

Northwestern

BIENEN SCHOOL OF MUSIC

2024-25 SEASON

TICHIO-FINNIE
VOCAL MASTER CLASS SERIES

**CHRISTINE
GOERKE**

Northwestern University

HENRY AND LEIGH
BIENEN SCHOOL OF MUSIC

Christine Goerke, *soprano*
Tichio-Finnie Vocal Master Class Series

*The Tichio-Finnie Vocal Master Class Series
is made possible by a joint gift from
The Tichio Family and Shaun and Selme Finnie.*

MARY B. GALVIN RECITAL HALL
2024–25 SEASON

Tichio-Finnie Vocal Master Class Series

Christine Goerke, *soprano*

Yasuko Oura, *piano*

MONDAY, OCTOBER 14, 2024, AT 7:30 P.M.

Welcome and Introduction

W. Stephen Smith

Coordinator, Voice and Opera Program

“Era eguale la voce?” from *Gianni Schicchi*

Giacomo Puccini

(1858–1924)

libretto by Giovacchino Forzano

Spencer Greene, *baritone*

“En proie à la tristesse” from *Le comte Ory*

Gioachino Rossini

(1792–1868)

*libretto by Eugène Scribe and
Charles-Gaspard Delestre-Poirson*

Calista Ro-Jei Smith, *soprano*

“Se il mar promette calma” from *Lotario*

George Frideric Handel

(1685–1759)

libretto adapted from Antonio Salvi's Adelaide

Wesley Diener, *baritone*

“Wie Du warst!” from *Der Rosenkavalier*

Richard Strauss

(1864–1949)

libretto by Hugo von Hofmannsthal

Emily Amesquita, *mezzo-soprano*

PROFILES

Soprano **Christine Goerke** has appeared in the major opera houses of the world including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Santa Fe Opera, Washington National Opera, Houston Grand Opera, Seattle Opera, Opera Company of Philadelphia, Pittsburgh Opera, New York City Opera, Glimmerglass Opera, Royal Opera House Covent Garden, Paris Opera, Théâtre du Châtelet, Théâtre du Capitole in Toulouse, Deutsche Oper Berlin, La Scala, Maggio Musicale Fiorentino, Teatro Real in Madrid, Teatro Municipal de Santiago, and the Saito Kinen Festival. She has sung much of the great soprano repertoire, starting with the Mozart and Handel heroines and now earning critical acclaim for the dramatic Strauss and Wagner roles. She has received praise for her portrayals of the title roles in *Elektra*, *Turandot*, and *Ariadne auf Naxos*, Brünnhilde in the *Ring* cycle, Kundry in *Parsifal*, Ortrud in *Lohengrin*, Leonora in *Fidelio*, Eboli in *Don Carlos*, The Dyer's Wife in *Die Frau ohne Schatten*, Cassandre in *Les Troyens*, Ellen Orford in *Peter Grimes*, Female Chorus in *The Rape of Lucretia*, Alice in *Falstaff*, and Madame Lidoine in *Dialogues des Carmelites*.

Goerke has also appeared with a number of the leading orchestras including the New York Philharmonic, Boston Symphony Orchestra (in Boston, Carnegie Hall, and at the Tanglewood Festival), Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Radio Vara (at the Concertgebouw), Sydney Symphony, New Zealand Symphony, the Orchestra of the Age of Enlightenment, the BBC Symphony Orchestra at the BBC Proms, and the Hallé Orchestra at the Edinburgh International Festival. She has worked with some of the world's foremost conductors including James Conlon, Sir Andrew Davies, Sir Mark Elder, Christoph Eschenbach, Claus Peter Flor, James Levine, Sir Charles Mackerras, Kurt Masur, Zubin Mehta, Andris Nelsons, Seiji Ozawa, David Robertson, Donald Runnicles, Esa-Pekka Salonen, the late Robert Shaw, Patrick Summers, Jeffery Tate, Christian Thielemann, Michael Tilson Thomas, and Edo de Waart.

Goerke's recording of Vaughan Williams' *A Sea Symphony* with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for Best Classical Recording and Best Choral Performance. Her close association with Robert Shaw yielded several recordings including Brahms' *Liebesslieder Waltzes*, Poulenc's *Stabat Mater*, Szymanowski's *Stabat Mater*, and the Grammy-nominated recording of Dvořák's *Stabat Mater*. Other recordings include the title role in *Iphigénie en Tauride* for Telarc and Britten's *War Requiem*, which won the 1999 Grammy Award for Best Choral Performance.

This season, Goerke returns to the Metropolitan Opera to play Ortrud in *Lohengrin*, Washington National Opera for the title role in *Elektra*, and Detroit Opera for a role debut as Amneris in a concert production of Giuseppe Verdi's *Aida*. She also appears in concert with the Tanglewood Music Center Orchestra, performing Berlioz's *La mort de Cléopâtre*, and with the Festival de Launaudière, singing Sieglinde in the first act of Wagner's *Die Walküre*.

Goerke was the recipient of the 2001 Richard Tucker Award, the 2015 *Musical America* Vocalist of the Year Award, and the 2017 *Opera News* Award.

Pianist **Yasuko Oura** has been praised for her sensibility and passion for collaborating with others. She has maintained a busy schedule of performing concerts and working for various opera companies while keeping an active teaching schedule. She is currently a lecturer of collaborative piano at Northwestern University's Bienen School of Music, where she enjoys working with talented pianists as well as coaching chamber music. Also in demand as a vocal coach, she has been on the music staff for Des Moines Metro Opera for over twelve seasons. She also regularly works for Lyric Opera of Chicago and Chicago Opera Theater. She has played under many prominent conductors such as Sir Andrew Davis, Stephen Lord, and Jane Glover. Additionally, she was the principal production pianist and coach for Florentine Opera for seven years. Her other past affiliations include companies such as Fort Worth Opera, Kentucky Opera, Madison Opera, Toledo Opera, and AIMS in Graz, Austria.

An avid chamber musician, Oura has performed in such venues as Carnegie Hall's Weill Recital Hall, Alice Tully Hall, and Merkin Hall. She is also the co-artistic director of the Chamber Music at Bethany concert series, where members of the Chicago Symphony Orchestra and other prominent musicians come together to perform chamber music. She has performed recitals with some of the world's most exciting singers, including Susanne Mentzer, Susanna Phillips, and Kyle Ketelsen. She has also served as the official pianist for the Metropolitan Opera National Council Auditions Wisconsin District and the McCammon Voice Competition in Fort Worth, Texas. She has appeared in performances for the Dame Myra Hess Memorial Concert Series, the Bel Canto Foundation, WFMT, and WTTW's *Chicago Tonight*. She resides in Chicago, where she works with Lyric Opera of Chicago, the Grant Park Orchestra Chorus, Music of the Baroque, Chicago Opera Theater, Light Opera Works, and the Metropolitan Opera National Council

Auditions Wisconsin District. She holds a bachelor's degree from Oberlin College and master's and doctoral degrees from the Juilliard School, where she was a C.V. Starr Doctoral Fellow.

Baritone **Spencer Greene** is a second-year master's degree student, studying voice and opera under the guidance of Professor W. Stephen Smith at Northwestern University's Bienen School of Music. In his first year, he had the privilege of singing the bass solo in Beethoven's Mass in C with the Northwestern University Symphony Orchestra, and played leading roles in all three of Northwestern University Opera Theater's productions: Don Alfonso in *Così fan tutte*, Vater in *Hänsel und Gretel*, and Emperor Überall in *The Emperor of Atlantis*. Outside of Northwestern, Greene has played Max in Evanston Chamber Opera's *The Chalet*, the title role in the Berlin Opera Academy's *Gianni Schicchi*, and sung with the San Diego Symphony. This fall, he looks forward to portraying Sid in *Albert Herring* and presenting his graduate recital, *Shadows on the Glacier*, accompanied by Jason Carlson. Beyond music, Greene is passionate about tabletop roleplaying games and runs several Dungeons and Dragons campaigns, where he combines his own creativity with collaborative storytelling.

Taiwanese-American soprano **Calista Ro-Jei Smith** is currently a fifth-year student at Northwestern University, where she studies with Pamela Hinchman. The last two summers, as an artist of the Aspen Opera Theater and Vocal Arts program, she appeared as Barbarina/*Le nozze di Figaro* and 'German woman'/Jimmy Lopez's *Bel Canto*, and additionally sang in a master class for Renée Fleming. She made her European debut as Lauretta/*Gianni Schicchi* in Rimini, Italy with La Musica Lirica, which she followed with the Dew Fairy/*Hänsel und Gretel* with Berlin Opera Academy. Recently, Smith appeared as Gretel/*Hänsel und Gretel* and Oberto/*Alcina* with Northwestern University Opera Theater, and as Cendrillon/*Cendrillon* with Northwestern's Opera Projects for Undergraduate Singers (OPUS). A Texas native, she sang in a Houston Symphony recording of *Wozzeck* that received the Grammy and ECHO Klassik awards, and appeared as a guest artist in their Living Room series. This fall, Smith will sing Mabel/*Pirates of Penzance* with OPUS.

Wesley Diener is a Chicago-based baritone and second-year Master of Music degree student under the instruction of W. Stephen Smith. This fall, Diener will sing the role of Sid in *Albert Herring* at Northwestern University. Last season, he appeared on the concert stage as the baritone soloist in Rut-

ter's *Mass of the Children* with Virginia Consort and in Vaughan William's *Dona nobis pacem* with the Northwestern University Symphony Orchestra. He also performed as Vater in *Hänsel und Gretel* and Guglielmo in *Così fan tutte* with Northwestern University Opera Theater. He has performed across the United States with companies such as Teatro Nuovo, Shakespeare Opera Theatre, Charlottesville Opera, Opera Roanoke, the Oratorio Society of Richmond, and Victory Hall Opera. Diener's performed roles include Papageno (*Die Zauberflöte*), Count Almaviva (*Le nozze di Figaro*), King Melchior (*Amahl and the Night Visitors*), Ourrias (*Mireille*), and Le Devin (*Le devin du village*). His passion for musical theatre has led to numerous crossover performances, including Riff (*West Side Story*) and the Baker (*Into the Woods*). Utilizing his experience across a variety of vocal genres, Diener has devised and performed several sold-out solo cabarets (Creative Cauldron, Belmont Arts Collaborative) that combine classical, jazz, and musical theatre repertoire. Diener graduated from the University of Virginia with Highest Distinction. wesleydiener.com

Mezzo-soprano **Emily Amesquita**, originally from Seattle, is currently in her fourth year of vocal performance studies at Northwestern University's Bienen School of Music under the tutelage of Karen Brunssen, where she is a member of the Bienen Contemporary/Early Vocal Ensemble (BCE) under Andrew Megill and co-president of the undergraduate opera company, Opera Projects for Undergraduate Singers (OPUS). Amesquita's past roles include: Paloma in Barberi's *El barberillo de Lavapiés* and Le Prince Charmant in Massenet's *Cendrillon* with OPUS; Meg Page in Verdi's *Falstaff* with La Musica Lirica; Sesto in Mozart's *La clemenza di Tito* in an independent, student-run collaboration; and most recently, Dorabella in Mozart's *Così fan tutte* with the mainstage Northwestern University Opera Theater. Additionally, she is thrilled to be playing Nancy in Northwestern University Opera Theater's upcoming production of Britten's *Albert Herring*. She was recently honored as a finalist in Northwestern's Concerto and Aria Competition in spring of 2024 and spent her summer as the mezzo-soprano fellow for the Grant Park Music Festival.

TEXTS AND TRANSLATIONS

“Era eguale la voce” from *Gianni Schicchi*

Puccini

*Era eguale la voce?
(Tale e quale!)
Ah, vittoria! vittoria!
Ma non capite?...
(No!)
Ah! che zucconi!
Si corre dal notaio.
"Messer notaio, presto,
Via da Buoso Donati!
C'è un gran peggioramento!
Vuol fare testamento!
Portate su con voi le pergamene,
presto messere, se no è tardi!"
Ed il notaio viene. Entra:
la stanza è semi oscura,
dentro il letto intravede
di Buoso la figura!!
In testa la cappellina!
al viso la pezzolina!
Fra cappellina e pezzolina
un naso che par quello
di Buoso e invece è il mio,
perchè al posto di Buoso ci son io.
Io, lo Schicchi con
altra voce e forma!
Io falsifico in me Buoso Donati,
testando e dando
al testamento norma!
O gente! questa matta bizzarria
che mi zampilla nella fantasia
è tale da sfidar l'eternità!!*

Was the voice the same?
(Just right!)
Ah, victory! victory!
But don't you understand?...
(No!)
Ah! what blockheads!
Run to the notary and say:
"Master notary, quickly!
Come to Buoso Donati's!
There's been a grave worsening!
He wants to write a will!
Bring with you your papers,
quickly, master, or it will be too late!"
And the notary comes. He enters:
the room is half-dark,
on the bed he glimpses
the figure of Buoso!!
On his head, a nightcap!
over his face, a sheet!
Between cap and sheet,
a nose that seems like
that of Buoso, but instead is mine,
for in place of Buoso is me!
Me, Schicchi, with
another voice and form!
I'll disguise myself as Buoso Donati,
Writing a will,
and making it legal!
Oh, people! this bizarre idea
that springs from my imagination
will defy eternity itself!

“En proie à la tristesse” from *Le Comte Ory*

Rossini

*En proie à la tristesse,
ne plus goûter d'ivresse
au sein de la jeunesse,
souffrir, gémir sans cesse,*

To be a prey to sadness,
and no longer taste the rapture...
in the fullness of youth,
to suffer, to moan without letup,

*voilà quel est mon sort.
Se flétrir en silence,
n'espérer que la mort.
Hélas, quelle souffrance.*

behold what is my fate.
To wither in silence,
to await naught but death.
Alas, what suffering.

*O peine horrible!
Vous que l'on dit sensible,
daignez, s'il est possible,
guérir le mal terrible
dont je me sens mourir!*

Oh horrible grief!
You whom they call sensitive,
deign, if it is possible,
to cure this terrible illness, ah,
from which I feel myself dying;

*Soulagez ma douleur,
rendez-moi le bonheur.*

Relieve my pain,
give me back happiness.

“Se il mar promette calma” from *Lotario*

Handel

*Se il mar promette calma,
ed il nocchier la sprezza,
poi l'onda il vento spezza,
ed in periglio è allor d'esser assorto.*

If the sea promises calm,
and the helmsman scorns it,
then the wave will break the wind,
and he is in danger of being engulfed.

*Così, se afflitta è un'alma
perché fu avverso il fato,
se il vede poi placato
non deve più irritar
chi è suo conforto.*

Thus, if a soul is afflicted,
it is because fate was against him,
if he sees it then appeased
He must no longer irritate
those who comfort him.

“Wie Du warst” from *Der Rosenkavalier*

Strauss

*Wie Du warst! Wie Du bist!
Das weiß niemand, das ahnt Keiner!*

How you were! How you are!
No one can know, no person can suspect
it!

*Engel! Nein! Selig bin ich,
Daß ich der Einziger bin,
Der weiß, wie Du bist!
Keiner ahnt es! Niemand weiß es!
Du, Du, Du!*

Angel! No! Happy am I,
That I am the only one
who knows how you are!
No one suspects it! No one knows it!
You, you, you!

*Was heißt das “Du?”
Was “Du und ich?”
Hat denn das einen Sinn?
Das sind Worte, bloße Worte, nicht?*

What does it mean, this “you?”
This “you and I?”
Has then it any sense?
These are words, mere words, no?

<i>Du sag!</i>	You tell me!
<i>Aber dennoch: Es ist etwas in ihnen;</i>	But yet, there is something in them,
<i>Ein Schwindeln, ein Ziehen,</i>	a giddiness, an attraction,
<i>Ein Sehnen und Drängen,</i>	A yearning and pressing,
<i>Ein Schmachten und Brennen:</i>	A pining and burning:
<i>Wie jetzt meine Hand</i>	As now my hand
<i>zu deiner Hand kommt,</i>	to your hand reaches,
<i>Das Zudirwollen,</i>	This longing for you,
<i>das Dichumklammern,</i>	this embracing you,
<i>Das bin ich, das will zu Dir;</i>	It is I, who longs for you;
<i>Aber das Ich vergeht in dem Du...</i>	But this "I" is lost in this "you"...
<i>Ich bin Dien Bub</i>	I am your boy,
<i>Aber wenn mir dann Hören</i>	But if sight and hearing forsake me,
<i>und Sehen vergeht</i>	
<i>Wo ist dann Dein Bub?</i>	Where then is your boy?

OPERA PROGRAM

Theresa Brancaccio	Senior Lecturer, Voice and Opera
Karen Brunssen	Professor, Voice and Opera
Alan Darling	Senior Lecturer, Vocal Coach, Voice and Opera
Jonathan Gmeinder	Lecturer, Vocal Coach, Voice and Opera
Nancy Gustafson	Artist-in-Residence, Voice and Opera
Pamela Hinchman	Associate Professor, Voice and Opera
Patrice Michaels	Lecturer, Voice and Opera
Roger Pines	Lecturer, Voice and Opera
Norman Reinhardt	Artist-in-Residence, Voice and Opera
Joachim Schamberger	Artist-in-Residence, Director of Opera
W. Stephen Smith	Program Coordinator, Professor, Voice and Opera

CONCERT MANAGEMENT OFFICE STAFF

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- When joining us for upcoming concerts, please leave the Concert Management Office phone number (847-491-5441) with anyone who might need to reach you in case of emergency.

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