series of August performances locally at The Kate in Old Saybrook, CT.

CREDIT : SUSAN WILSON



**Randall Hodgkinson** (*piano*)

Randall Hodgkinson achieved recognition as a winner of the International American Music Competition for pianists sponsored by Carnegie Hall and the Rockefeller Foundation. He has appeared frequently as soloist and chamber music artist in festivals throughout the United States, and as a featured soloist with major orchestras including those of Philadelphia, Atlanta, Buffalo, the American Symphony, the Orchestra of

Illinois and abroad in Italy, Japan and Iceland. His solo debut with the Boston Symphony Orchestra was presented in Boston, Philadelphia and in New York at Carnegie Hall.

Randall studied at The Curtis Institute and the New England Conservatory. While a member of Boston Musica Viva, he performed throughout the U.S. and Europe, and his recordings on several labels have brought notable acclaim. His solo CD *Petrouschka and Other Prophecies* received a double five-star rating from *BBC Magazine*. Other recordings include a live performance of the world premiere of the Gardner Read Piano Concerto with the Eastman Philharmonic Orchestra, and the Morton Gould Concerto with the Albany Symphony. His CD of solo piano music on the Ongaku label has received critical praise. Randall also performs the Piano concerto of Bernard Hoffer in a recently released CD with the National Orchestra of Ireland.

Randall also performs four-hand and two-piano literature in duo recitals with his wife, Leslie Amper, and is a member of the Gramercy Trio and the Worcester Chamber Music Society. Recent performances with the Gramercy Trio have featured premiers of trios by Gunther Schuller Trio and Matthew Aucoin. He is a member of the piano faculty of the New England Conservatory and Wellesley College. Randall is currently studying to become a certified Feldenkrais® practitioner.



**Amanda Forsythe** (*soprano*)

Amanda Forsythe is recognized internationally as a leading interpreter of baroque and classical repertoire. She sang *Eurydice* on the 2015 Grammy-winning recording of Charpentier’s *La descente d’Orphée aux enfers*. Alongside her other many recordings for Boston Early Music Festival and Boston Baroque, her début solo album of Handel arias, *The Power of Love*, with Apollo’s Fire on the Avie label earned widespread critical acclaim.

She performed and recorded Cabri and Carmi *La betulia liberata* with Les Talens Lyriques at the Salzburg Mozartwoche, and toured Europe and the USA with the French countertenor Philippe Jaroussky performing works based on the *Orfeo* myth and recording the role of Euridice with him in the 1774 version of Gluck’s *Orfeo* for Erato.

Amanda's collaborations with leading baroque ensembles have included performances with the Philharmonia Baroque at Tanglewood, Tafelmusik, Handel and Haydn Society, Boston Baroque, Boston Early Music Festival, Vancouver Early Music, Apollo's Fire and Pacific Musicworks.

On the opera stage she has sung Semele (Philadelphia), Pamina *Die Zauberflöte* (Rome, Seattle and Die Komische Oper, Berlin), Iris *Semele* (Seattle), Marzelline *Fidelio*, Nannetta *Falstaff*, Amour *Orphée*, Manto in Steffani's *Niobe* (Royal Opera House, Covent Garden), Jemmy *Guillaume Tell*, Corinna *Il viaggio a Reims* and Rosalia *L'equivoco stravagante* (Rossini Opera Festival, Pesaro), and Dalinda *Ariodante* (Geneva and Munich).

Amanda is a regular soloist with Chicago Symphony Orchestra and recently made her debuts with New York Philharmonic, The Philadelphia Orchestra and Lucerne Symphony Orchestra. She has also performed with Boston Symphony, Los Angeles Philharmonic, the Monteverdi Choir and Orchestra, the Accademia Nazionale di Santa Cecilia, Orchestra La Verdi of Milan and Kyumi Sinfonietta.

Conductors she has worked with include Sir John Eliot Gardiner, Nicholas Kraemer, Nicholas McGegan, Andris Nelsons and Sir Antonio Pappano.

Amanda's recent engagements include Cleopatra *Giulio Cesare* in Moscow, *Messiah* with Charlotte Symphony Orchestra and Les Talens Lyriques, Melissa *Amadigi* (staged) and Bach *Mass in B minor* with Boston Baroque, Handel *Sileti venti* with the Orchestra of St Luke's, arias by Handel, Purcell and Haydn with Music of the Baroque, her debut with the Royal Northern Sinfonia and performances and recordings with Apollo's Fire, Boston Early Music Festival and the Handel and Haydn Society.

Amanda Forsythe's engagements in the 2022/23 season include her debuts with the Academy of Ancient Music (*Messiah*), St Louis Symphony Orchestra (*Messiah*) and with Hong Kong Philharmonic (*St. Matthew Passion*). She returns to New York Philharmonic for performances of *St. Matthew Passion*, and to Chicago Symphony to sing Vivaldi *Magnificat* and *Gloria*. Other engagements include arias by Mozart and Beethoven with Victoria Symphony, a recording of Telemann's *Ino Cantata* and staged performances of Desmarests' *Circé* with Boston Early Music Festival, and concerts with Apollo's Fire.



**Krista River** (*mezzo-soprano*)

Hailed by *Opera News* for her “lovely clarity and golden color,” mezzo-soprano Krista River is at home in repertoire ranging from the Baroque period to the 21st century. In January of 2020 Krista won a Grammy Award for her role as Mrs. Fox in Boston Modern Orchestra Project's recording of Tobias Picker's *Fantastic Mr. Fox*. She has also been a winner of the Concert Artists Guild International Competition and a grant

recipient from the Sullivan Foundation. Recent notable performances include the International Water and Life Festival in Qinghai, China, *Messiah* at Carnegie Hall with the Masterworks Chorale (NJ), and recitals at Jordan Hall in Boston and the Asociación Nacional de Conciertos in Panama City, Panama. *The New York Times* praised her recital at Weill Recital Hall at Carnegie Hall, lauding “her shimmering voice ... with the virtuosity of a violinist and the expressivity of an actress.”

Some highlights of her opera appearances include Sesto in *La clemenza di Tito* with Emmanuel Music, Dido in Purcell's *Dido and Aeneas* with Mercury Baroque (Houston), Cherubino in Mozart's *Le nozze di Figaro* with the North Carolina Symphony, Annio in *La clemenza di Tito* with Opera Boston, Narcissus in Boston Baroque's *Agrippina*, Rosina in *Il barbiere di Siviglia* at the Crested Butte Music Festival, and the title role in Handel's *Xerxes* with Arcadia Players. Krista made her Tanglewood debut in the role of Jordan Baker in John Harbison's *The Great Gatsby*.

Krista River's orchestral engagements have included appearances with the Boston Symphony Orchestra, the Saint Paul Chamber Orchestra, Handel & Haydn Society, Kansas City Chamber Orchestra, Harrisburg Symphony, York Symphony, Charlotte Symphony, Florida Orchestra, Pittsburgh Bach and Baroque Ensemble, the Cape Cod Symphony, and the Boston Modern Orchestra Project. She has performed as a guest artist at music festivals including John Harbison's Token Creek Chamber Music Festival, Monadnock Music, Music from Salem, Saco River Festival, Meeting House Music Festival on Cape Cod, and the Portland Chamber Music Festival in Maine.

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A contemporary music advocate, Krista has premiered works by numerous composers including Tom Cipullo, Howard Frazin, and Herschel Garfein. She created the role of Genevieve in Brian Hulse's chamber opera *The Game at the Kennedy Center*, as part of its Millennium Stage series. She sang the world premiere of Scott Wheeler's *Turning Back* at her 2008 solo recital at Weill Recital Hall, and is featured on two of Wheeler's CDs – *The Construction of Boston*, recorded live with Boston Cecilia, and *Wasting the Night: Songs* – both released on Naxos Records.

Krista began her musical career as a cellist, earning her music degree at St. Olaf College. She resides in Boston and is a regular soloist with Emmanuel Music's renowned Bach Cantata Series.



**Charles Blandy** (*tenor*)

Charles Blandy has been praised as “unfailingly, tirelessly lyrical” (*Boston Globe*); “fearless” (*The New York Times*); “a versatile tenor with agility, endless breath, and vigorous high notes” (*Goldberg Early Music Magazine*); and for his “clear, focused, gorgeous tenor voice” (*Worcester Telegram and Gazette*).

Past performances include Bach's B minor mass with Orchestra Iowa and the Apollo Chorus of Chicago; Mozart's C minor Mass with Music of the Baroque (Chicago); Handel's *Messiah* with Saint Paul Chamber Orchestra; the role of Belmonte in Mozart's *Abduction from the Seraglio* with Emmanuel Music; Monteverdi's *Il Ritorno d'Ulisse, Vespers of 1610, L'Orfeo*, and assorted madrigals with Boston Early Music Festival; Bach's B minor Mass with the American Classical Orchestra (NYC) at Lincoln Center; and *St. Matthew Passion* with the American Bach Soloists (SF, CA). He has appeared with the Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, and Charlotte Symphony. He makes his Boston Symphony Orchestra debut in 2024.

He is a core member of Emmanuel Music, and regularly appears in their ongoing Bach Cantata series. With Emmanuel he has sung the Evangelist in Bach's *St. John* and *St. Matthew Passions*; and the roles of Tom Rakewell in Stravinsky's *The Rake's Progress*, Tamino in Mozart's *Magic Flute*, and Lurcanio in Handel's *Ariodante*, and in John Harbison's *The Great Gatsby*.

Charles appeared in the Tanglewood Festival of Contemporary Music in the U.S. premiere of Gerald Barry's *Canada*. With Boston Modern Orchestra Project he has appeared in Wuorinen's *Haroun and the Sea of Stories*; and in Virgil Thomson's *Four Saints in Three Acts* (the latter now a commercial recording). He gave the U.S. premieres of Rodney Lister's chamber song cycle *Friendly Fire* with Collage New Music, and Rautavaara's song cycle *Die Liebenden*.

A recitalist of wide repertoire, he has performed Schubert's *Schwanengesang* at the Token Creek Festival (WI); *Winterreise* at Tufts University; *Auf dem Strom* and Brahms songs with Boston Chamber Music Society; and Janacek's *Diary of One Who Disappeared* at Monadnock Music (NH). He gave recitals of contemporary American music in New York, Boston, London and Manchester, UK, with Rodney Lister at the piano.

Charles Blandy is a member of Beyond Artists, a coalition that supports good causes through their work. He studied at Oberlin College, Indiana University, and Tanglewood Music Center. He is the product of a strong public school arts program in Troy, NY.



**David Kravitz** (*baritone*)

Hailed as “a charismatic baritone” by *The New York Times*, “magnificently stentorian and resonant” by *Opera News*, and “a first-rate actor” by *Opera* (UK), David Kravitz's opera roles include Captain Balstrode in *Peter Grimes* (Chautauqua Opera), The Forester in *The Cunning Little Vixen* (Opera Santa Barbara), Scarpia in *Tosca* (Skylight Music Theatre), Leporello in *Don Giovanni* (Jacksonville Symphony), Don Pizarro in

*Fidelio* (Grand Harmonie), Don Magnifico in *La Cenerentola* (Opera Saratoga), Nick Shadow in *The Rake's Progress* (Emmanuel Music), Duke Bluebeard in *Bluebeard's Castle* (MIT Symphony Orchestra), Wozzeck in *Wozzeck* (New England Philharmonic), and Teyve in *Fiddler on the Roof* (Charlottesville Opera). He created the lead role of Davis Miller in *Approaching Ali* with Washington National Opera; other contemporary opera roles include Abraham in *Clemency* with Boston Lyric Opera and Nick Carraway in *The Great Gatsby* with Emmanuel Music.

David appears regularly as a guest soloist with the Boston Symphony Orchestra, most recently for *Wozzeck* under Andris Nelsons. Other concert appearances include the Philadelphia Orchestra, the Baltimore Symphony, the Virginia Symphony, the Santa Fe Chamber Music Festival, Emmanuel Music, Boston Modern Orchestra Project, and Boston Baroque. This season he joins the Arpeggione Ensemble for Schoenberg's arrangement of *Lieder eines fahrenden Gesellen*.

An exceptionally versatile artist, David's repertoire ranges from Bach to Verdi to Sondheim to cutting-edge contemporary composers such as Matthew Aucoin, Mohammed Fairouz, Paul Moravec, and Elena Ruehr. David has recorded for the Naxos, BIS, Sono Luminus, Koch International Classics, BMOP/sound, Albany Records, and New World labels. His distinguished legal career has included clerkships with the Hon. Sandra Day O'Connor and the Hon. Stephen Breyer.