2017-18 CONCERT SERIES

CCM’S SESQUICENTENNIAL

ALUMNI SHOWCASE

A CONCERT 150 YEARS IN THE MAKING

Inspiring the stars of tomorrow since 1867

8 p.m. Saturday, April 21, 2018
Corbett Auditorium

University of Cincinnati
College-Conservatory of Music
Our Alumni Make Us Great

Whether we’re old friends or have yet to meet, we all share a common Bearcat bond. Read our stories and then share your own at alumni.uc.edu. We’d love to hear from you!

“CCM gives you more than just how to smile under the spotlight onstage. It provides a full range of knowledge of the performing world around you.”
- James Cunningham (BFA Ballet Performance, 2010), a soloist with the Cincinnati Ballet who is also an emerging choreographer; his original choreography has appeared on the Cincinnati Ballet’s main stage and in CCM’s Mainstage production of Classics with a Twist.

“It was the late night after-hour editing sessions with E-Media Professor Kevin Burke that stuck with me. His mentorship is what gave us the belief we could pull this project off, and proved to be one of the cornerstones of my career: that we don’t work alone. Collaboration is what this business is all about. I am forever grateful to not only Professor Burke for this, but also for all of my teachers in E-Media.”
- Elliot Greenberg (BFA Electronic Media, 2001), a Hollywood feature film editor who recently finished work on the six-part TV miniseries Waco for the Paramount Network.

“I have always admired [CCM Professor Michael Fiday] as a composer, and he was such a supportive and thoughtful teacher while I was a student at CCM. Both Tyler and I learned so much about music and technique while we were students at CCM, and we’ve been able to use those skills to do really varied and interesting things since graduating!”
- Christopher Stark (MM Composition, 2007), an award-winning composer who recently made his first foray into film by scoring Novitiate, Special Jury Prize Winner at the 2017 Sundance Film Festival, with alumnus Tyler Bradley Walker (DMA Composition, 2010) as music supervisor.

“I sang two roles onstage [at CCM], Donna Anna in Don Giovanni and Madame Lidoine in Dialogues of the Carmelites. I can’t tell you how much that has helped my career. It helped me to prepare for the next step, and just everything they did opened up doors for me. I’m so glad I went to CCM, because I passed up Juilliard for CCM.”
- Amanda Woodbury (MM Voice, 2012), a seasoned alumna of LA Opera’s Domingo-Colburn-Stein Young Artist Program who recently debuted her lively Juliette in the Metropolitan Opera’s new production of Roméo et Juliette.
ALUMNI GUEST ARTISTS
(in order of appearance):

Christopher Allen, conductor
Anton Nel, pianist
Janelle Reichman, saxophone
Tamara Wilson, soprano
Helene Schneiderman, mezzo-soprano
Allene Hackleman, Julie Beckel Yager,
Nathaniel Willson, Jennifer Paul, horns
Betsy Wolfe, Broadway performer
Yang Liu, violinist

CCM Philharmonia Orchestra
Mark Gibson, music director and conductor
Roger Grodsky, musical theatre conductor

Corbett Auditorium
8 p.m. Saturday, April 21, 2018

Season Presenting Sponsor
The Otto M. Budig Family Foundation
Welcome to the grand finale of CCM’s Sesquicentennial Celebration. For the last year, we have celebrated the 150th anniversary of our founding with a variety of performances and special events designed to highlight a tradition of excellence dating back to 1867.

Tonight’s Sesquicentennial Alumni Showcase unites the successes of our storied past with the promise of our bright future as nearly a dozen distinguished alumni join forces with our current students and the renowned CCM Philharmonia for an evening of unparalleled artistic excellence.

I hope this performance inspires you as much as your support of the CCM community inspires me. Together, we will continue to inspire the stars of tomorrow as CCM begins the next chapter of its history. Thank you for joining us for this gala—150 years in the making!

Sincerely,

bruce d. mcclung
Interim Dean | Thomas James Kelly Professor of Music
College-Conservatory of Music

Sponsors: Thomas James Kelly Fund, Joseph and Frances Jones Poetker Visiting Artist Fund, Genevieve Smith Fund, University of Cincinnati Provost Office, Peter Landgren and Judith Schonbach, bruce mcclung and Jerry DeFilipps

150th Planning Committee: bruce mcclung (chair), James Bunte, Anne Cushing-Reid, Stephanie Dumais, Judy Hoff, Donna Loewy, John McDonagh, Brett Scott, Rick VanMatre and Curt Whitacre

Alumni Weekend Planning Committee: Jamie Muenzer (chair), Becky Butts, Jenny Doctor, Stephanie Dumais, Sarah Mizelle, Simón Sotelo, Karen Tully and Curt Whitacre

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Assistant Stage Managers: Margot Leist and Erin Magner

Program and Marketing: Curt Whitacre and Becky Butts

Logo and Graphics: Mikki Graff

Artist Travel Arrangements: Donna Niemeier
Sesquicentennial Proclamation

2017-2018 marks the 150th anniversary year celebrating the founding of the University of Cincinnati College-Conservatory of Music, home to internationally esteemed programs in theatre, music, electronic media and dance.

They say that rivalry can inspire competition and excellence. And with CCM that has been the case. It formed from three institutions, each renowned on their own – the Cincinnati Conservatory of Music, the College of Music of Cincinnati, and the University of Cincinnati – which merged to create one of the world’s premier schools for performing and media arts.

Our acclaimed conservatory stands as an Ohio Center of Excellence in Music and Theatre Arts with over 1,000 performances a year – more than any other performing arts organization in the state. CCM has also been a culturally enriching force that has established our great city of Cincinnati as a Queen City crowned with a dazzling array of arts and performance gems.

It is, therefore, my privilege, by the authority vested in me as President of the University of Cincinnati, to issue this Sesquicentennial Proclamation congratulating our College-Conservatory of Music on its grand history of inspiring stars since 1867 and applauding the bright and bold future that will unfold over its many years ahead.

Neville G. Pinto, President
August Twenty-Fifth, Two Thousand and Seventeen
Overture to Die Fledermaus (1874)  
**Christophor Allen**, conductor

Piano Concerto No. 5 in E-Flat Major, Op. 82, “Emperor” (1811)  
1. Allegro con brio  
**Anton Nel**, pianist

“Ain’t Misbehavin’” (1929)  
**Janelle Reichman**, saxophone  
Ben Tweedt, piano*  
Justin Dawson, bass*  
Tony Parsons, drums*

“There Will Never Be Another You” (1942)  
**Reichman**, Tweedt, Dawson, Parsons

“Mild und leise” from Tristan und Isolde (1859)  
**Tamara Wilson**, soprano

- INTERMISSION-

“Cruda sorte” from L’Italiana in Algeri (1813)  
**Helene Schneiderman**, mezzo-soprano

Konzertstück for Four Horns, Op. 86 (1849)  
**Allene Hackleman**  
**Julie Beckel Yager**  
**Nathaniel Willson**  
**Jennifer Paul**, soloists

---

**JOHANN STRAUSS, JR.**  
(1825-1899)

**LUDWIG VAN BEETHOVEN**  
(1770-1827)

**FATS WALLER**  
(1904-1943)

**HARRY WARREN**  
(1893-1981)

**RICHARD WAGNER**  
(1813-1883)

**GIOACCHINO ROSSINI**  
(1792-1868)

**ROBERT SCHUMANN**  
(1810-1856)
“A Summer in Ohio” from The Last Five Years (2001)

**JASON ROBERT BROWN**
(b. 1970)

**Betsy Wolfe**, vocalist
Luke Flood, piano*
Robby Gooch, guitar*
Justin Dawson, bass*
Joel Garza, drum set*
Samuel Fronk, drums*
Jasmine Lee, drums*
Mason Harwell, drums*
Roger Grodsky, conductor

“She Used to Be Mine” from Waitress (2016)

**SARA BAREILLES**
(b. 1979)

Wolfe, Flood, Gooch, Dawson, Garza, Fronk, Lee, Harwell, Grodsky

Orch. adapted by Steven Reineke

“She Used to Be Mine” from Waitress (2016)

Wolfe, Flood, Gooch, Dawson, Garza, Fronk, Lee, Harwell, Grodsky

Orch. adapted by Steven Reineke

“Meadowlark” from The Baker’s Wife (1989)

**STEPHEN SCHWARTZ**
(b. 1948)

Wolfe, Flood, Gooch, Dawson, Garza, Fronk, Lee, Harwell, Grodsky

Arr. by Mark Buys and Kevin Purcell

Violin Concerto No. 3 in B Minor, Op. 61 (1880)

**CAMILLE SAINT-SAËNS**
(1835-1921)

3. Molto moderato e maestoso;
Allegro non troppo

**Yang Liu**, violinist

“Champagne Song” from Die Fledermaus (1874)

**J. STRAUSS, JR.**

**Tamara Wilson**, soprano
**Helene Schneiderman**, mezzo-soprano

* Denotes CCM Student
INTRODUCING THE UC COLLEGE-CONSERVATORY OF MUSIC’S 2018-19 MAINSTAGE SERIES
THE BEST IS YET TO COME!

THE GOVERNMENT INSPECTOR
ACTING
Oct. 4-7, 2018

GUYS AND DOLLS
MUSICAL THEATRE
Oct. 19-21 and 26-27, 2018

THE TURN OF THE SCREW*
OPERA
Nov. 15-18, 2018

BIRTHDAY VARIATIONS
DANCE
Dec. 6-9, 2018

OUR COUNTRY’S GOOD*
ACTING
Feb. 14-17, 2019

THE HUNCHBACK OF NOTRE DAME
MUSICAL THEATRE
March 7-10, 2019

LA CLEMENZA DI TITO
(OPERA)
April 12-14, 2019

CINDERELLA
DANCE
April 26-28, 2019

Titles and dates subject to change.
* For mature audiences.

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**ORCHESTRA**

**CCM PHILHARMONIA**

**Mark Gibson**, musical director and conductor  
**Roger Grodsky**, musical theatre conductor

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<td>David Goist, concertmaster</td>
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<td>Ji-Seong Kim, assistant</td>
<td>I-Hsin Wu, assistant</td>
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<td>concertmaster</td>
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**Bass**

Kyle Lane, *principal*  
YooJeong Kim, assistant

**Flutes**

Sunju Kim  
Jiyun Yi  
You Yang  
Min Joung Kim

**Oboes**

Mitchell Rollins  
Joey Sanchez  
Yo Shionoya, *English horn*

**Clarinet**

Leia Carter  
Taylor Overholt  
Andrew Compton  
Alexandra Doyle, *bass clarinet*

**Bassoons**

Shelby Jones  
Gabriel Azzie  
Gabriel Ramey  
Albert Carter  
Demet Angin

**Horns**

Zach Travis  
Anson Carroll  
Corey Vetovitz  
Ryan Penshorn  
Mark Kenyon  
Matthew Mauro  
Aisling O’Sullivan

**Trumpets**

Jenna VeKevera  
Svend Lykkegaard  
Stephen Wadsack

**Trombones**

Alex Kruzel  
Josh Omaitis

**Tuba**

Juan Alonso

**Percussion**

Joel Garza, drum set  
Samuel Fronk  
Jasmine Lee  
Mason Harwell

**Harp**

Taylor Fleshman

**Rhythm Bass**

Justin Dawson

**Electric Guitar**

Robert Gooch

**Graduate Assistants**

Alexandria Black  
Maria Fuller  
Fernando Gaggini  
JiaJing Lai  
William R. Langley  
Daniel Mallampalli  
João Carlos Rocha  
Ya Shu

**Orchestra Librarian**

Caitlyn Chenault

* DF indicates CSO/CCM Diversity Fellow  
* All string players below principal stands are listed in alphabetical order
Daniel Acquisto (MM Composition, 1996) co-wrote the new musical Like You Like It with award-winning writer Sammy Buck. Published by Playscripts, Inc. in 2017, the musical won the New Voices Prize from the National Musical Theater Network and the Theatre for American Musicals, as well as the NY Innovative Theatre Award for Best Musical. It was developed partly under the guidance of CCM alumnus Stephen Flaherty and his writing partner Lynn Ahrens through the Dramatist Guild's Jonathan Larson Memorial Musical Theatre Fellowship.

Ryan Nasci (BFA Electronic Media, 2012) got his start as an engineer while studying at CCM. After honing his skills at Treelady Studios in Pittsburgh and the Chicago Recording Company, he joined Los Angeles-based Mirrorball Entertainment as a producer/engineer. He has worked on mixes for artists including Beyoncé, Jason Mraz, The Backstreet Boys and The Band, and assists in a variety of capacities for Mirrorball writers, artists and producers. In 2017 he contributed to former One Direction member Harry Styles’ self-titled album as a writer, bassist and engineer.

Jordan Schwinabart (BFA Ballet, 2013) danced two seasons with the Louisville Ballet while attending CCM. A native of Swanton, Maryland, Schwinabart has been with the Alabama Ballet since 2013. During her time there, she has had the pleasure of dancing in works by Jirí Kylián, Agnes de Mille, George Balanchine, Roger Van Fleteren and Jamorris Rivers.

Jennifer Williams (AD Opera Stage Directing, 2012) will make her New York directorial debut with Backwards from Winter, an opera composed by Douglas Knehans, CCM’s Norman Dinerstein Professor of Composition Scholar. A monodrama for soprano, electric cello, fixed format electronics and video, Backwards from Winter premieres in Manhattan’s Symphony Space on May 25, 2018. Williams has previously worked with Glimmerglass, Houston Grand Opera, San Francisco Opera Center and the Deutsche Oper Berlin.
The recipient of the 2017 Sir Georg Solti Conducting Award, Christopher Allen has been featured in Opera News magazine as “one of the fastest-rising podium stars in North America.” His conducting career was launched by the Bruno Walter Conducting Award and Memorial Career Grant and has been fostered by Plácido Domingo and James Conlon, who brought him to Los Angeles Opera as an Associate Conductor.

In the 2017-18 season, Allen returns to Opera Theatre of Saint Louis to conduct a new production of La traviata directed by acclaimed soprano Patricia Racette and leads the North Carolina premiere of Jennifer Higdon’s Cold Mountain at North Carolina Opera. He debuts at the Atlanta Opera leading La fille du régiment, featuring Stephanie Blythe, and returns to the University of North Carolina School of the Arts to helm Impressions de Pelléas before conducting The Barber of Seville at the Aspen Music Festival.

Allen serves as music director of the Bel Canto Trio’s 70th anniversary tour, featuring today’s internationally acclaimed rising opera stars in the program originally toured by Mario Lanza, George London and Frances Yeend. Future engagements include a debut with Opera Philadelphia’s critically acclaimed Festival O leading a reimagined La voix humaine and an all-Bernstein program with the Atlanta Symphony Orchestra.

Named the John L. Magro Resident Conductor for Cincinnati Opera, Allen returned in the summer of 2017 to conduct Barrie Kosky’s production of The Magic Flute. He has previously been seen conducting the new production of Tosca, the world premiere of Ricky Ian Gordon’s Morning Star and, for three seasons, the Cincinnati Opera’s Washington Park Concert with the Cincinnati Symphony.

In the 2016-17 season, Allen made his Washington National Opera debut in Donizetti’s La fille du régiment and Florida Grand Opera debut in Cuban-American composer Jorge Martín’s Before Night Falls. He led the A.J. Fletcher Opera Institute of the University of North Carolina School of the Arts in a National Opera Association Award-winning production of Catán’s Florencia en el Amazonas and debuted at the Opera Theatre of Saint Louis in the new revised version of Ricky Ian Gordon’s Grapes of Wrath, named Opera of the Year by the St. Louis Post-Dispatch. Allen’s well-received Atlanta Symphony Orchestra debut, conducting a program of Wagner, Tchaikovsky and Beethoven, led to an immediate re-engagement.

Recently, Allen made his U.K. debut conducting The Barber of Seville at the English National Opera and debuted at the Lyric Opera of Kansas City in a production of The Elixir of Love directed by James Robinson. He was nominated as a finalist for 2015 International Opera Awards in London in the “Newcomer” category and was named Musical America Artist of the Month in July 2015.
Allen made his Los Angeles Opera conducting debut in Patrick Morganelli’s *Hercules vs. Vampires*. He also returned to the company as Associate Conductor in *La traviata* with Plácido Domingo as Germont and was in charge of musical preparation for *The Ghosts of Versailles*, which won a Grammy Award for Best Opera Recording. He made his debut with Opera Santa Barbara in *Rigoletto* and returned to Intermountain Opera Bozeman in Montana to conduct a double-bill of *Gianni Schicchi* and *Suor Angelica*, as well as *Don Giovanni*.

Allen made his Asian debut conducting *The Barber of Seville* at the Daegu Opera House. He prepared *I due Foscari* for Theater an der Wien assisting James Conlon with Plácido Domingo as Francesco Foscari and was the associate conductor to James Conlon on *Lucia di Lammermoor*, *Falstaff* and the Britten Centennial Concerts at L.A. Opera. He returned to the Atlanta Symphony to assist Robert Spano on Britten’s *War Requiem* and prepared a world premiere with Spano at the Ojai Music Festival. Other past assignments at L.A. Opera include productions of *Don Giovanni*, *Tosca*, *Carmen*, *The Rape of Lucretia*, Holdridge’s *Dolce Rosa* and *Madama Butterfly*.

The recipient of a 2016 Solti Foundation U.S. Career Assistance Award, Allen has also been a recipient of numerous piano awards, which have led to debuts in venues such as Carnegie’s Weill Recital Hall, the Kennedy Center, the Juilliard School and the Tenri Cultural Institute.

While a student at CCM, his production of Benjamin Britten’s *The Turn of the Screw* was awarded a National Opera Association prize.

![ANTON NEL (MM Piano, 1984)](image)

Anton Nel, winner of the first prize in the 1987 Naumburg International Piano Competition at Carnegie Hall, enjoys a remarkable and multifaceted career that has taken him to North and South America, Europe, Asia and South Africa.

Following an auspicious debut at the age of 12 with Beethoven’s C-Major Concerto after only two years of study, the Johannesburg native captured first prizes in all the major South African competitions while still in his teens, toured his native country extensively and became a well-known radio and television personality.

A student of Adolph Hallis, he made his European debut in France in 1982 and in the same year graduated with highest distinction from the University of the Witwatersrand in Johannesburg. He came to the United States in 1983, attending CCM, where he pursued his Master’s and Doctor of Musical Arts degrees under Béla Siki and Frank Weinstock. In addition to garnering many awards from his alma mater during this three-year period, he was a prizewinner at the 1984 Leeds International Piano Competition in England and won several first prizes at the Joanna Hodges International Piano Competition in Palm Desert in 1986.

Highlights of Nel’s nearly four decades of concertizing include performances with the Cleveland Orchestra, the symphonies of Chicago, San Francisco, Seattle, Detroit and London, among many others. He has an active repertoire of more than 100 works for piano and orchestra.

An acclaimed Beethoven interpreter, Nel has performed the concerto cycle several times, most notably on two consecutive evenings with the Cape Philharmonic in 2005. Additionally, he has performed all-Beethoven solo recitals, complete cycles of the violin and cello works and most recently a highly successful run of the Diabelli Variations as part of Moises Kaufman’s play *33 Variations*. He was also chosen to give the North American premiere of the Piano Concerto No. 3 in E Minor by Felix Mendelssohn in 1992.
Two noteworthy world premieres of works by living composers include “Virtuoso Alice” by David Del Tredici, which was dedicated to and performed by Nel at his Lincoln Center debut in 1988, and Stephen Paulus’s Piano Concerto, which was also written for Nel; the acclaimed world premiere took place in New York in 2003.

As a recitalist, he has appeared at Carnegie Hall, Lincoln Center, the Metropolitan Museum and the Frick Collection in New York, at the Ambassador Auditorium in Pasadena, Davies Hall in San Francisco and the Library of Congress in Washington, D.C. Internationally he has performed recitals in major concert halls in Canada, England, France, Holland, Japan, Korea and South Africa.

Nel has performed at Lincoln Center’s Mostly Mozart Festival, as well as at the music festivals of Aspen and Ravinia (where he is on the artist-faculties), Vancouver, Cartagena and Stellenbosch, among many others. Possessing an encyclopedic chamber music and vocal repertoire, he has regularly collaborated with many of the world’s foremost string quartets, instrumental soloists and singers. With acclaimed violinist Sarah Chang, Nel completed a highly successful tour of Japan and appeared at a special benefit concert for Live Music Now in London, hosted by HRH the Prince of Wales.

Eager to pursue dual careers in teaching and performing, he was appointed to the faculty of the University of Texas at Austin in his early 20s, followed by professorships at the Eastman School of Music and the University of Michigan, where he was chairman of the piano department.

In September 2000, Nel was appointed as the Priscilla Pond Flawn Regents Professor of Piano and Chamber music at the University of Texas at Austin, where he teaches an international class of students and now heads the Division of Keyboard Studies. Since his return, he has also been the recipient of two Austin-American Statesman Critics Circle Awards, as well as the University Cooperative Society/College of Fine Arts award for extra-curricular achievement.

In 2001, Nel was appointed Visiting “Extraordinary” Professor at the University of Stellenbosch in South Africa, and continues to teach master classes worldwide. In January 2010, he became the first holder of the new Joe R. and Teresa Lozano Long Endowed Chair in Piano at the University of Texas at Austin. For the past two years, he has been presenting a series of master classes in piano and chamber music at the Manhattan School of Music in New York as Visiting Professor. He also teaches regularly at the Glenn Gould School in Toronto.

His recordings include four solo CDs, several chamber music recordings (including the complete Beethoven Piano and Cello Sonatas and Variations, and the Brahms Sonatas with Bion Tsang) and works for piano and orchestra by Franck, Fauré and Saint-Saëns. His latest release features premiere recordings of all the works for piano and orchestra of Edward Burlingame Hill with the Austin Symphony conducted by Peter Bay.

Nel became a U.S. citizen on Sept. 11, 2003. He is a Steinway artist.

JANELLE REICHMAN (BM Jazz Saxophone, 2005)
Clarinetist and saxophonist Janelle Reichman has performed as a featured soloist all over the world with renowned ensembles such as Doc Severinsen and his Tonight Show Band, the Jazz at Lincoln Center Orchestra with Wynton Marsalis, the DIVA Jazz Orchestra and many more. Originally from Ann Arbor, Michigan, Reichman received her BM from CCM where she studied with Rick VanMatre. She later attended the Manhattan School of Music, quickly after which she embarked upon an exciting and
diverse musical career in New York City, where she remained for a decade. Her musical work in NYC ran the gamut from the New Orleans sounds of the Red Hook Ramblers, to the soulful grooves of the rhythm and blues band ON THE SUN, to the Broadway jazz musical After Midnight — and everything in between.

Reichman’s debut solo album, Middleground, has received rave reviews. In 2016, she was a featured clarinetist at Jazz at Lincoln Center for Moonglow: The Magic of Benny Goodman. In early 2018, she was welcomed back to Lincoln Center to perform as a guest clarinet soloist with the Jazz at Lincoln Center Orchestra with Wynton Marsalis for the show Benny Goodman: The King of Swing, alongside respected clarinetists Anat Cohen and Ken Peplowski.

Now happily back in her hometown in Michigan since 2016, Reichman can be heard performing with groups such as accomplished pianist James Dapogny’s Easy Street Jazz Band, the high-energy klezmer band Klezmephonic and her own jazz quintet Janelle Reichman +4, for which she regularly composes new music and with which she frequently performs around Ann Arbor to sold-out audiences. When she’s not playing her clarinet or saxophone, Reichman is most likely designing and building websites for other musicians throughout the Midwest and NYC.

TAMARA WILSON (BM Voice, 2004)

Hailed by the New York Times as “a young American who sings Verdi with a passion that surpasses stereotype,” Tamara Wilson is quickly gaining international recognition for her interpretations of Verdi, Mozart, Strauss and Wagner. She is the 2016 recipient of the prestigious Richard Tucker Award, an annual prize given by the Richard Tucker Music Foundation to a rising American opera singer on the “threshold of a major international career.” Other recent honors include a 2016 Olivier Award nomination and receipt of the Revelation Prize by the Argentine Musical Critics Association. Wilson is also a Grand Prize Winner of the annual Francisco Viñas Competition at the Gran Teatre del Liceu in Barcelona.

Wilson began the 2017-18 season as the title role in Aida at the Washington National Opera in a production by Francesca Zambello. She returns to her home company of Houston Grand Opera for her role debut as Chrysothemis in Elektra and will make her Paris debut as Sieglinde in Die Walküre with the Mariinsky Orchestra conducted by Valery Gergiev at the Philharmonie de Paris. She makes her New York Philharmonic debut in Bernstein’s Symphony No. 3 (“Kaddish”) with Leonard Slatkin to celebrate Bernstein’s Philharmonic: A Centennial Festival and will also debut with the Boston Symphony in the same piece under Giancarlo Guerrero. At the BBC Proms, she will return for Mahler’s Symphony No. 8 with the BBC National Orchestra of Wales. She makes her Italian debut with Riccardo Chailly and the Teatro alla Scala Orchestra in Verdi’s Messa da Requiem with performances in Pavia, Paris and Hamburg.

Wilson made her acclaimed Metropolitan Opera debut in Aida and London debut in Calixto Bieto’s new production of La forza del destino at the English National Opera, for which she received an Olivier Award nomination. She also inaugurated the new opera house in Kyoto, Japan with Seiji Ozawa as Rosalinde in Die Fledermaus. She was heard at Oper Frankfurt for her first performances as the Empress in Die Frau ohne Schatten conducted by Sebastian Weigle, the recording of which was just released by Oehms Classics. She recently debuted at the Bayerische Staatsoper and Opernhaus Zürich conducted by Fabio Luisi, both as Elisabetta di Valois in Don Carlo. She debuted at the Deutsche Oper Berlin as Amelia in Un ballo in maschera, triumphed in Act 3 of
Die Walküre as Brünnhilde with Mark Wiggleworth and the BBC National Orchestra of Wales at Royal Albert Hall, and debuted with the Concertgebouw Orchestra conducted by Valery Gergiev in Act 3 of Die Walküre as Sieglinde.

A noted interpreter of Verdi roles, she has been seen as Elisabeth de Valois in the five-act French Don Carlo (Houston Grand Opera), Amelia in Un ballo in maschera (Washington National Opera, Houston Grand Opera, Florida Grand Opera and Teatro Principal de Mao in Menorca), Elvira in Ernani (Théâtre du Capitole in Toulouse), Elisabetta in Don Carlo (Bayerische Staatsoper, Zurich Oper and Oper Frankfurt), Lucrezia Contarini in I due Foscari (Théâtre du Capitole, Teatro Municipal de Santiago and Netherlands Radio Orchestra), Leonora in Il trovatore (Gran Teatre del Liceu, Houston Grand Opera and Théâtre du Capitole under Daniel Oren and Palma de Mallorca), Desdemona in Otello (Cincinnati Symphony and James Conlon), Alice Ford in Falstaff (Washington National Opera debut), Amelia Grimaldi in Simon Boccanegra (Canadian Opera Company), the title role in Aida (Opera Australia, Teatro de la Maestranza and Teatro Municipal de Santiago), Marchesa del Poggio in Un giorno di regno (Wolf Trap Opera) and Gulnara in Il corsaro (Washington Concert Opera).

Other notable performances include her debut in Norma at Gran Teatre del Liceu in Barcelona, Rosalinde in Die Fledermaus at the Canadian Opera Company, her German debut at Oper Frankfurt in concert performances of Wagner’s early opera Die Feen as Ada under Sebastian Weigle, Elettra in Idomeneo under Harry Bicket at the Canadian Opera Company and under James Conlon at the Ravinia Festival and Donna Anna in Don Giovanni under James Conlon and the Chicago Symphony Orchestra, as well as with Edo de Waart and the Milwaukee Symphony.

On the concert stage, Wilson debuted with the Cleveland Orchestra in Beethoven’s Symphony No. 9 under Franz Welser-Möst, the National Symphony in Mendelssohn’s Symphony No. 2 (“Lobgesang”) with Matthew Halls and with the Orchestra of the Age of Enlightenment in Verdi’s Messa da Requiem conducted by Marin Alsop at the BBC Proms, which was recorded for commercial release. She has been heard in the Verdi Requiem with the Orchestra de Lyon under Leonard Slatkin, her Atlanta Symphony debut in Ralph Vaughan Williams’ Sea Symphony conducted by Robert Spano, Malaysian Philharmonic debut conducted by Mark Wigglesworth in Verdi and Wagner, and as soprano soloist for performances of Missa solemnis with John Nelson and the Chamber Orchestra of Europe (available on DVD). She made her Carnegie Hall debut with the Baltimore Symphony Orchestra under Marin Alsop in Honegger’s Jeanne d’Arc au bûcher, as well as in Baltimore for Mahler’s Symphony No. 4, Verdi’s Requiem and Britten’s War Requiem. Wilson performed Mahler’s Symphony No. 4 with Marin Alsop and Orquestra Sinfônica do Estado de São Paulo, Beethoven’s Symphony No. 9 with Osmo Vänskä and the Minnesota Orchestra, Beethoven’s Symphony No. 9 with Donald Runnicles at the Grand Teton Music Festival, Mozart’s Requiem with Edo de Waart and the Milwaukee Symphony and Mendelssohn’s Symphony No. 2 (“Lobgesang”) with the Grant Park Symphony Orchestra. A favorite of the Oregon Bach Festival, she debuted in Verdi’s Messa da Requiem under Helmuth Rilling for the opening of its 40th Anniversary season, subsequently returning for the same piece in Rilling’s final season as music director. She has returned to sing Brahms’s Ein deutsches Requiem and Beethoven’s Symphony No. 9 under Rilling, Marguerite in Jeanne d’Arc au bûcher under Marin Alsop, Tippett’s A Child of Our Time, a concert of Verdi, Britten and Wagner with Matthew Halls and Beethoven’s Ah, perfido. She added to her concert repertoire when she performed Wagner’s Wesendonck-Lieder with the Milwaukee Symphony conducted by Asher Fish.

An alumna of the Houston Grand Opera Studio, Wilson’s awards include the George
London Award from the George London Foundation, as well as both a career grant in 2011 and study grant in 2008 from the Richard Tucker Music Foundation. Other notable awards include first place in the 2005 Eleanor McCollum Competition for Young Singers in Houston and finalist in the 2004 Metropolitan Opera National Council Auditions. She was a featured soloist at the 2010 NEA Opera Honors, in which she sang “Ernani, involami” from Verdi’s Ernani to honor recipient Martina Arroy.

In addition to her operatic and orchestral performances, Wilson is an avid lecturer on vocal technique. She has been a guest master class lecturer for the National Pastoral Musicians in the Chicago area. Wilson received her degree at CCM.

HELENE SCHNEIDERMAN (MM Voice, 1979; AD Opera, 1981)
The American mezzo-soprano Helene Schneiderman was born in Flemington, New Jersey and began her studies at Westminster Choir College. She completed a Master of Music in Voice Performance at CCM and went on to gain an Artist’s Diploma in Opera in 1981.

After graduating, Schneiderman moved to Germany, where she joined the Heidelberg Opera Ensemble in 1982 and has been a member of the Staatstheater Stuttgart since 1984. In addition to her work with Stuttgart, she has made guest performances with many major European and American opera companies, including Munich State Opera, Karlsruhe, Düsseldorf, Orlando and New York City Opera. From 1982 to 1987, she appeared regularly at the Heidelberg Schlossfestival and at the Rossini Festival in Pesaro in 1990. In 1998, Schneiderman was given the prestigious title of Kammersängerin from the City of Stuttgart, at the time she was the youngest singer ever to have been so honored. She made her debut at the Salzburg Festival as Zweite Dame in The Magic Flute conducted by Bernard Haitink. She has also worked with Leonard Bernstein, Dennis Russell Davies, Giuseppe Patané, Sir Georg Solti and Alberto Zedda.

As well as her operatic commitments, Schneiderman has developed a varied concert career and has appeared widely in oratorio and lieder recitals. Her most notable performance was at the 1989 Beethoven Festival in Bonn, Germany where she sang Arias and Barcarolles by Leonard Bernstein in the presence of the composer. She has also recorded the Eight Poems of Emily Dickinson by Aaron Copland on compact disc with the Orchestra of St. Luke’s under Dennis Russell Davies.

In 1990, Schneiderman appeared as Smeaton in Anna Bolena at the Concertgebouw, Amsterdam and repeated her interpretation of the role at the Vienna Konzerthaus in 1994 alongside Edita Gruberová. For the 1994-95 season, she returned to the Concertgebouw to sing Queen Henrietta in I Puritani conducted by Jan Latham-Koenig. In Stuttgart she has had much success, most notably as Penelope in Monteverdi’s Il Ritorno D’Ulisse in Patria, as Rosina in The Barber of Seville and the title role of Carmen. In the 1995-96 season, she made her debut at the Royal Opera House performing Cherubino in The Marriage of Figaro, with a cast that included Cheryl Studer and Barbara Bonney, conducted by Bernard Haitink. She also sang Suzuki in Madama Butterfly for the New Israeli Opera Tel Aviv and made her role debut as Isabella in L’Italiana in Algieri in Stuttgart.

In the following seasons, Schneiderman returned to the Salzburg Festival, Royal Opera House, Covent Garden for Dorabella in Jonathan Miller’s acclaimed production of Cosi fan tutte. In Stuttgart she sang Meg Page in Johannes Schaaf’s new production
of *Falstaff*, Bradamante in Jossi Wieler’s new production of George Frideric Handel’s *Alcina*, Ottavia in *The Coronation of Poppea* and a highly successful role debut with the title role of *Giulio Cesare*. She made her debut at the Opéra National de Paris in two runs of *The Magic Flute*. She also returned to the Royal Opera House for further performances of Dorabella in *Cosi fan tutte* conducted by Sir Colin Davis as well as to the Salzburg Festival for a highly acclaimed Marcellina in *The Marriage of Figaro*. She made successful debuts with Seattle Opera as Olga in Eugene Onegin and with San Francisco Opera, where she sang Bradamante in *Alcina* and returned for a much-acclaimed Rosina in *The Barber of Seville*.

In 2008, she was honored with the Otto Hirschfeld Medal, and in 2010 she was awarded the Baden-Württemberg Order of Merit. Her repertory includes Annina (*Der Rosenkavalier*), Teresa (*La sonnambula*) and Ottavia (*The Coronation of Poppea*). She is also known for her performances of Jewish song.

**ALLENE HACKLEMAN (BM Horn Performance, 2002)**

Allene Hackleman has been principal horn of the Edmonton Symphony Orchestra since 2004. A native of Vancouver, Hackleman began studying the horn under the tutelage of her father, Martin Hackleman. She later attended the Interlochen Arts Academy in Michigan, from which she graduated with honors. Hackleman earned her bachelor of music degree *summa cum laude* from CCM, as a student of Randy Gardner.

Hackleman has performed with the National Symphony Orchestra (Washington, D.C.), the Montréal Symphony, the Winnipeg Symphony Orchestra and the Evansville Philharmonic. She has also performed concerti with the Edmonton Symphony and the Alberta Baroque Ensemble, as well as the Red Deer Symphony and the Victoria Symphony. In 2004, she completed a long-term career development residency at the Banff Centre for the Arts. Since 2007, Hackleman has been a member of the prestigious Summit Brass ensemble, and as such has recorded, taught and performed as a faculty member at the Rafael Mendez Brass Institute in Denver. She has performed at the Festival of the Sound in Parry Sound, Ontario and at the Ottawa Chamber Music Festival. She was also a featured guest artist at the International Women’s Brass Conference in Toronto in 2010. Hackleman is privileged to be a member of the Canadian National Brass Project, a large brass ensemble made up of some of the finest brass players from across Canada. She pursues an avid interest in chamber music and has performed for the Edmonton Recital Society and the University of Alberta’s Music at Convocation Hall series, as well as in British Columbia for the Pender Harbour Music Festival. Hackleman is instructor of horn at the University of Alberta.

**JULIE BECKEL YAGER (Horn Performance, att. 2004)**

Julie Beckel Yager, horn player with the Indianapolis Symphony, is a native of Indianapolis and the daughter of Indianapolis Symphony principal trombone James Beckel. Before attending CCM under the instruction of Randy Gardner, Beckel Yager studied with ISO members Jerry Montgomery and Richard Graef. She was a member of the Honolulu Symphony prior to returning to Indianapolis in 2006. She also performed for three summers with the Verbier Festival Orchestra, touring throughout Europe, Asia and South America. At the festival, Beckel Yager performed in a piano quintet with conductor and pianist James Levine. Her horn was made locally by Darin Sorley.
NATHANIEL WILLSON (MM Horn Performance, 2005)
Musician 1st Class Nathaniel Willson joined the Navy Band as a French hornist in 2014, after serving more than four years with the U.S. Naval Academy Band in Annapolis, Maryland. Willson was born in Bowling Green, Ohio, but was raised overseas in Japan and India, graduating high school in 1998 from the American Embassy School in New Delhi, India. He holds a bachelor of music from the Juilliard School and a master of music from CCM. His primary teachers include Randy Gardner, Duane Dugger, Jerome Ashby, Julie Landsman and Bryan Kennedy.

Prior to joining the Navy, Willson was a member of the Oregon Symphony Orchestra and the Sarasota Orchestra. He has also performed with the Detroit Symphony Orchestra, the Cincinnati Symphony Orchestra, the Seattle Opera and the Washington National Opera. In his free time, he enjoys traveling, studying history and spending time with his family.

JENNIFER PAUL (MM Horn Performance, 2003)
French horn player Gunnery Sergeant Jennifer Paul joined “The President’s Own” U.S. Marine Band in August 2004. She was appointed assistant section leader in January 2016. Paul began her musical training at age 10. Upon graduating in 1996 from Jacobs High School in Algonquin, Illinois, she attended the University of Illinois at Urbana-Champaign, where in 2000 she earned a bachelor’s degree in music education. In 2003, she earned a master’s degree in music from CCM. Paul also received a professional study certificate in 2004 from Temple University in Philadelphia. Her notable horn instructors include Kazimierz Machala of the University of Illinois, Randy Gardner of CCM and Adam Unsworth of Temple University.

Prior to joining “The President’s Own,” Paul was the CCM graduate teaching assistant for the horn studio from 2001-03 and a freelance musician in Philadelphia.

BETSY WOLFE (BFA Musical Theatre, 2004)
Betsy Wolfe has established herself as one of the most versatile and keenly intelligent Broadway performers of her generation. She just finished starring in the Tony-nominated musical Waitress, where she gave a multi-faceted performance as Jenna, a woman struggling in an abusive relationship. Prior to that, she played Cordelia, one of the lovable “lesbians from next door,” in the Broadway revival of Falsettos, directed by James Lapine, which recently aired on PBS. She is perhaps best known for her critically acclaimed performance as Cathy in the Off-Broadway revival of The Last Five Years.

Originally from California, Wolfe received her BFA in musical theatre from CCM. At age 20 — prior to graduation and to being able to drink legally or get a British pilot’s license — she made her Carnegie Hall debut with the Cincinnati Pops Orchestra under Maestro Erich Kunzel. After receiving her BFA, Wolfe quickly moved on to star as Rona Lisa Peretti in the San Francisco and Boston companies of The 25th Annual Putnam County Spelling Bee. Soon after, she made her Broadway debut in the revival of 110 in the Shade. Wolfe gained attention for her next role in both the Off-Broadway and Broadway productions of Sherie Rene Scott’s Everyday Rapture, where she played one of the two Menonettes.
Her casting in *Everyday Rapture* would prove prescient as, only a few years later, Wolfe would be Scott’s successor in one of contemporary musical theatre’s most challenging and well-known roles: Cathy in Second Stage Theater’s revival of Jason Robert Brown’s *The Last Five Years*. Critics and audiences alike lauded her complex and idiosyncratic performance in the two-person musical.

Wolfe’s other Broadway credits include Ellen in the 2014 production of *Bullets Over Broadway*, directed by Susan Stroman, and Rosa Bud in the revival of *The Mystery of Edwin Drood*. A few blocks east of Broadway, she appeared as Beth in the City Center Encores! production of *Merrily We Roll Along*. On the West Coast, she starred in the La Jolla Playhouse world premiere production of Bobby Lopez and Kristen Anderson-Lopez’s new musical *Up Here*, and she created the role of Mary Ann Singleton in ACT’s world premiere of *Tales of the City*, a musical based on the Armistead Maupin novels.

In 2013, Wolfe made her Metropolitan Opera debut in Douglas Carter Beane’s adaptation of *Die Fledermaus*. She has been a guest artist for over 40 symphony, pops and philharmonic orchestras across the U.S. and internationally, including the New York Philharmonic and Chicago Symphony Orchestra. Recently, she has collaborated with the New York Pops and played to sold-out crowds at Carnegie Hall and the Kennedy Center with their *Broadway Today* and *Women of Notes* concerts.

She can be heard on the recordings of *Falsettos*, *Bullets over Broadway*, *The Last Five Years*, *The Mystery of Edwin Drood*, *Everyday Rapture*, *Stage Door Canteen*, *35MM* and *Merrily We Roll Along*. She can also be seen in the film adaptation of *The Last Five Years* where she plays a stripper with a snake named Wayne.

Wolfe lives in New York with her husband, Adam Krauthamer. She likes cats and, according to the *New York Times*, has a rock collection.

**YANG LIU (AD Violin, 2014)**

Violinist Yang Liu combines outstanding technical command and sublime musicality in performances that have earned him numerous accolades in Asia, the U.S. and Europe. He is a former prize winner of the Twelfth International Tchaikovsky Competition in Moscow and a first prize winner of China’s National Violin Competition. Dubbed “the best of the billion” by *Beijing Tonight*, Liu’s repertoire ranges from baroque to contemporary works. Liu plays a Guarneri violin made in 1741 on a generous loan from the Stradivari Society and Bein and Fushi Rare Violins.

Liu made his North American debut with the Atlanta Symphony Orchestra, earning three nights of standing ovations for his performance of Paganini’s First Violin Concerto. This success was followed by performances with the St. Louis Symphony Orchestra conducted by Robert Spano, Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, Hagen Symphony Orchestra in Germany and Odense Symphony Orchestra in Denmark.

During a highly successful tour throughout China under Maestro Christoph Eberle, Liu was a soloist in a concerto by Carl Nielsen, which was praised by Chinese media as “an absolutely sensational performance, which touched the deepest spot of our hearts ... Such a musician has been rarely heard for the past ten years.”

His recent engagements include concerto performances with the Orquesta Filarmónica de Bogotá in Colombia performing Barber’s Violin Concerto under Maestro Amadio.
He also completed a five-city tour in China performing the Butterfly Concerto with Qingdao Symphony Orchestra, as part of the China-U.S. cultural exchange initiated by former U.S. Secretary of State John Kerry and Minister of Culture of China Luo Shugang.

Orchestras repeatedly engage Liu for his appealing musicality and persona. He has performed multiple times with Ospa State Orchestra in Brazil, Qingdao Symphony Orchestra in China, East Oregon Symphony Orchestra and Lake Forest Symphony Orchestra in the U.S. A highly sought after guest artist and teacher, he performed and taught for many years in Aspen Music Festival, Oficina Music Festival and Sesc Music Festival in Brazil and the Great Wall Music Festival in China.

Liu’s earlier concert highlights include his solo appearances at the Algave International Music Festival in Portugal, the prestigious Sala São Paulo in Brazil, the Aspen Music Festival and the Ravinia Festival.

As one of the most successful international performing artists of Chinese origin, Liu was honored to be chosen to be filmed for a documentary called String of heart—Yang Liu, which features Liu’s artistic life. This production was aired throughout China in February 2011.

His debut recording, Song of Nostalgia, was released to critical acclaim. The CD represents his broad interest in music, including some of the most difficult repertoire written for violin and traditional Chinese music. This recording, along with many of his live performances, is frequently heard on National Public Radio.

Born in Tsingtao, China, Liu made his concert debut at age 10 performing Sarasate’s Zigeunerweisen with the NHK Orchestra in Tokyo. He also performed the Tchaikovsky Violin Concerto in a nationally televised live concert with the Central Philharmonic Orchestra in Beijing, which drew attention of the renowned violin pedagogue, Yao-Ji Lin. He began to study with Lin at the Central Conservatory of Music in Beijing and soon afterward, began to concertize as a soloist internationally.

In pursuit of further musical development, Liu moved to the U.S. and continued his studies with Kurt Sassmannshaus and Dorothy DeLay at CCM. During his student years, he was a frequent soloist at the Aspen Music Festival and with the Cincinnati-based Starling Chamber Orchestra, with which he toured China twice. He also was a featured performer in Starling’s Emmy Award-winning educational video. Classical Quest concert tours have led him to Hong Kong, Taiwan, Germany, Denmark, France, Switzerland, Austria, Russia, Greece, China, Egypt and America.
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Allen Otte, percussion

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TICKETS: $25 general
$15 non-UC students

The Ariel Quartet’s 2017-18 CCM concert series is made possible by the generous contributions of an anonymous donor, the Estate of Mr. William A. Friedlander, Mrs. William A. Friedlander, Dr. & Mrs. Randolph L. Wadsworth, Mr. & Mrs. Frank Bloom, Mrs. Harry M. Hoffheimer, Mr. & Mrs. J. David Rosenberg, Mr. & Mrs. Harry H. Santen, Mr. & Mrs. Paul G. Sittenfeld, Mr. & Mrs. Thomas E. Stegman and Dr. & Mrs. Theodore W. Striker.
The best endings are the ones that lead to new beginnings.

— Mathangi Subramanian

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