

St. Paul Chamber Orchestra, Scottish Opera, Goodman Theater in Chicago, the Smithsonian's 20th-Century Consort, and the New York Festival of Song, as well as performing for the President of the United States at the "Kennedy Center Honors."

Recent performance highlights include Messiah and the Bach *Magnificat* with the Atlanta Symphony and Robert Shaw; Beethoven's *Missa Solemnis* with the Baltimore Symphony and Jeffrey Tate; premieres by August Read Thomas and Mark Adamo with the Choral Arts Society of Washington; and Barber's *Knoxville: Summer of 1915* and Mahler's Symphony No. 4 with the Colorado Symphony. Her recording of Samuel Barber's *Prayers of Kierkegaard* and Vaughan Williams' *Dona Nobis Pacem* with the Atlanta Symphony and Robert Shaw (Telarc) won three Grammys in 1999.

Pelton received her education at the University of Wisconsin at Madison and at the Eastman School of Music.

MARC SEALES, associate professor of music, heads the jazz studies program at the UW School of Music. He is listed in The Biographical Encyclopedia of Jazz (Oxford University Press, 1999), and was the subject of a cover interview in Jazz Player magazine (August/September 1999).

A noted pianist and composer who has shared stages with many of the great players of the last two decades, Seales is a key member of New Stories, a much acclaimed trio that regularly wins many critics' best-of-the-year lists. New Stories' recording of *In a Silent Way*, featuring Seales, was included in the Starbucks compact disc Repertoire: A Starbucks Collection of Unforgettable Piano Jazz (1999). He is also a mainstay in the bands of bop legend Don Lanphere, with whom he has toured Europe and recorded half a dozen albums, several featuring Seales' compositions. A winner of numerous Earshot Jazz awards, Seales received the 1999 Earshot Jazz Golden Ear Award for Northwest instrumentalist of the year. He has played in such hallowed venues as the Netherlands North Sea Jazz Festival, where he performed with flutist James Newton and with Don Lanphere. Seales has worked with Benny Carter, Benny Golson, Slide Hampton, Herb Ellis, Bobby Hutcherson, Joe Henderson, Larry Coryell, Frank Morgan, Julian Priestler, Art Farmer, Buddy DeFranco, Art Pepper, Jackie McLean, Clark Terry, Ernie Watts, Eddie Cleanhead Vinson, and Mark Murphy.

February 9, Seattle Opera Preview: Puccini's TOSCA. 1:30 PM, Brechemin Auditorium, School of Music.

April 27, Seattle Opera Preview: Verdi's FALSTAFF. 1:30 PM, Brechemin Auditorium, School of Music.

May 9 & 11, UW Opera: Britten's THE TURN OF THE SCREW. 7:30 PM, Meany Theater.

May 13, UW Opera: Britten's THE TURN OF THE SCREW. 3:00 PM, Meany Theater.

School of Music

The University of Washington
SCHOOL OF MUSIC
and its
VISITING COMMITTEE

F32
2001
1-23

present the

FRIENDS OF OPERA BENEFIT 2001

With performances by

THOMAS HARPER, *tenor*

RHONDA KLINE, *piano*

JULIAN PATRICK, *baritone*

CARMEN PELTON, *soprano*

MARC SEALES, *piano*

7:30 PM
Meany Theater
January 23, 2001

In 1952 I began my relationship with the School of Music and soon became an opera lover. Dr. Stanley Chapple and Professor Ralph Rosinbum drew me into their world of music and drama with imaginative productions of beautiful operas, using student performers on stage and in the pit. In what is now the Glenn Hughes Playhouse and in old Meany Hall, Seattle audiences enjoyed works by Mozart, Cimarosa, Purcell, Vaughan Williams, Milhaud, Puccini, Britten, John Verrall, Gerald Kechley, and many other composers. I will never forget Dorothy Cole's dramatic and vocal splendor in Menotti's "The Medium."

Some years ago Professor Mary Curtis-Verna saw the need for more financial resources for the Opera Department. She established Friends of Opera (FOO) to provide students with some of the necessary and expensive elements of an opera education, such as vocal coaching. Today, despite decreasing state funding for higher education, School of Music faculty—Julian Patrick, Carmen Pelton, and Thomas Harper from the Voice Division, Claudia Zahn, director of UW opera programs, and Peter Erös, UW Symphony conductor—continue to attract outstanding student singers. Tonight's performance is one expression of their faith in their work.

As we enjoy these three glorious voices tonight, let's remember that once they, like their students, needed people like us—and let's be generous to the Friends of Opera fund.

Gloria Swisher
Visiting Committee Chairman
UW School of Music

DAI 13,859 - CD 13,860 - 13,861

PROGRAM

CD 13,860

1 QUELLO DI TITO È IL VOLTO (3:25)
from *La Clemenza Di Tito*..... W. A. Mozart (1756-1791)

Sextus: "Is that the face of Titus? Where has his usual mildness gone? Now he makes me tremble."

Titus: "Are these then the features of Sextus? How a crime can transform a face!"

Publius: "A thousand conflicting emotions are at war within Titus. The traitor trembles and dares not raise his eyes."

Thomas Harper, Julian Patrick, Carmen Pelton, Rhonda Kline

2 LA CI DAREM (3:26)
from *Don Giovanni*..... Mozart

Don Giovanni: "We shall take hands, there you will say 'I will.'"

Zerlina: "I want to and yet I don't. Then quick, my resistance has crumbled!"

Together: "Then come, my sweetheart, to remedy the torment of an innocent heart!"

Patrick, Pelton, Kline

3 NUN EILT HERBEI (6:06)
from *Die Lustige Weibern von Windsor*..... Otto Nicolai (1810-1849)

Frau Fluth: Now come to aid Fun, Wit and Humor. No plot is too strong if we can use it to square accounts with men short of scruples. But what shall I say to him? Wait! I have a plan. Seducer! My scorn should be your just reward...but a woman's heart is weak; you sigh, and I confess, blushing, that I love you! Ha-ha! This role I can play well! It's a daring plot, but we will be forgiven if our hearts are true. So, let's dare this play! Merry Wives of Windsor can take care of themselves!

Pelton, Kline

~~CREDO IN UN DIO CRUDELE~~
from ~~*Othello*~~..... ~~Guiseppe Verdi (1813-1901)~~

~~Iago affirms his belief in a cruel God, that he himself sprang from evil, that life is a senseless stupid farce, and that death is its only goal. After that—nothing!~~

~~Patrick, Kline~~

4 STUTTERING ARIA (2:27)
from *Bartered Bride*..... Bedrich Smetana (1824-1884)
"Dearest son," my mother said, You must behave as others do."
"The time has come for you to wed! Certainly, if I turn and flee,
Come, be brave, it's good for you! They will laugh at me.
Harper, Kline

5 SOLENNE EN QUEST'ORA (3:46)
from *La Forza del Destino*..... Verdi
Alvaro, wounded in battle, entrusts a personal letter to Carlo, begging
him to destroy it and swearing him to secrecy. Alvaro says he can now
die contented and Carlo comforts him, urging him to place his faith in
heaven.
Harper, Patrick, Kline

6 ZITTI, ZITTI, PIANO, PIANO (2:05)
from *Il Barbiere di Siviglia*..... Gioacchino Rossini (1792-1868)
Figaro: "Ah! At the doorway there is a lantern! There's a fellow with
a lantern!"
Figaro, Count, Rosina: "Quickly, quickly, quietly, quietly! By the
ladder at the window we will quickly leave."
Harper, Patrick, Pelton, Kline

7 VA T'EN! LE JOUR VA LUIRE (3:04)
from *Faust*..... Charles Gounod (1818-1893)
Mephistopheles: "Hurry, be quick or you're lost!"
Marguerite: "The devil! Don't you see him with his eye of fire!
Chase him from this holy place!"
Faust: "Let us flee! Perhaps there is..."
Marguerite: "Shining angels! Bear my soul to heaven! Just God, I
surrender myself to Thee!"
Mephistopheles: "Come, leave this place!"
Faust: "Come, follow me!"
Marguerite: "I am Thine, dear God! Forgive me! Shining angels!
Bear my soul to heaven!"
Harper, Patrick, Pelton, Kline

☞ INTERMISSION ☞

CD 13,861

1 IT COULD HAPPEN TO YOU (5:08)..... Jimmy Van Huesen (1913-1990)
2 Medley:
LITTLE GIRL BLUE (Lorenz Hart) (5:36) Richard Rodgers (1902-1979)
BLUESETTE..... Jean Thielemans (b. 1922)
3 WHEN OCTOBER GOES (5:18)..... Barry Manilow (b. 1946)
Patrick, Marc Seales

4 MUSICA PROIBITA (3:15)..... Stanislas Gastaldon (1861-1939)
5 L'ULTIMA CANZONE (4:28)..... Sir Francesco Paolo Tosti (1846-1916)
6 TORNA A SURRIENTO (3:07)..... Ernesto De Curtis (1875-1937)
Harper, Kline

MUSICA PROIBITA

In the night I heard someone softly singing
His song of love so tender,
Each sweet note from his heart so lightly ringing
That with delight my heart did lightly flutter,
How madly did my heart throb with delight
How sweet those notes so softly ringing
Into my heart the music soft and fleeting;
Give me a song that my mother has sworn me
A love song sweet
That from her child she's hidden
She cannot know the passion that will start
She cannot know the passion awakened in my heart:
I want to kiss your dark hair,
Your lips and your glowing eyes.
Then would I die for just that hour of rapture
To taste love for all eternity.

L'ULTIMA CANZONE

They told me that tomorrow, Nina, you will be a bride. Yet still I sing my serenade to you! Up on the barren plateau, down in the shady valley, Oh, how often I have sung it to you! Rose-petal, O flower of amaranth, though you marry, I shall be always near. Tomorrow you'll be surrounded	by celebration, smiles and flowers, and will not spare a thought for our past love; Yet always, by day and by night, with passionate moan my song will sigh to you. Mint-flower, O flower of pomegranate, Nina, remember the kisses I gave you! Ah! ... Ah! ...
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TORNA A SURRIENTO

Look at the sea, how beautiful it is,
inspiring many sentiments,
as do your softly spoken words,
which make me dream all day.
See how this light breeze, comes
from the
garden, bringing the scent of oranges,
a fragrance without parallel
for one whose heart is full of love!

And you say: "I am leaving,
farewell!"
You would flee my heart
this land of love
how can you leave it behind?
Don't go away,
do not torture me any more!
Come back to Sorrento,
and do not let me die!

7 YOUKALI IS THE LAND OF OUR DESIRES.....(5:50).....Kurt Weill (1900-1950)

Wandering at the will of the sea, my vagabond boat led me to the end
of the world. It's quite a small island, but the sprite who dwells there
politely invites us to tour it.
Youkali is the land of our desires. It means happiness and pleasure, a
land where promises are kept, but it's only a dream. There is no
Youkali.

And life drags us along. Yet the poor human soul knew how to find the
mystery where our dreams are buried, in some Youkali.

8 WHAT GOOD WOULD THE MOON BE?.....(4:10).....Weill

9 SURABAYA JOHNNY.....(5:01).....Weill
Pelton, Kline

10 TRIPLETS (2:55)
from *The Band Wagon* (Howard Dietz)Arthur Schwartz (1900-1984)
Harper, Patrick, Pelton, Kline

11 ENCORE (1:53)

Tenor THOMAS HARPER, artist-in-residence, came to the School of Music in 1998. He was resident artist with the Dortmund Opera Theater in Germany from 1991 to 1998, and has performed in many opera houses and concert halls in Italy, Switzerland, and Germany, including Deutsche Oper Berlin, Hamburg State Opera, Alto Theater Essen, RAI Torino, and Orchestre de la Suisse Romande, Geneva.

Harper won enthusiastic praise for his recording of the role of Fritz in *Der Ferne Klang*, and for his American debut as Mime in *Der Ring des Nibelungen* with the Seattle Opera. His repertoire includes over 50 roles, ranging from Radames in *Aida* to the witch in *Hänsel and Gretel*. Harper is presently singing Mime in *Der Ring des Nibelungen* for the Seattle, Dallas, and Geneva opera companies, and has recently sung Grigori in *Boris Godunov* at the Seattle Opera. He may be heard on the Naxos label singing famous Italian arias and Mahler's *Das Lied von der Erde*.

RHONDA KLINE is in her second year on the faculty at the University of Washington as opera coach and lecturer in accompanying. She moved to Seattle in 1996 from Kansas, where she had served as a collaborative accompanist for Wichita Choral Society, Wichita Symphony Chorus, and Opera Kansas, and on a European tour with Mid-Kansas Choral Society. She had a long association with Wichita State University, accompanying numerous student and faculty recitals, as well as many varied opera productions.

Kline has served as accompanist at regional and national levels for competitions with organizations such as Music Teachers National Association, National Federated Music Clubs, and the Metropolitan Opera. She is currently music director for NOISE (Northwest Opera In Schools, Etc.), which will present an adaptation of Mozart's *The Magic Flute* in hundreds of elementary schools in Washington State during March, April and May 2001.

One of the most distinguished and versatile American artists, baritone JULIAN PATRICK has performed worldwide with major opera companies such as Metropolitan Opera, Theatre de Geneva, Vienna Volksoper, Netherlands Opera, Welsh National Opera, New York City Opera, San Francisco Opera, Chicago Lyric Opera, Houston Grand Opera, Dallas Opera, and Seattle Opera. His operatic repertoire consists of over 90 major roles, ranging from Alberich in Wagner's Ring cycle to Figaro in *Il Barbiere di Siviglia*. He is equally at home on the concert stage, having appeared with nearly all the major symphony orchestras in the United States and a number in Europe. Patrick is professor of voice and head of the voice division at the University of Washington School of Music.

Soprano CARMEN PELTON has been at the UW School of Music since 1992 and is associate professor of voice. She has been a faculty member and performing artist at both the Aspen Music Festival and School in Colorado and Brevard Music Festival in North Carolina.

Since coming to international attention at England's Aldeburgh Festival in Mozarts *Così fan tutte*, Pelton has appeared with the San Francisco Symphony,