

# *Schumann and American Art Songs*

**Shelby Matlock, soprano**  
**Ellen Bialek, mezzo-soprano**  
**Francis Williams, tenor**  
**Nathan Patrick Hilger, tenor**  
**Riley King, baritone**

## *Ad Astra Music Festival*

**JULY 18 ~ AUGUST 2**  
**2015**  
*Russell,  
Kansas*

This concert is underwritten by Friends of the Deines Cultural Center

# **Schumann and American Art Songs**

Ad Astra Young Artists

Alex Underwood, artistic director

Deines Cultural Center

Saturday, July 25th, 7:30pm

## PROGRAM

### **Robert Schumann**

*Spanisches Liederspiel, Op. 74*

Erste Begegnung  
Intermezzo  
Liebesgram  
In der Nacht  
Es ist verraten  
Melancholie  
Geständnis  
Botschaft  
Ich bin geliebt

## INTERMISSION

### **Richard Hundley**

Songs based on texts by James Purdy

Come Ready and See Me  
Bartholomew Green  
I Do  
Straightway Beauty on Me Waits

### **John Musto**

Selections from *Shadow of the Blues* based on poems by Langston Hughes

Silhouette  
Litany  
Could Be

### **Ned Rorem**

Songs based on poems by Theodore Roethke

From Whence Cometh Song?  
Orchids  
I Strolled Across and Open Field

### **Aaron Copland**

Selections from *Twelve Poems of Emily Dickinson*

There came a wind like a bugle  
Going to Heaven!  
The Chariot

## **Robert Schumann**

Born June 8 1810, in Zwickau, Germany

Died July 29 1856, in Bonn, Germany

After Franz Schubert, no composer of the early nineteenth century is more closely associated with the German art song, or lied (lieder, plural) than Robert Schumann. His output is remarkable if only for its sheer size: in 1840 Schumann produced around one hundred and fifty songs alone. His strength in lieder rested in his literary talent as much as it did his extraordinary musical abilities. An avid music critic, Schumann sought an idealized balance between poetry and music. He demanded strong source material and a highly refined musical setting that would elevate the text without appearing too fancy or elaborate, a criticism that he frequently leveled at his predecessor Schubert.

Schumann's reputation with lieder is further reinforced by the strength of his song cycles, or collections of songs whose texts are based around a central story or theme. The movements of the cycle *Spanisches Liederspiel* ("Spanish Song-Play") are drawn from Emanuel Geibel's *Folksongs and Romances of Spain*. Published in 1843, Geibel's translations of poetry from the Spanish Golden Age were well in tune with contemporary tastes. With its Moorish history and erotic connotations, Spain had long fascinated the imagination of the Romantics, and Geibel's work proved irresistible to Schumann. While most song cycles of the time were written for a single performer and piano accompaniment, Schumann utilized an expanded vocal quartet in the *Spanisches Liederspiel*. Lieder performances at this time were primarily private affairs in the homes of the growing middle class. The choice of a quartet for the *Spanisches Liederspiel* intensified what was already an intimate act of music making.

While not linked by a real narrative, the movements of the *Spanisches Liederspiel* nevertheless form a fascinating series of vignettes about love. "Erste Begegnung" (First Encounter) describes a young girl's perhaps not-so-innocent meeting with a young lad amongst the rose bushes on a riverbank. In "Intermezzo" (Interlude) the lad urges her to flee with him. "Liebesgram" (The Sorrow of Love) reveals how a young girl's anticipation has given way to anguish. "In der Nacht" (In the Night) combines the soprano and tenor voices in a haunting, yearning dialogue. Schumann gives "Es ist verraten" (It is revealed) to the entire quartet, who comment mockingly on the travails of lovers. A series of solo movements follows: "Melancholie" (Melancholy) and "Geständnis" (Confession). After a sultry duet for female voices "Botschaft" (Message), all four vocalists return for "Ich bin geliebt" (I am loved), a defiant retort to love's naysayers.



**Richard Hundley**

Born September 1, 1931, in Cincinnati, Ohio

Already a prodigious pianist at a young age, Richard Hundley has been an equally prodigious composer of American art songs throughout his career. Unique to Hundley's body of work is his partnership with the late American writer James Purdy, and this program features four such songs. For Hundley, the appeal of Purdy's poetry rested in its variety, its shifts of mood and its occasional flights into surrealism. "Come Ready and See Me" remains one of Hundley's most popular songs, reflecting the same lyrical yearning of the expectant lover found in the *Spanisches Liederspiel*. The pithy, folksong-like couplets of "Bartholomew Green" offer a more sardonic take on love, presenting two ironic epitaphs evocative of Edward Gorey's nursery rhymes. The brief outburst of "I Do" presents a marriage proposal as musically eager as its imagery is syrupy. "Straightway Beauty on Me Waits," one of the last Hundley-Purdy collaborations, comes from the song cycle *Octaves and Sweet Sounds*. Nature here serves as the lens for the perception of beauty, reflected in Hundley's rhapsodic setting.

**John Musto**

Born 1954 in Brooklyn, New York

A Pulitzer Prize finalist for his orchestral song cycle *Dove Sta Amore...*, John Musto's compositions encompass a wide range of musical styles and genres. The three selections on this program come from his 1986 cycle *Shadow of the Blues*. As the title suggests, the songs present reflections of "American blues" through the lens of Langston Hughes's poems, which themselves rely heavily on shadow imagery. "Silhouette" is a masterpiece of musical contradiction: a horrific midnight lynching is given a schmaltzy musical treatment in a style akin to George Gershwin. (Recall Gershwin's 1924 song "Oh, Lady Be Good!" and the last lines of the song, "Southern gentle lady, / Be good! / Be good!"). Hughes's "Litany," a critical spin on Emma Lazarus's "The New Colossus" ("Give me your tired, your poor"), receives a pensive treatment in Musto's powerful setting, beautifully bookended by meditative passages for the piano that reflect the contrast of the arms of "pity" against the arms of "love." The final selection "Could Be" presents a New York love affair gone awry as a smoky torch song worthy of a film noir score.

**Ned Rorem**

Born October 23, 1923, in Richmond, Indiana

Part composer, part man of letters, part cultural phenomenon, Ned Rorem's career has left hardly a musical accomplishment or accolade unturned. His longevity is matched only by his productivity: his song output numbers some four hundred works based on a variety of texts. The works on this program all come from the works of American poet Theodore Roethke. "From Whence Cometh Song?" is part of Rorem's 1979 cycle *The Nantucket Songs* and starkly explores the origins of three entities central to music: the song, love and death. "Orchids" and "I Strolled Across an Open Field" explore facets of the natural world, the cloudy, somber passages of "Orchids" contrasting the ebullience of "An Open Field." The dreamlike musicality of the "The Waking" relies heavily of mysterious arching lines in the voice, reflecting the poem's emphasis on literal and metaphoric ascent and descent.

**Aaron Copland**

Born November 14, 1900, in Brooklyn, NY

Died December 2, 1990, in North Tarrytown, NY

Two household names intersected in Aaron Copland's 1950 cycle *Twelve Poems of Emily Dickinson*. That the composer of *Appalachian Spring*, *Rodeo* and *Fanfare for the Common Man* should turn to the poems of one of America's seminal literary figures for his songs is not surprising given the composer's fascination with nineteenth century Americana. Copland gives full vent to a musical tempest in "There came a wind like a bugle," the angular vocal line mimicking Dickinson's textual rhythms. Dynamic movement is at the heart of "Going to Heaven!," with constant acceleration and harmonic soaring a hallmark of the score. "The Chariot," one of Dickinson's most popular poems, is last in the series. The joyous anticipation of the heavenly ascent in "Going to Heaven!" is replaced here by a more tempered and mysterious mood, evocative of riding off into a New England sunset.

—Ryan M. Prendergast

## Texts and Translations

**Robert Schumann**

*Spanisches Liederspiel, Op. 74*

### **“Erste Begegnung”**

Von dem Rosenbusch, o Mutter,  
von den Rosen komm' ich.  
An den Ufern jenes Wassers  
sah ich Rosen steh'n und Knospen;  
von den Rosen komm' ich!  
An den Ufern jenes Flusses  
sah ich Rosen steh'n in Blüthe,  
von den Rosen komm' ich, von den Rosen;  
sah ich Rosen steh'n in Blüthe,  
Brach mit Seufzen mir die Rosen,  
Von dem Rosenbusch, o Mutter,  
von den Rosen komm' ich.

Und am Rosenbusch, o Mutter,  
Einen Jüngling sah ich,  
An den Ufern jenes Wassers  
Einen schlanken Jüngling sah ich,  
Einen Jüngling sah ich.  
An den Ufern jenes Flusses  
Sucht' nach Rosen auch der Jüngling,  
Viele Rosen pflückt er, viele Rosen.  
Und mit Lächeln brach die schönste er,  
Gab mit Seufzen mir die Rose.  
Von dem Rosenbusch, o Mutter,  
von den Rosen komm' ich.

### **“First Encounter”**

From the rosebush, O mother,  
From the roses come I.  
On the banks of that water  
I saw roses and buds;  
From the roses come I!  
On the banks of that river  
I saw roses in bloom,  
From the roses come I, from the roses;  
I saw roses in bloom,  
With sighs I picked the roses,  
From the rosebush, O mother,  
From the roses come I.

And by the rosebush, O mother,  
A lad saw I,  
On the banks of that water  
A handsome lad saw I,  
A lad saw I.  
On the banks of that river  
The lad also hunted for roses,  
He plucked many roses, many roses.  
And with smiles he picked the prettiest,  
And sighing gave me the rose.  
From the rosebush, O mother,  
From the roses come I.

**“Intermezzo”**

Und schläfst du, mein Mädchen,  
Auf! öffne du mir,  
Denn die Stund’ ist gekommen,  
Da wir wandern von hier.

Und bist ohne Sohlen,  
Leg’ keine dir an,  
Durch reissende Wasser  
Geht unsere Bahn.

Durch die tief, tiefen Wasser  
Des Guadalquivir;  
Denn die Stund’ ist gekommen,  
Da wir wandern von hier.  
Auf! öffne du mir!

**“Liebesgram”**

Dereinst, dereinst  
Gedanke mein,  
Wirst ruhig sein.  
Lässt Liebesglut  
Dich still nicht werden,  
In kühler Erden,  
Da schläfst du gut  
Und ohne Pein  
Wirst ruhig sein.  
Was du im Leben  
Nicht hast gefunden,  
Wenn es verschwunden,  
Wird’s dir gegeben;  
Dann ohne Wunden  
Wirst ruhig sein.

**“In der Nacht”**

Alle gingen, Herz, zur Ruh,  
Alle schlafen, nur nicht du.

Denn der hoffnungslose Kummer  
Scheucht von deinem Bett den Schlummer,  
Und dein Sinnen schweift in stummer  
Sorge seiner Liebe zu.

**“Interlude”**

And you sleep, my maiden,  
Up! Open to me,  
For the hour has come  
When we wander from here.

If you are without shoes,  
Put none on,  
Through torrential water  
Our road leads.

Through the deep, deep water  
Of the Guadalquivir,  
For the hour has come  
When we wander from here.  
Up! Open to me!

**“The Sorrow of Love”**

Some day, some day,  
You, my dear thoughts,  
Will be at rest.  
The flame of love  
Permits you no peace,  
In the cool earth,  
You will sleep well  
And without pain  
You will be at rest.  
What you have not  
Found in life,  
You will be given  
When it has vanished;  
Then, without wounds,  
You will be at rest.

**“In the Night”**

All have gone, O heart, to their rest,  
All sleep, all but you.

For hopeless sorrow  
Drives slumber from your bed,  
And your spirit rambles in silent  
Worry towards its love.

### **“Es ist verraten”**

Dass ihr steht in Liebesglut,  
Schlaue, lässt sich leicht gewahren,  
Denn die Wangen offenbaren,  
Was geheim im Herzen ruht.  
Stets an Seufzern sich zu weiden,  
Stets zu weinen, statt zu singen,  
Wach die Nächte hinzubringen  
Und den süßen Schlaf zu meiden;  
Das sind Zeichen jener Glut,  
Die dein Antlitz lässt gewahren,  
Und die Wangen offenbaren,  
Was geheim im Herzen ruht.

Dass ihr steht in Liebesglut,  
Schlaue, lässt sich leicht gewahren,  
Denn die Wangen offenbaren,  
Was geheim im Herzen ruht.  
Liebe, Geld und Kummer halt ich  
Für am schwersten zu verhehlen,  
Denn auch bei den strengsten Seelen  
Drängen sie sich vor gewaltig.  
Jener unruhvolle Mut  
Lässt zu deutlich sie gewahren,  
Und die Wangen offenbaren,  
Was geheim im Herzen ruht.

### **“Melancholie”**

Wann erscheint der Morgen,  
Wann denn, wann denn!  
Der mein Leben löst  
Aus diesen Banden?

Ihr Augen, vom Leide,  
So trübe, so trübe!  
Saht nur Qual für Liebe,  
Saht nicht eine Freude;  
Saht nur Wunde auf Wunde,  
Schmerz auf Schmerz mir geben,  
Und im langen Leben  
Keine frohe Stunde.  
Wenn es endlich doch,  
Endlich doch, geschähe  
Dass ich säh' die Stunde,  
Wo ich nimmer sähe!

### **“It is revealed”**

That you bask in the flame of love,  
Cunning one, can plainly be seen,  
Since your cheeks reveal  
What secretly rests in your heart.  
Always reveling on sighs,  
Always tearing instead of singing,  
To spend the nights awake  
And to renounce sweet sleep;  
These are signs of that flame,  
Which can be seen on your face  
And which your cheeks reveal,  
What secretly rests in your heart.

That you bask in the flame of love,  
Cunning one, can plainly be seen,  
Since your cheeks reveal  
What secretly rests in your heart.  
My love, money and sorrow are  
The hardest for me to conceal  
Since even with the strongest souls  
They push themselves forward.  
That restless courage  
Lets them be distinctly seen,  
And your cheeks reveal  
What secretly rests in your heart.

### **“Melancholy”**

When comes the morning,  
O when, O when!  
That releases my life  
From these bonds?

You eyes, from your pain,  
So gloomy, so gloomy!  
You saw only torment for love,  
You saw not a single joy,  
You saw only wound upon wound  
Woe upon woe given to me,  
And no happy hour  
Amid my long life.  
If it, finally,  
Finally, could betide  
That I should see the hour  
When I see no more!



### **“Geständnis”**

Also lieb’ ich Euch, Geliebte,  
Dass mein Herz es nicht mag wagen,  
Irgend einen Wunsch zu tragen.  
Also lieb’ ich Euch!  
Denn wenn ich zu wünschen wagte,  
Hoffen würd’ ich auch zugleich,  
Wenn ich nicht zu hoffen zagte,  
Weiss ich wohl, erzürnt’ ich Euch.  
Darum ruf’ ich ganz alleine  
Nur dem Tod, dass er erscheine,  
Weil mein Herz es nicht mag wagen,  
Einen andern Wunsch zu tragen,  
Also lieb’ ich Euch!

### **“Botschaft”**

Nelken wind’ ich und Jasmin,  
Und es denkt mein Herz an ihn.

Nelken all’, ihr flammenroten,  
Die der Morgen mir beschert,  
Zu ihm send ich euch als Boten  
Jener Glut, die mich verzehrt.  
Und ihr weissen Blüten wert,  
Sanft mit Düften grüsst ihn,  
Sagt ihm, dass ich bleich vor Sehnen,  
Dass auf ihn ich harr in Tränen.

Nelken wind’ ich und Jasmin,  
Und es denkt mein Herz an ihn.  
Tausend Blumen, tauumflossen,  
Find ich neu im Tal erwacht;  
Alle sind erst heut entsprossen,  
Aber hin ist ihre Pracht,  
Wenn der nächste Morgen lacht.  
Sprich, du duftiger Jasmin,  
Sprecht, ihr flammenroten Nelken:  
Kann so schnell auch Liebe welken?  
Ach, es denkt mein Herz an ihn!

Nelken wind’ ich und Jasmin,  
Und es denkt mein Herz an ihn.

### **“Confession”**

Thus, I love you, beloved,  
That my heart does not dare to  
Bear a single wish at all.  
Thus, I love you!  
Because if I dared to wish,  
Yet also would I hope at the same time.  
If I would not hesitate to hope,  
I know well I would enrage you.  
Therefore, completely alone, I call  
Only on Death, that he appear,  
Because my heart, it does not dare to  
Bear a single wish at all.  
Thus, I love you!

### **“Message”**

Carnations and jasmine I wreathe  
and I think of him.

All you flame-red carnations  
That the morning brings to me  
To him I send you as messengers  
Of that flame which consumes me.  
And your worthy white blossoms  
Gently greet him with fragrances,  
Tell him that I pale with yearning,  
That I await him in tears.

Carnations and jasmine I wreathe  
And I think of him.  
A thousand dew flowing blossoms,  
I find newly awakened in the valley.  
All have only blossomed today  
Yet blown away is their splendor  
When the next dawn laughs.  
Speak, you fragrant jasmine,  
Speak, you flame-red carnations:  
Can Love also wither so quickly?  
Ah, my heart thinks of him!

Carnations and jasmine I wreathe  
and I think of him.

**“Ich bin geliebt”**

Mögen alle bösen Zungen  
Immer sprechen, was beliebt;  
Wer mich liebt, den lieb ich wieder,  
Und ich weiss, ich bin geliebt.

Schlimme, schlimme Reden flüstern  
Eure Zungen schonungslos,  
Doch ich weiss es, sie sind lüstern  
Nach unschuldigem Blute blos.  
Nimmer soll es mich bekümmern,  
Schwätzt so viel es euch beliebt.  
Wer mich liebt, den lieb ich wieder,  
Und ich weiss, ich bin geliebt!

Zur Verleumdung sich verstehtet nur,  
Wem Lieb’ und Gunst gebrach,  
Weil’s ihm selber elend gehet  
Und ihn niemand minnt und mag.  
Darum denk’ ich, dass die Liebe,  
Drum sie schmähn mir Ehre giebt,

Wer mich liebt, den lieb’ ich wieder,  
Und ich weiss, ich bin geliebt!

**“I am loved”**

All the evil tongues always like  
To speak what they please:  
Whoever loves me, I love in return,  
And I know I am loved.

Wicked, wicked words your tongues  
Whisper mercilessly,  
Yet I know they are only lusting  
After innocent blood.  
It ought never to bother me,  
Gossip as much as it pleases you.  
Whoever loves me, I love in return,  
And I know I am loved!

Only those who lack love and affection  
Grasp at slander  
Because they fare so miserably  
And no one loves or wants them.  
Therefore I think that the love  
They scorn gives me honor,

Whoever loves me, I love in return,  
And I know I am loved!

**Richard Hundley**

Songs based on texts by James Purdy

**“Come Ready and See Me”**

Come ready and see me,  
No matter how late  
Come before the years run out,  
I'm waiting with a candle  
No wind will blow out,  
But you must haste  
By foot or by sky  
For no one can wait forever  
Under the bluest sky  
I can't wait forever  
For the years are running out.

**“Bartholomew Green”**

Bartholomew Green  
Was seldom seen,  
While Corliss Hart  
Flamed in the dark.

Amelia Swan  
Came as the Dawn.  
While Isadore Gray  
Simply faded away.

**“I Do”**

I'll mail lilacs & lilies  
& roses to you,  
& great big hats  
with ribbons of blue

will express brass & tympani  
and the honey sax  
if you vow to espouse  
the king of the cats

you'll sit on a throne  
of diamonds and moss  
& your crown'll be gold,  
sprinkled with dross.

this offer comes once  
in a lifetime or two  
pin on your wings  
& say I do.

**“Straightway Beauty on Me Waits”**

Straightway beauty on me waits  
rain in the morning or sunshine late  
when, say the wind the airs can blow  
the sun came up and down fell the snow.  
The wind blows wet the sleet falls hard  
Love waxes great  
or dies, like the flower.

**John Musto**

Selections from *Shadow of the Blues* based on poems by Langston Hughes

**“Silhouette”**

Southern gentle lady,  
Do not swoon.  
They've just hung a black man  
In the dark of the moon.

They've hung a black man  
To a roadside tree  
In the dark of the moon  
For the world to see  
How Dixie protects  
Its white womanhood.

Southern gentle lady,  
Be good!  
Be good!

**“Litany”**

Gather up  
In the arms of your pity  
The sick, the depraved,  
The desperate, the tired,  
All the scum  
Of our weary city.

Gather up  
In the arms of your pity.  
Gather up  
In the arms of your love--  
Those who expect  
No love from above.

**“Could Be”**

Could be Hastings Street,  
Or Lenox Avenue,  
Could be 18th & Vine  
And still be true.

Could be 5th & Mound,  
Could be Rampart:  
When you pawned my watch  
You pawned my heart.

Could be you love me,  
Could be that you don't.  
Might be that you'll come back,  
Like as not you won't.

Hastings Street is weary,  
Also Lenox Avenue.  
Any place is dreary  
Without my watch and you.

**Ned Rorem**

Songs based on poems by Theodore Roethke

**“From Whence Cometh Song?”**

From whence cometh song?  
From the tear, far away,  
From the hound giving tongue,  
From the quarry's weak cry.

From whence, love?  
From the dirt in the street,  
From the bolt stuck in the groove,  
From the cur at my feet.

Whence, death?  
From dire hell's mouth,  
From the ghost without breath,  
From the wind shifting south.



### **“Orchids”**

They lean over the path,  
Adder-mouthed,  
Swaying close to the face,  
Coming out, soft and deceptive,  
Limp and damp, delicate as a young bird's tongue;  
Their fluttery fledgling lips  
Move slowly,  
Drawing in the warm air.  
And at night,  
The faint moon falling through whitewashed glass,  
The heat going down  
So their musky smell comes even stronger,  
Drifting down from their mossy cradles:  
So many devouring infants!  
Soft luminescent fingers,  
Lips neither dead nor alive,  
Loose ghostly mouths  
Breathing.

### **“I Strolled Across and Open Field”**

I strolled across  
An open field;  
The sun was out;  
Heat was happy.

This way! This way!  
The wren's throat shimmered,  
Either to other,  
The blossoms sang.

The stones sang,  
The little ones did,  
And the flowers jumped  
Like small goats.

A ragged fringe  
Of daisys waved;  
I wasn't alone  
In a grove of apples.

Far in the wood  
A nestling sighed;  
The dew loosened  
Its morning smells.

I came where the river  
Ran over stones:  
My ears knew  
An early joy.

And all the waters  
Of all the streams  
Sang in my veins  
That summer day.

## Aaron Copland

Selections from *Twelve Poems of Emily Dickinson*

### **“There came a wind like a bugle”**

There came a wind like a bugle,  
It quivered through the grass,  
And a green chill upon the heat  
So ominous did pass

We barred the window and the doors  
As from an emerald ghost  
The doom's electric moccasin  
That very instant passed.

On a strange mob of planting trees,  
And fences fled away,  
And rivers where the houses ran  
The living looked that day,

The bell within the steeple wild,  
The flying tidings whirled.  
How much can come and much can go,  
And yet abide the world!

### **“Going to Heaven!”**

Going to Heaven!  
I don't know when,  
Pray do not ask me how, —  
Indeed I'm too astonished  
To think of answering you!  
Going to Heaven! —  
How dim it sounds!  
And yet it will be done  
As sure as flocks go home at night  
Unto the shepherd's arm!

Perhaps you're going too!  
Who knows?  
If you should get there first  
Save just a little place for me  
Close to the two I lost!  
The smallest "robe" will fit me,  
And just a bit of "crown";  
For you know we do not mind our dress  
When we are going home.

Going to Heaven!  
I'm glad I don't believe it  
For it would stop my breath,  
And I'd like to look a little more  
At such a curious earth!  
I am glad they did believe it  
Whom I have never found  
Since the mighty autumn afternoon  
I left them in the ground.

**“The Chariot”**

Because I could not stop for Death --  
He kindly stopped for me --  
The carriage held but just ourselves --  
and Immortality.

We slowly drove -- he knew no haste,  
And I had put away  
My labour, and my leisure too  
For His Civility --

We passed the school, where children played,  
Their lessons scarcely done.  
We passed the fields of gazing grain,  
We passed the setting sun.

We paused before a house that seemed  
a swelling of the ground;  
The roof was scarcely visible,  
The cornice but a mound.

Since then 'tis centuries; but each  
Feels shorter than the day  
I first surmised the horses' heads  
Were toward eternity.



**Shelby Kyle Matlock** will be a sophomore at Northern Arizona University (NAU) studying music education with Edith Copley. She has worked with Simon Carrington, in the Inaugural National American Choral Directors Association Honor Choir in London. She has performed under the direction of Anton Armstrong the past two summers at the Oregon Bach Festival. There, she sang Verdi's Requiem conducted by Matthew Halls, and Bach's Singet dem Herrn with Helmuth Rilling. She was the soloist for the premier of Magnificat by David Childs. At NAU, Shelby sang You Could Drive a Person Crazy at the Horizon's Concert Series with guest artist, pianist Anthony de Mare. She was soloist for I Lie, by David Lang (Chamber Singers), Arabisk Dans by Edvard Grieg (Women's Chorale) and a chorus member in Mozart's The Marriage of Figaro.

Shelby, a Hays native, studied with Joe Perniciaro at Fort Hays State University throughout high school and currently studies with Deborah Raymond at NAU. Shelby is the soprano Young Artist for the 2015 Ad Astra Music Festival singing Schumann's Spanisches Liederspiel, a set of Richard Hundley songs, as well as serving as the soprano soloist in Zelenka's Miserere in C minor. In addition, she will be singing with the Ad Astra Chamber Choir and the Russell Community Choir.



**Ellen Bialek**, a Chicago native, recently graduated with honors, receiving a Bachelor's Degree in Music with a concentration in vocal performance at the University of Illinois. Ellen has worked under the instruction of Barrington Coleman and Elizabeth Fischer-Monastero and has had a chance to work with brilliant vocal coaches, such as, Julie Gunn, Michael Tilley, and Filippo Ciabatti. She has worked with many conductors both nationally and internationally, including: Andrew Megill, Eric Weimer, Ian Hobson, Andrea Solya, Paul Vermel, and Raphael Schluesselberg. She has been cast in three Lyric Theatre @ Illinois productions, most recently as one of the six Parisian Grisettes in a production of The Merry Widow. Ellen is a 2014 winner of the Thomas J. Smith Competition and Scholarship, and competing as part of the student division, she has won the 2013 Bel Canto Foundation Bella Voce Award, and was also the junior division winner of the 2012 Bel Canto Foundation opera competition.

Ellen serves as the mezzo-soprano Young Artist for the 2015 Ad Astra Music Festival, where she'll sing Schumann's Spanisches Liederspiel, a set of Copland's Emily Dickinson songs. In addition, she will be a featured soloist with the Russell Community Choir and Ad Astra Chamber Choir.



**Nathan Patrick Hilger** is a Russell, KS native and a rising senior Music Theatre major at Oklahoma City University. He studies voice with William Nield Christensen and coaches with Brian Osborne. While a Russell High School student, he studied voice with Ft. Hays State University's Joe Perniciaro. At OCU, he's been cast in multiple productions, including *Barbiere di Siviglia*, Ned Rorem's *Our Town*, and *The Pirates of Penzance*. His most notable roles include Pan in *Batboy*, Underling in *The Drowsy Chaperone*, and John Jasper in *The Mystery of Edwin Drood*. He has also joined the Canterbury Choral Society in singing Leonard Bernstein's *Mass* and Brahms's *Ein Deutesches Requiem*. And with the Defiant Requiem Foundation he has performed Verdi's requiem.

Additionally, he's performed in masterclasses with

Florence Birdwell and Jen Waldman.

Professionally, Nathan has performed with the Music Theatre of Wichita's productions of *Fiddler on the Roof* and *Finian's Rainbow*. And with the Oklahoma City Repertory Theatre he has performed in *South Pacific*. Nathan is one of the tenor Young Artists for the 2015 Ad Astra Music Festival where he'll sing Schumann's *Spanisches Liederspiel* in addition to singing with the Ad Astra Chamber Choir and the Russell Community Choir.



**Francis Williams**, a native of Long Island, NY, is pursuing a Bachelor's Degree in Vocal Performance from Westminster Choir College in Princeton, NJ, where he is a voice student of Eric Rieger. At Westminster, he collaborates frequently with renowned pianist, JJ Penna. As a member of the 40-voice Westminster Choir, he has performed on tours in Oklahoma, Texas, and in California. With the Westminster Symphonic Choir, he has worked with conductors such as Jacques Lacombe, Yannick Nezet-Seguin, Daniele Gatti, and Joe Miller. He has performed with the Philadelphia Orchestra and the Vienna Philharmonic Orchestra at Carnegie Hall and Philadelphia's Kimmel Center. He worked as a chorister with the Spoleto Festival USA in Charleston, South Carolina for the past two summers, with directors such as John La Bouchardiere and Tony Award winner Garry Hynes.

Past credits include Tchaikovsky's *Iolanta* (Almeric) with Westminster Opera Theatre, Handel's *Acis and Galatea* (Acis)

with Westminster Opera Workshop, and John Adams' *El Niño* (Chorus), Janacek's *Kat'a Kabanova* with the Spoleto Festival USA. Francis is a tenor Young Artist with the Ad Astra Music Festival and will be singing the role of Jonathan in Handel's *Saul* and a set of Ned Rorem songs. In addition, he will be singing with the Ad Astra Chamber Choir and the Russell Community Choir.





**Riley King**, baritone from Lawrence, is currently a student at Bethel College in North Newton, Kansas. He is studying Music Education where he'll graduate in December 2015. While at Bethel, Riley played Pirate King in *The Pirates of Penzance* and Don Quixote in *Man of La Mancha*. In the Bethel College Concert Choir, Riley performed Orff's *Carmina Burana* and Mozart's *Requiem* with the Wichita Symphony Orchestra under the baton of Daniel Hege. At the annual Masterworks Concert at Bethel, Riley performed James Syler's *Blue* and Haydn's *Creation*. He also has performed as a soloist with Broadway's *Rachel de Benedet* and *Arthur Marks*.

Riley is the leader of *Open Road*, a small men's ensemble which performed at the Kansas Music Educators

Association annual conference. He is a recipient of the

Hohmann Conducting Scholarship. In addition to his singing, Riley played cello in the Bethel College Philharmonia and timpani in the Bethel College Wind Ensemble. Riley is the baritone Young Artist with the 2015 Ad Astra Music Festival where he'll sing Schumann's *Spanisches Liederspiel*, a set of John Musto songs, and he will be the baritone soloist in Bach's *Cantata 131*. In addition to this, he will be singing with the Ad Astra Chamber Choir and the Russell Community Choir.



**Leann Hillmer** is a semi-retired coach who spent her career working with Santa Fe Opera, Minnesota Opera, Tanglewood, and seventeen years as a staff coach for New York City Opera. After finishing Bachelor's and Master's degrees in piano at the University of Kansas, her first job in New York City was at the Metropolitan Opera. She served on faculty at both Manhattan School of Music and Mannes School of Music in New York City. She has lived in Düsseldorf, Germany and spent nearly a decade living in Boston before returning to her family's farm in Sylvan Grove, KS. In Kansas, Leann has worked at Ellsworth High School as the school accompanist for Keri Boley and at Russell High School with Alex Underwood. She still coaches independently for students at Ft. Hays State University and is a primary vocal coach for the Ad Astra Music Festival.



**Max Holman** is quickly gaining recognition for his collaborations spanning early music, ballet, opera, choral and orchestral works, and new music. His recent engagements have included performances around the United States and internationally in Oman, Switzerland, Spain, Italy, France, Germany, Austria, and Canada. Most recently, Max conducted a premiere in collaboration with New Music New Haven, was Conductor of the Chamber Singers of the Yale Glee Club, and served as Assistant Conductor of the New Haven Ballet Orchestra, Yale Alumni Chorus, Yale Glee Club, Yale Camerata, and the All-City Honors Chorus.

In 2012, Max founded the New Brunswick Chamber Choir, an 16-voice ensemble comprised of Rutgers University students and alumni. While attending the Castleton Festival, Max directed the chorus of Beethoven's Symphony No. 9 under the late Maestro Lorin Maazel.

An avid keyboardist, Max has accompanied for New Haven Ballet, Lustig Dance Theatre, Mason Gross School of the Arts, New Jersey School of Ballet, and is currently on staff at American Repertory Ballet and Princeton Ballet School. Max received his Master of Music in Choral Conducting from the Yale School of Music and Yale Institute of Sacred Music, where he was awarded the Hugh Porter Scholarship and the Hugh Giles Prize, and his Bachelor of Music from Mason Gross School of the Arts at Rutgers University. Please visit [www.maxholman.net](http://www.maxholman.net) to learn more.

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# Acknowledgements

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## **Production Team**

Alex Underwood, artistic director  
Katie Bruton, festival manager

## **Upcoming Concerts**

### **Bach and Zelenka**

July 26th, 2:00pm  
Trinity United Methodist Church

### **Handel's Saul**

August 1st, 7:30pm  
Trinity United Methodist Church

### **Handel's Saul**

August 2nd, 2:00pm  
First Presbyterian Church, Hays KS