

Sunday, February 24, 2013, 3pm
Hertz Hall

Susanna Phillips, *soprano*
Myra Huang, *piano*

PROGRAM

- Franz Schubert (1797–1828) Ellens Gesänge (1825)
1. Raste Kriege, D. 837
 2. Jäger, ruhe von der Jagd, D. 838
 3. Ave Maria! Jungfrau mild!, D. 839
- Ernest Chausson (1855–1899) Le colibri, Op. 2, No. 7 (1882)
Les papillons, Op. 2, No. 3 (1882)
Oraison, Op. 21, No. 5 (1896)
Le temps des lilas (1886)
- Alban Berg (1885–1935) Seven Early Songs (1905–1908)
1. Nacht
 2. Schilffied
 3. Die Nachtigall
 4. Traumgekrönt
 5. Im Zimmer
 6. Liebesode
 7. Sommertage

INTERMISSION

- Olivier Messiaen (1908–1992) Poèmes pour Mi, Deuxième Livre (1936)
5. L'épouse
 6. Ta voix
 7. Les deux guerriers
 8. Le collier
 9. Prière exaucée

- Enrique Granados (1867–1916) El majo discreto (1910–1911)
El mirar de la maja (1910–1911)
Elegía eterna (1914)
Gracia mía (1915)

- Gordon Myers (1919–2006) Selections from *Do You Sing, Mr. Twain?* (1998)
1. On Congress
 25. On Taking the Opportunity of Righting a Long Postponed Social Call
 41. On Truth
 32. On Wagner
 37. Any Resolutions for the Coming Year?
 11. On Human Nature
 15. On Chastity
 35. On Rules of Writing, No. 14

Funded by the Koret Foundation, this performance is part of Cal Performances' 2012–2013 Koret Recital Series, which brings world-class artists to our community.

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.

Franz Schubert (1797–1828)
Ellens Gesänge (“Ellen’s Songs”)

Composed in 1825.

Sir Walter Scott’s narrative poem *The Lady of the Lake* (1810), set during the tumultuous reign of King James V of Scotland, enjoyed a vogue in Germany almost equal to that in England. Schubert was drawn not only to the work’s content and emotion but also to its wide popularity, and in the spring of 1825, when he was seeking to extend his reputation beyond the city of Vienna with international publications, he set seven excerpts from *The Lady of the Lake*, which appeared the following year with texts in both German translations by Adam Stroock and ill-fitting English (which Schubert did not speak). The first of the three songs based on the verses of Scott’s beautiful maiden Ellen Douglas is *Raste Krieger! Krieg ist aus* (“Rest, warrior! Your war is over”), which she sings to the disguised King James as he receives the hospitality of Ellen and her mother during his travels to observe the daily life of his subjects. The second *Ellen’s Songs* is the evocative *Jäger, ruhe von der Jagd!* (“Huntsman, rest from the chase!”). Though *Ave Maria*, one of Schubert’s most beloved creations, is best known with its liturgical Latin text, it was originally set to Stroock’s German rendering of Ellen’s prayer to the Virgin (*Ave Maria! Jungfrau mild*). Schubert said of this inspiring composition, “I never force myself to devotion, and never compose hymns and prayers of this kind except when I am overcome by feelings of piety.”

Ernest Chausson (1855–1899)
Four Songs

Ernest Chausson was, by all reports, a gentle, considerate, kind and somewhat shy man, who enjoyed health, wealth and a contented home life. Despite the halcyon circumstances of his personal situation, however, he was given to writing tender but melancholy music, perhaps reflecting his occasional bouts with depression. The four-dozen songs that he created before

his untimely death at age 44 (in a bicycle accident) reflect not only his own sensitive nature, “but also the most characteristic French song writing,” wrote Jean-Pierre Barricelli and Leo Weinstein in their study of the composer, “a kind of concentrated, and thereby intense, intellectualism capable of expressing the most intimate psychological demands of the text through varying rhythms and accents.”

Charles-Marie-René Leconte de Lisle (1818–1894), the leader of the Parnassian school of French poets, evoked a sultry sensuality in *Le colibri* (“The Humming-Bird”) that Chausson reflected in his 1882 setting of the poem. British pianist Graham Johnson, an authority on the French *chanson* and accompanist for the recording of Chausson’s complete songs on the Hyperion label, wrote, “Harmonic reminiscences of [Wagner’s] *Tristan und Isolde* are here transferred to the south seas, including a final ornithological *Liebestod*. And yet the sexual impulse behind the poem is clothed in music of *chasteté* and innocence—as innocent as a bird in fact, with all the unselfconsciousness of the animal kingdom.”

The delicately fluttering *Les papillons* (“Butterflies”), to a poem by the French Romanticist Théophile Gautier (1811–1872) that Debussy also set, is from Chausson’s early but characteristic collection of *Sept Mélodies*, Op. 2, of 1882.

Chausson was among the many turn-of-the-20th-century composers, Claude Debussy most famously, who were inspired by the plays and poems of Maurice Maeterlinck (1862–1949), a Nobel Prize winner and a central figure among the French Symbolists. The themes of Maeterlinck’s first published collection of poems, *Serres chaudes* (“Hot Greenhouses”) of 1889, perfectly suited Chausson’s innate melancholy, world-weariness and self-doubt, and he concluded his set of five poems taken from *Serres chaudes* (Op. 24; 1893, 1896) with the passionately imploring *Oraison* (“Prayer”).

In the summer of 1882, Chausson began setting poems from a large collection titled *Les Poèmes de l’amour et de la mer* by his friend the poet and sculptor Maurice Bouchor (1855–1929).

Three verses became the basis for the orchestral song cycle named for the collection’s title, the last of which is *Le temps des lilas* (“Lilac Time”).

Alban Berg (1885–1935)
Seven Early Songs

Composed in 1905–1908. Premiered on November 6, 1928, in Vienna.

Alban Berg, the son of a prosperous salesman for a Viennese export firm, was introduced early to art and theater and music, and given piano lessons as a matter of course during his youth. Berg’s taste and knowledge of music ripened rapidly, and by age 16, he had eagerly begun to try his hand at composition, though a series of events during the next few months—the death of his father; failure to pass his high school graduation examinations; the collapse of a passionate love affair—resulted in a depression severe enough to cause him to attempt suicide. He survived, and managed to finish school in 1904, after which he went to work as an apprentice (i.e., unpaid) accountant in the Austrian ministry that oversaw pigs and distilleries. Berg’s ambition to be a musician weathered these Kafkaesque difficulties, however, and he continued to compose, most notably a steady stream of songs and vocal ensembles that he performed at home with his brother, Charley, and his sister, Smaragda. In October 1904, Smaragda spotted an advertisement in a local newspaper announcing that Arnold Schoenberg, pegged as an iconoclastic modernist by the premiere of his *Verklärte Nacht* (“Transfigured Night”) in 1902, was accepting students in composition. She passed the notice on to Charley, and he took some of Alban’s manuscripts to Schoenberg, who saw such promise in the works that he agreed to take Berg on as a pupil for free. A fortunate inheritance in 1905 made it possible for Berg to leave his government job and devote himself assiduously to his lessons, and he began composing in earnest under Schoenberg’s guidance, producing a Piano Sonata (Op. 1) in 1908 and a set of Four Songs (Op. 2) and a String Quartet (Op. 3) two

years later. He discontinued formal lessons with Schoenberg in 1910, though the two remained supportive friends and creative allies for the rest of their lives.

Berg composed more than a hundred songs and vocal ensembles before and during his study with Schoenberg, though few seem to have been the result of his class assignments, for which Schoenberg required counterpoint exercises and instrumental compositions. It was from this substantial body of work that Berg culled the *Seven Early Songs* for publication in 1928, at which time he also arranged the original piano accompaniments for orchestra. The *Seven Early Songs*, composed between 1905 and 1908, were given their formal premiere in Vienna on November 6, 1928, though three of them—*Die Nachtigall*, *Traumgekrönt* and *Liebesode*—had been heard previously at a concert of music by Schoenberg’s pupils in November 1907. Though they do not form an integrated cycle—each sets a poem by a different author—these songs all share the Late Romantic idioms in which Berg was immersed at the beginning of his creative life, from the conventional language of Brahms to the avant-gardisms of Strauss’s *Salome*, which the young musician attended a half-dozen times during 1906. The *Seven Early Songs* are the first works that Berg admitted to his mature *oeuvre*, and they possess the sensitivity to text-setting and vocal sonority, wide-ranging lyricism, subtle harmonic color and sincerity of expression that characterize his finest music.

Olivier Messiaen (1908–1992)
Poèmes pour Mi, Deuxième Livre

Composed in 1936.

Olivier Messiaen, one of towering figures of modern French music, was born in 1908 in the ancient southern town of Avignon to Pierre Messiaen, a professor of literature noted for his translations of Shakespeare, and the poetess Cécile Sauvage. Olivier entered the Paris Conservatoire at the age of eleven to study with composer Paul Dukas, organist Marcel Dupré

and other of that school's distinguished faculty, winning several prizes for harmony, organ, improvisation and composition before graduating in 1930. The following year he was appointed chief organist at the Trinité in Paris. In 1936, Messiaen joined with André Jolivet, Yves Baudrier and Daniel Lesur to form *La Jeune France*, a group of young French composers pledged to returning substance and sincerity to the nation's music, which they felt had become trivialized and cynical. Messiaen was appointed to the faculties of the Schola Cantorum and the École-Normale that same year. Called up for military service at the outbreak of hostilities in 1939, he was captured the following summer and imprisoned at Stalag VIII-A in Görlitz, Silesia. There he wrote his *Quartet for the End of Time* for the musical instruments available among his fellow musician-prisoners (clarinet, violin, cello and piano); the work's extraordinary premiere was given at the camp in 1941. He was repatriated later that year, resuming his position at the Trinité and joining the staff of the Conservatoire as professor of harmony, where his students came to include such important musicians as Boulez, Stockhausen and Xenakis. In addition to his teaching duties in Paris, Messiaen gave special classes in Budapest, Darmstadt, Saarbruck and Tanglewood. He was a member of the French Institute, the Academy of Beaux Arts de Bavière of Berlin, the Santa Cecilia Academy of Rome, and the American Academy of Arts and Letters. He died in Paris in 1992.

"The title of this work has often puzzled the critics," Messiaen explained about his *Poèmes pour Mi*. "The syllable 'Mi' has nothing to do with the third degree of the diatonic scale [i.e., do-re-mi]. It is simply a term of affection, a sort of nickname, for the dedicatee: the violinist and composer Claire Delbos." Messiaen and Claire had been married for four years when the *Poèmes pour Mi* were composed in 1936, and these nine songs were not only an affirmation of their love but also a way for the composer, who maintained that "my works are intended to illuminate the theological truths of the Catholic faith," to reflect on the sacrament of marriage through his personal experience. The poems are

his, and speak of the gratitude, sensuality, tribulations and the intimation of the divine that he had found in his life with "Mi."

L'épouse ("The Wife"), almost hieratic in its austerity and introversion, equates the marriage of husband and wife with the Church as the Bride of Christ.

In *Ta voix* ("Your Voice"), the voice of the beloved becomes the "Bird of Spring," summoning the season of renewal and its association with heaven's eternal light.

In *Les deux guerriers* ("The Two Warriors"), husband and wife join as spiritual comrades-in-arms to overcome life's challenges as they march toward the Gates of the City.

The most openly sensual of the *Poèmes pour Mi* is *Le collier*, whose closing line reveals that the necklace of the title is "Your two arms around my neck, this morning."

Prière exaucée ("Fulfilled Prayer") offers a supplication in chant-like tones evocative of the ancient church that is answered by the joyous tintinnabulations of the carillon which reveal the glory of the Resurrection.

Enrique Granados (1867–1916) Four Songs

Enrique Granados studied piano at the Barcelona Conservatory as a boy (he gave his first public concert at age ten) and Spanish music with the noted folklorist Felipe Pedrell. He went to Paris in 1887 to apply for admission to the Conservatoire, but fell ill during the entrance examinations, and instead became a private student of Charles de Bériot, son of the famous contralto Maria Malibran and one of the Conservatoire's most distinguished faculty members. Granados remained in Paris for two years before returning to Barcelona in 1889, where his mature debut the following year created a sensation and led to a successful performing career that took him throughout Europe as a recitalist, concerto soloist and chamber music player. Granados continued to concertize and compose during the first decade of the new century, concentrating on piano pieces and

songs. In 1911, he wrote the music considered by many to be his masterpiece—a piano cycle titled *Goyescas* inspired by the paintings and tapestry cartoons of Goya. Granados premiered his *Goyescas* in Barcelona on March 9, and created enormous enthusiasm when he performed it at the Salle Pleyel in Paris on April 4, 1914. He was awarded the Légion d'honneur, and given a contract by the Paris Opéra to create an operatic version of the keyboard suite for the coming season. The outbreak of World War I in August stymied the promised production in Paris, however, so the Metropolitan Opera in New York premiered the work in January 1916. On the voyage home from America, Granados's boat was torpedoed by a German submarine on March 24, 1916. He was picked up by a lifeboat, but dived back into the frigid water to try to save his struggling wife. Both drowned. His death at the age of 48 robbed Spain of one of its greatest and most promising artists.

"I have fallen in love with Goya, with his palette," Enrique Granados wrote to the pianist Joaquín Malats in 1896, during the 150th anniversary celebration of the great Spanish painter's birth. "With him, with the Duchess of Alba; his mistresses, his models, his quarrels. That rose-white of the cheeks contrasting with the light and dark velvet trimmings; those supple waists, hands of mother-of-pearl and jasmine resting on black marble—they intrigue me. I would like to combine the sentimental, the amorous, the passionate, the dramatic and the tragic, as Goya did." Between 1909 and 1911, Granados wrote a set of six piano pieces collectively titled *Goyescas* inspired by the paintings and tapestry cartoons of Goya, and three years later made them the basis of an opera commissioned for Paris. In 1912, between those two projects, he set ten lyrics also inspired by Goya's paintings by the opera's librettist, poet and Spanish cultural historian Fernando Periquet, as the *Tonadillas al estilo antiguo* ("Songs in Ancient Style"), Granados's revival of a vocal form ("*tonadilla*" is the diminutive of "*tonada*," the general term for any Spanish tune or melody) that was popular in Spain during the 17th century.

Several of the *Tonadillas* deal with the *majo*—a young dandy, gaily attired—and his female counterpart, the *maja*. *El majo discreto* ("The Discreet Majo") tells of a girl's trust in her beau, though its teasing music suggests her confidence might not be fully justified.

El mirar de la maja ("The Gaze of the Maja"), in which a spurned lover warns of her baleful glance, is rooted in the deeply expressive *cante hondo* ("deep song") tradition of Spanish flamenco.

Barcelona-born Apeles Mestres (1854–1936) was gifted as a poet, artist, dramatist and folklorist who also loved gardening and published some 200 songs to his own texts. He and Granados became fast friends when the composer invited the artist to his home to hear the chamber suite *Elisenda*, which had been inspired by some of his illustrations. Mestres supplied librettos in Catalan for five of Granados's early stage pieces, as well as the poems for a "song of grief" titled *La nit del mort* ("The Night of Death") for soprano and orchestra and four songs for voice and piano. The poignant *Elegía eterna* ("Eternal Elegy") of 1914 sings of unrequited love through the images of brook, field, and flower.

In addition to a dozen independent songs and the *Tonadillas*, Granados's solo vocal works include the seven numbers of the *Colección de canciones amorosas* (1915), based on courtly love poems from the Spanish Renaissance. The last of the *Canciones amorosas*, *Gracia mía* ("My Graceful One"), is a vibrant song of subtle Spanish flavor in praise the beloved's beauty.

Gordon Myers (1919–2006) Selections from *Do You Sing, Mr. Twain?*

Composed in 1998.

Singer, composer, actor, writer, poet, speaker, conductor, historian, professor, administrator, and humorist Gordon Myers was born in 1919 in the farming community of Shell Rock, Iowa and studied at Cornell College in Iowa and Juilliard. After serving in the U.S. Army during

World War II, Gordon returned to New York, where he performed extensively in concert, recital, opera, radio, television, on and off Broadway and with several choral groups and the pioneering early music ensemble New York Pro Musica, with whom he toured America and Europe; he also earned master's and doctoral degrees from Columbia University. Gordon was Chairman of the Music Department at Columbia College in South Carolina from 1965 to 1968 and a faculty member of Trenton State College in New Jersey from 1968 until his retirement in 1985. He was also a conductor (he led the Trenton State College Singers on two tours of Romania and Russia), historian (he was honored by the New Jersey Historical Commission for his compositions based on his research into the state's history) and composer, whose songs and choral works, many of which evidence a spirited sense of humor (*The Art of Belly Canto, I Got a Blizzard in My Gizzard Cryin' over You*), were inspired by American subjects (*Yankee Doodle Fought Here, The Way It Was—America: 1620–1800*) and texts (by Benjamin Franklin, Mark Twain, W. C. Fields, Satchel Page, et al.).

Gordon provided the following preface to the published score of the 1998 song collection *Do You Sing, Mr. Twain?: Forty-two quotes, sayings and writings from the pen of America's popular and famous writer, humorist, lecturer, satirist, river-boat captain, news-reporter, literary critic, husband, gentleman, world traveler and philosopher*:

"Mark Twain was born Samuel Langhorne Clemens in Florida, Missouri on November 30, 1835. He traveled nine years later from his boyhood home in Missouri (on the banks of the Salt River) to Hannibal (on the banks of the Mississippi River), then to the East, up and down the Mississippi from St. Louis to New Orleans (as a riverboat captain), to the far West, Hawaii, back to the East, to Europe many times, and finally around the world! During all these travels, he observed and appreciated the comedy in life, for which he is famous in his many writings.

"While working for the Virginia City *Territorial Enterprise* in Nevada, he first signed a dispatch to the paper calling himself 'Mark Twain.' That was February 2, 1863. He had been looking for a name that was '...brief, crisp and unforgettable.' He had just learned that an old river pilot, Isaiah Sellers, whom he had 'wounded' in a previous satire, had died. He recalled that 'Sellers used to jot down brief paragraphs of plain practical information about the river, sign them "MARK TWAIN" and give them to the New Orleans *Picayune*.' That was it; that was the sort of name he wanted. It was not trivial; it had all the qualities and Sellers would never need it again. Clemens decided he would give it a new meaning and new association in this far-away land. He told his editor, Joe Goodman, 'I want to sign [my articles] "Mark Twain." It is an old river term, a leads-man's call, signifying two fathoms—twelve feet. It has a richness about it; it was always a pleasant sound for a pilot to hear on a dark night; it meant safe water.' Thus the name, Mark Twain was 're-born' and immortalized.

"I submit that the humor of Mark Twain is remarkable, sparkling fresh and seemingly new even today. For example, in expressing his concern over health enthusiasts: 'Be careful about reading health books: you may die of a misprint.'

"Mark Twain could not have been more caring and gentlemanly when he wrote: 'At noon, I observed a bevy of nude, native young ladies bathing in the sea, and I went and sat down on their clothes to keep them from being stolen.'

"Finally, Mark Twain the philosopher once said, 'If you tell the truth, you don't have to remember anything.' Yet, we must also keep in mind that he wrote, 'In a museum in Havana, there are two skulls of Christopher Columbus: one when he was a boy, and one when he was a man.'"

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Ken Howard

Alabama-born soprano **Susanna Phillips**, recipient of the Metropolitan Opera's 2010 Beverly Sills Artist Award, continues to establish herself as one of today's most sought-after singing actors and recitalists. The 2012–2013 season sees

Ms. Phillips take the stage of the Met for her fifth consecutive season, this time to perform Donna Anna in Mozart's *Don Giovanni*, conducted by Edward Gardner. Her opera season in New York City continues with her return to the Perlman stage at Carnegie Hall for a special concert performance, portraying Stella in Previn's *A Streetcar Named Desire* opposite Renée Fleming—a role which she will then perform at Lyric Opera of Chicago. Ms. Phillips also makes her solo recital debut at Carnegie Hall this season, presenting a program with accompanist Myra Huang in Weill Recital Hall.

Other 2012–2013 operatic highlights include Ms. Phillips's return to Santa Fe Opera as the Countess in *Le nozze di Figaro* and a concert production of *Idomeneo* at the Ravinia Festival under the direction of James Conlon. Symphonic appearances include Mozart's Requiem with the Baltimore Symphony Orchestra; the *Lord Nelson Mass* with Music of the Baroque in Chicago; *Knoxville: Summer of 1915* with Alabama Symphony; works by Berg and Beethoven with the St. Louis Symphony conducted by David Robertson; performances with Musica Sacra led by Kent Tritle at Alice Tully Hall; and Paul Moravec's *Blizzard Voices* with the Oratorio Society of New York at Carnegie Hall. Ms. Phillips's recital performances include appearances with tenor Joseph Kaiser and Myra Huang in Boston with Celebrity Series and in New York City at the Morgan Library, as well as solo recitals at the Philadelphia Chamber Music Society, Cal Performances, Sarasota, and Huntsville Chamber Music Guild.

Last season, Ms. Phillips reprised her celebrated portrayal of Musetta in the Met's

timeless production of *La bohème*—the same role with which she made her Met debut in 2008. Ms. Phillips also released her first solo album on Bridge Records, *Paysages*, lauded by the *San Francisco Chronicle* as "sumptuous and elegantly sung." Her 2011–2012 season also boasted appearances in the title role of *Lucia di Lammermoor* with Lyric Opera of Chicago and the Minnesota Opera; her European debut as Pamina in *Die Zauberflöte* at the Gran Teatro del Liceu Barcelona; and the Countess in *Le nozze di Figaro* with the Grand Théâtre de Bordeaux. In concert, Ms. Phillips appeared with the St. Louis Symphony Orchestra, the Orchestra of St. Luke's, and the Santa Fe Concert Association.

Highlights of Ms. Phillips's previous seasons include numerous additional Metropolitan Opera appearances: as Pamina in Julie Taymor's celebrated production of *The Magic Flute*, Musetta in *La bohème* (both in New York and on tour in Japan), and she was a featured artist in the Met's Summer Recital Series in Central Park and Brooklyn Bridge Park. She made her Santa Fe Opera debut as Pamina, and subsequently performed a trio of other Mozart roles there: Fiordiligi in *Così fan tutte*, Countess Almaviva in *Figaro*, and Donna Elvira in *Don Giovanni*. Ms. Phillips made two appearances with Boston Lyric Opera (*A Midsummer Night's Dream's* Helena and *Don Giovanni's* Donna Anna), and three with Opera Birmingham (the Countess, Violetta, and the title character in *Lucia di Lammermoor*). She portrayed Adina in Lyric Opera of Chicago's *L'elisir d'amore*, and as a participant in Lyric Opera of Chicago's Ryan Opera Center, she sang Juliette in *Roméo et Juliette* and Rosalinde in *Die Fledermaus*. Ms. Phillips made her Minnesota Opera debut in the notoriously challenging role of Elmira in Tim Albery's production of Reinhard Keiser's *The Fortunes of King Croesus*, and later sang Euridice there opposite David Daniels in *Orfeo ed Euridice*. Ms. Phillips has played Mozart's Countess with the Dallas Opera and Donna Anna with the Fort Worth Opera Festival.

In August 2011, Ms. Phillips was featured at the opening night of the Mostly Mozart

Festival, which aired live on PBS's *Live from Lincoln Center*. She has also been a resident artist at the 2010 and 2011 Marlboro Music Festivals, was part of Marilyn Horne Foundation Gala at Carnegie Hall, made her New York solo recital debut at Lincoln Center's Alice Tully Hall (in 2009 as a Juilliard School alumna and Alice Tully Vocal Arts Debut Recital Award recipient), and has appeared at the Kennedy Center in Washington, D.C. (under the auspices of the Vocal Arts Society).

Her ever-expanding concert repertoire has been showcased with many prestigious organizations: She performed with the Royal Stockholm Philharmonic under Alan Gilbert; sung in Mozart's Mass in C minor with the Chicago Symphony; and also took part in Beethoven's Mass in C major and Choral Fantasy at Carnegie Hall with Kent Tritle and the Oratorio Society of New York. Ms. Phillips has sung Dvorák's Stabat Mater with the Santa Fe Symphony, Brahms's *Ein deutsches Requiem* with the Santa Barbara Symphony, and Wolf's *Spanisches Liederbuch* at Carnegie's Weill Recital Hall. Other recent concert and oratorio engagements include *Carmina Burana*, Beethoven's Ninth Symphony, Mahler's Fourth Symphony, Mozart's *Coronation Mass*, the Fauré and Mozart requiems, and Handel's *Messiah*. She also made her Carnegie Hall debut with Skitch Henderson, Rob Fisher, and the New York Pops.

Ms. Phillips had a magnificent 2005, winning four of the world's leading vocal competitions: Operalia (both First Place and the Audience Prize), the Metropolitan Opera National Council Auditions, the MacAllister Awards, and the George London Foundation Awards Competition. She has also claimed the top honor at the Marilyn Horne Foundation Competition, and she won first prizes from the American Opera Society Competition and the Musicians Club of Women in Chicago. Phillips has received grants from the Santa Fe Opera and the Sullivan Foundation, and is a graduate of Lyric Opera of Chicago's Ryan Opera Center.

Born in Birmingham, Alabama, and raised in Huntsville, Ms. Phillips is grateful for the ongoing support of her community in her career. She

sang Strauss's *Four Last Songs* and gave her first concert performances in the title role of *Lucia di Lammermoor* with the Huntsville Symphony, and returns frequently to her native state for recitals and orchestral appearances. Over 400 people traveled from Huntsville to New York City in December 2008 for Ms. Phillips's Metropolitan Opera debut in *La bohème*.

Susanna Phillips appears by arrangement with IMG Artists, Carnegie Hall Tower, 152 West 57th Street, New York, New York 10019.



Acclaimed by *Opera News* as being "among the top accompanists of her generation," pianist **Myra Huang** regularly performs in recitals and chamber music concerts around the world. Amongst the notable venues are Carnegie

Hall, the Supreme Court, the Metropolitan Museum, La Scala in Milan, the Philadelphia Chamber Music Society Concerts, the University of Chicago Presents Series, and the Metropolitan Opera House.

Ms. Huang has served on the music staffs of the Washington National Opera and New York City Opera (2004–2006). Among the conductors she has worked with are James Conlon, Plácido Domingo, Riccardo Frizza, Richard Hickox, Christopher Hogwood, Zubin Mehta, Daniel Oren, Robert Spano, Patrick Summers, and Marco Armiliato. From 2006 until 2008, she was a member of the music staff at the Palau de les Arts in Valencia, Spain, where she worked closely with the company's artistic director, Lorin Maazel, and director Zubin Mehta. She is a staff pianist for the Operalia competition, directed by Plácido Domingo, at opera houses around the world, such as La Scala in Milan, Théâtre du Châtelet in Paris, the Opera House of the National Grand Theater in Beijing, and Teatro Real in Madrid. She received her education at the Juilliard School with Martin Canin and the Manhattan School of Music with Warren Jones, and was a studio artist at Houston Grand Opera.

The New York Times, *The New Yorker*, *The Boston Globe*, and *Time Out New York*, among others, named her album *Winter Words* with tenor Nicholas Phan among the best classical recordings of 2011. Their second album, *Still Falls the Rain*, achieved the same status in 2012. Her album *Paysages* with soprano Susanna Phillips garnered similar acclaim. Ms. Huang serves as the full-time Head of Music at New York City Opera.