

GATHERING

*Songs by
Ben Moore*

Isabel Leonard
Matthew Polenzani
Liz Callaway
Janai Brugger
Alexander Gemignani
Michael Kelly
Joseph Lattanzi
Brian Zeger

DE 3581



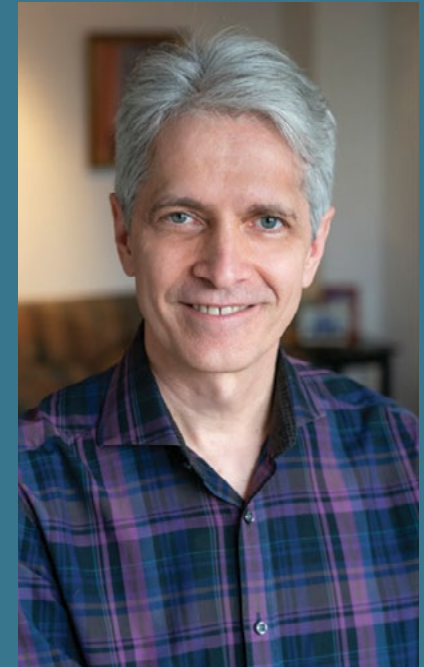
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GATHERING

Songs by Ben Moore

With **Isabel Leonard, Matthew Polenzani, Liz Callaway, Janai Brugger, Joseph Lattanzi, Michael Kelly** and **Alexander Gemignani** ♦ **Brian Zeger**, piano



Alas! This is Not What I Thought Life Was ♦ Lullaby ♦ Requiem ♦ Where Are the Songs of Spring? ♦ Ah, Happy, Happy Boughs! ♦ I travel as a Phantom Now ♦ Crazy Jane Talks with the Bishop ♦ When I Was One-and-Twenty ♦ Between the Lights ♦ Play My Song ♦ And Another Song Comes On ♦ Love Remained ♦ Uncle Ronnie ♦ A Holy Place ♦ Judith River ♦ Where Has Summer Gone? ♦ Goodbye Old Centerville ♦ Love and I ♦ Were I To Touch You ♦ A Moment Like This ♦ See How a Flower Blossoms ♦ On Music

Total time: 66:41

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Songs by Ben Moore

On Romantic Poetry

1. Alas! This is Not What I Thought Life Was (*fragment*) (*Percy Bysshe Shelley*) (3:42)
Janai Brugger

2. Lullaby (*loosely based on a poem by Christina Rossetti*) (2:42)
Isabel Leonard

3. Requiem (*Robert Louis Stevenson*) (2:20)
Joseph Lattanzi

4. Where Are the Songs of Spring? (*from "To Autumn" by John Keats*) (3:25)
Matthew Polenzani

5. Ah, Happy, Happy Boughs! (*from "Ode on a Grecian Urn" by John Keats*) (3:08)
Matthew Polenzani

On 20th-Century Texts

6. I Travel as a Phantom Now (*Thomas Hardy*) (2:38)
Isabel Leonard

7. Crazy Jane Talks with the Bishop (*W.B. Yeats*) (2:16)
Janai Brugger

8. When I Was One-and-Twenty (*A.E. Housman*) (1:27)
Matthew Polenzani

9. Between the Lights (*prose excerpt from "A Room of One's Own" by Virginia Woolf*) (2:53)
Janai Brugger

Toward Acceptance

10. Play My Song (Shirley) (*from the cycle "And Another Song Comes On"; words by Mark Campbell*) (3:01)
Liz Callaway and Joseph Lattanzi

11. And Another Song Comes On (Diana, Marvin, Gladys, Barbra, etc.) (*from the cycle "And Another Song Comes On"; words by Mark Campbell*) (2:58)
Liz Callaway and Joseph Lattanzi

12. Love Remained (*from the cycle "Love Remained"; poem by Michael Kelly*) (2:20)
Michael Kelly

13. Uncle Ronnie (*from the cycle "Love Remained"; words adapted by Ben Moore from a letter and video by Randy Robert Potts*) (3:21)
Michael Kelly

14. A Holy Place (*Sappho "Fragment 94," translated by Charles Beye*) (3:37)
Janai Brugger

Theater and Cabaret Songs

15. Judith River (*words by Nahma Sandrow; based on the journals of Lewis and Clark*) (3:58)
Matthew Polenzani

16. Where Has Summer Gone? (*words by Ben Moore*) (3:15)
Liz Callaway

17. Goodbye Old Centerville (*words by Ben Moore; from "Henry and Company"*) (2:56)
Alexander Gemignani

18. Love and I (*words by Ben Moore; inspired by Washington Irving's "The Legend of Sleepy Hollow"*) (3:59)
Alexander Gemignani

19. Were I To Touch You (*words by Ben Moore; from "Henry and Company"*) (3:11)
Alexander Gemignani

Songs of Hope

20. A Moment Like This (*words by Ben Moore*) (2:38)
Liz Callaway

21. See How a Flower Blossoms (*words by Ben Moore*) (2:54)
Liz Callaway

22. On Music (*words by Ben Moore*) (3:15)
Isabel Leonard

Total time: 66:41

With
Isabel Leonard
Matthew Polenzani
Liz Callaway
Janai Brugger
Alexander Gemignani
Michael Kelly
Joseph Lattanzi

Brian Zeger, piano

Notes on the Program

This is an unabashedly eclectic album. It was conceived early in the Covid-19 pandemic when virtually all public performances had been canceled. Ironically, this enabled me to assemble an extraordinary group of singers capable of performing in a wide range of musical styles. During the early days of Covid, I had a strong impulse to gather and present diverse works of mine from the past that had never been commercially recorded. Hence the title "Gathering." Yet, diverse as they are, these songs are united by the unwavering honesty and passion these artists bring to their performances. "Gathering" also appears in the last line of my Keats setting "Where Are the Songs of Spring?": "And gathering swallows twitter in the skies." This is, for me, an exhilarating metaphor expressing hope for the future. These twenty-two songs for voice and piano are divided into five groups: "On Romantic Poetry," "On 20th-Century Texts," "Toward Acceptance," "Cabaret and Theater Songs" and "On Hope."

I begin with my setting of Percy Bysshe Shelley's fragment "**Alas! This is Not What I Thought Life Was.**" I start here because it's the most recently composed song on the album, and because it seems, for me, to speak directly to the recent outrage and grief felt by so many in the

wake of George Floyd's murder. The verse, however, was written around 1818! I happened to come across it in September 2020 and set it to music that fall. This is followed by "**Lullaby,**" set to my loose adaptation of Christina Rossetti's 1883 poem "Lullaby, Oh, Lullaby!" which itself seems to be a retelling of preexisting nursery rhymes. My version is informed by the fact that Rossetti was a prolific author of verse for children but never had children of her own. I imagine a sense of loss and longing and try to evoke that in the music. "**Requiem**" by Robert Louis Stevenson had been a favorite poem of mine since childhood, expressing a moving acceptance of death. "**Ah, Happy, Happy Boughs!**" and "**Where Are the Songs of Spring?**" are settings of individual stanzas from John Keats' poems "Ode on a Grecian Urn" and "To Autumn," respectively. Both lament the passing of time. It's hard to imagine more incisive and intensely passionate verse on this theme.

The next group of songs, "On 20th-Century Texts," could hardly be more varied. Just as Shelley's poem seemed to me amazingly relevant to today's concerns, Hardy's "**I Travel as a Phantom Now**" is astonishing for its wisdom concerning trauma. Written long before psychologists developed meaningful insights into dissociation and post-traumatic stress

disorder, this short poem seems to address those conditions and goes on to offer hope for healing in the last lines. In **"Crazy Jane Talks with the Bishop"** I try to evoke the antic subversiveness of Yeats' "Jane" while also capturing the dark accusations of sexual hypocrisy suggested in the poem. The playful wit and underlying regret in Housman's **"When I Was One-and-Twenty"** allowed me to write a jaunty, driving tune but with rather dark, modal harmonies. Prose as well as poetry has inspired a number of my songs, including **"Between the Lights,"** set to a deeply insightful passage from Virginia Woolf's *A Room of One's Own*.

The next group, "Toward Acceptance," crosses over into the world of popular music. The first two songs, **"Play My Song (Shirley)"** and **"And Another Song Comes On (Diana, Marvin, Gladys, Barbara, etc.)"**, are from a song cycle with words by Mark Campbell called *And Another Song Comes On*. The lyrics were inspired by the playlist on the Stonewall bar's jukebox the night of the uprising in 1969. The work was commissioned by the London Song Festival to commemorate Stonewall's 50th anniversary. The second two songs are from *Love Remained*, a cycle commissioned by SongFusion in 2014 in support of LGBTQ youth. These include **"Uncle Ronnie,"** adapted from a letter and

video by Randy Robert Potts from the "It Gets Better Project" and **"Love Remained,"** on a poem by Michael Kelly, about coming out to a family member while on vacation near Diamond Head in Hawaii. The last song in the group, **"A Holy Place,"** is set to a translation of a fragment of a verse by the ancient Greek poet Sappho. For me it expresses, as vividly as any contemporary text, the fierce emotions that often accompany the end of a love affair.

Cabaret and musical theater have been passions of mine for a very long time, so I include a sampling of songs in those genres here. **"Judith River,"** with words by Nahma Sandrow, is based on the journals of Lewis and Clark. Located in central Montana, Judith River was first named "the Bighorn" by Meriwether Lewis. In May 1805 his companion William Clark renamed it in honor of a young woman from Virginia he hoped would marry him one day. The two, in fact, were married in 1808. **"Where Has Summer Gone?"** and **"Goodbye Old Centerville"** are both, essentially, about growing up, but with very different moods and intentions. **"Love and I"** is inspired by Washington Irving's *The Legend of Sleepy Hollow*. And **"Were I to Touch You"** is a piece in which I've tried to capture the longing for connection that becomes even more unbearable when the love you desire is forbidden.

Finally, I include three songs about hope. **"A Moment Like This"** was written as a wedding song but its meaning extends to any moment of respite in troubled times. **"See How a Flower Blossoms"** was inspired by the character of Marguerite in the story of Camille when she allows herself to accept the love of the young Armand. And **"On Music"** celebrates the transformative power of song!

—Ben Moore

Song Texts

On Romantic Poetry

Alas! This is Not What I Thought Life Was
(fragment) *Percy Bysshe Shelley*

Alas! this is not what I thought life was.
I knew that there were crimes and evil men,
Misery and hate; nor did I hope to pass
Untouched by suffering, through the
rugged glen.
In mine own heart I saw as in a glass
The hearts of others . . . And when
I went among my kind, with triple brass
Of calm endurance my weak breast
I armed,
To bear scorn, fear, and hate,
a woful mass!

Lullaby
(loosely based on a poem by Christina Rossetti)

Lullaby, oh, lullaby
The flowers are closed;
the lambs are sleeping;
Nothing will wake the frogs by the lake
Stars are up and the moon is peeping;
Nothing will stir the toads and spiders
All are silence keeping,
Oh Lullaby, oh, lullaby
Sleep, my baby, fall a-sleeping,
Ah.....
Oh Lullaby, lullaby!
The flowers are closed; the lambs are
sleeping
Sleep my baby; Ah.....Sleep

Requiem
Robert Louis Stevenson

Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you grave for me:
Here he lies where he longed to be;
Home is the sailor, home from sea,
And the hunter home from the hill.

Ah, Happy, Happy Boughs
(from "Ode on a Grecian Urn" by John Keats)

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the
Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful
and cloy'd,
A burning forehead, and a parching
tongue.

Where Are the Songs of Spring?
(from "To Autumn" by John Keats)

Where are the songs of spring? Ay,
Where are they?
Think not of them, thou hast thy music
too,—
While barred clouds bloom the soft-dying
day,
And touch the stubble-plains with
rosy hue;
Then in a wailful choir the small gnats
mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives
or dies;

And full-grown lambs loud bleat from
hilly bourn;

Hedge-cricket sing; and now with
treble soft

The red-breast whistles from a gar-
den-croft;

And gathering swallows twitter in the
skies.

On 20th-Century Texts

I Travel as a Phantom Now
Thomas Hardy

I travel as a phantom now,
For people do not wish to see
In flesh and blood so bare a bough
As Nature makes of me.

And thus I visit bodiless
Strange gloomy households often at odds,
And wonder if Man's consciousness
Was a mistake of God's.

And next I meet you, and I pause,
And think that if mistake it were,
As some have said, O then it was
One that I well can bear!

Crazy Jane Talks with the Bishop
W.B. Yeats

I met the Bishop on the road
And much said he and I.
'Those breasts are flat and fallen now
Those veins must soon be dry;
Live in a heavenly mansion,
Not in some foul sty.'

'Fair and foul are near of kin,
And fair needs foul,' I cried.
'My friends are gone, but that's a truth
Nor grave nor bed denied,
Learned in bodily lowliness
And in the heart's pride.

'A woman can be proud and stiff
When on love intent;
But Love has pitched his mansion in
The place of excrement;
For nothing can be sole or whole
That has not been rent.'

When I Was One-and-Twenty
A.E. Housman

When I was one-and-twenty
I heard a wise man say,
"Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free."

But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
"The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue."
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

Between the Lights
*(prose excerpt from "A Room of One's Own"
by Virginia Woolf)*

"It was the time between the lights when colours undergo their intensification and purples and golds burn in window-panes like the beat of an excitable heart; when for some reason the beauty of the world revealed and yet soon to perish . . . the beauty of the world which is so soon to perish, has two edges, one of laughter, one of anguish, cutting the heart asunder."

Toward Acceptance

Play My Song
(from the cycle "And Another Song Comes On," words by Mark Campbell)

Him: Play my song,
Before this long night is done.
Play my song,
Yeah, you know the one,
You know the one.
The words are sentimental,
And don't really rhyme—
And yet they get me every time.

Her: Play my song,
I paid you your quarter dues.
Play my song,
And try to excuse
That it's old news.

The singer's histrionic,
And tends to emote.
But when she hits that final note . . .

She says you're not alone,
She says things are all right,

Him: She says love can be known,
Even tonight.

Her: She says the world is fine,
Though may often disenchant.

Him: She says you can dance,

Her: Though you know you can't.

Both: Play my song
Before this long night is done.
Play my song

Yeah, you know the one!
You know the one!

And Another Song Comes On
(from the cycle "And Another Song Comes On," words by Mark Campbell)

Her: Some say:
Change is in the air.
Some say: It's bound to be
happ'ning soon,
As sure as sure can be,
The conclusion's foregone. . . .
And another song comes on.

Him: We're told:
Do not push too hard.
We're told: Today isn't opportune.
We think we know the way—
Then the route is redrawn. . . .
And another song comes on.

Her: Out on the floor,
Hustlers, dykes and queens,

Him: Prance and strut and sweat,

Both: Do their dance routines,
Trying to forget
The world outside,
And what we're denied.
What we're all denied.
Any day now,

They will end the war.
Any day now,
A man will be on the moon.
What do we need to do
For our own day to dawn?
Another coin in the slot,
Another lie that we bought, . . .

And another song comes on.
And another song comes on!

Love Remained
*(from the cycle "Love Remained," poem by
Michael Kelly)*

Running that day was easier than it had
ever been
Barefoot
Impressions in the sand chasing us
My legs taking over for my frozen mouth
Frozen despite the endless sun on our
naked torsos
Free
But anxious.

He ran for fun
I ran to buy yet more time
Was this the time?
Could it finally be now?

The Diamond loomed over-Head
Jagged and large.
It was a secret kept for years,

Now the yearning to be known
Delicate the dance of a brother's bond
Ending with the words:
"I am with you no matter what"

They ring in the salt scented air
Acceptance burned away the last of my
icy fears
And all that remained between us
Was love.

Uncle Ronnie
*(from the cycle "Love Remained," words
adapted by Ben Moore from a letter by
Randy Robert Potts)*

You were a light in my mother's eyes
Every time that she spoke your name
You had the power to lift up her spirits,
Changing her mood
A talent I could never claim

Dear Uncle Ronnie

And yet you could be all the many things
That my mother had feared I'd be
You could be gay, on your own, and
questioning God
You could stand far apart
And still she loved you

You could be true to every part of
yourself
Only you had that privilege in our family

Or so it seemed to me
Dear Uncle Ronnie: I was so jealous of
you

So, the thing is
When you're that beautiful in someone's
eyes,
When you're that dear
And then you take a twenty-five-caliber
pistol
And put it to your heart
There's gonna be a tiny ripple

I would have held you in my arms if I could
You and I – we had everything in common
Now the pain
And I was only seven at the time

A Holy Place
Sappho, translated by Charles Beye

I utterly, positively wish I were dead.
She was crying when she left me
And still she said:

We have suffered so, dear Sappho!
I don't want to leave you.

And I answered her back:

Good luck, my dear, be of good cheer.
Just remember how much I loved you.
And if you don't, I will remind you . . .

. . . all the beautiful times we shared
together
The wreaths of violets,
The roses,
Crocuses you lay there by my side

And there were garlands of many flowers
around your soft neck
And you smeared yourself with costly
myrrh
And there on a soft couch you revealed
your longing

And we were never far away
From a holy place

Theater and Cabaret Songs

Judith River
*(words by Nahma Sandrow, based on the
journals of Lewis and Clark)*

Name this river Big-horn?
No! look how bright, light and quick!
How it winds and turns and flirts away
again behind the hills
With a flash and a glance
Hide and seek and hide again
Hidden, but now you have found her
But where does she flow beyond these
green hills?
No, I think it proper, gentlemen, to call
this: Judith River!

Back in Virginia, gentlemen, in a ballroom
far away
Miss Judith Hancock of Virginia tilted her
fan
Virginia gallants all around her –
Or should I say ga-LAHNTS –
With their bows and their shiny boots

But Miss Judith Hancock tilted her fan
And then over her fan –
She looked at me

And then she danced away –

And oh, Miss Judith, Miss Hancock, I'm a
plain man
I waltz like a bear
But if you were here in my ballroom
With sunshine for candles
With willow rose and honeysuckle per-
fuming the air,
Perfuming the warm air!

And mountains; perfect chaperones!

Oh, my bright-eyed, merry mischief
My light-footed darling, my love
Take my hand and we'll dance down the
valley
And see where your river may go
Where your river may go

Where Has Summer Gone?
words by Ben Moore

Where has summer gone?
Must the days race on?
Where's the music I recall?
And that feeling,
Was it there after all?

And why do places change?
This town, it seems so strange
Why the darkness in these skies?
Why your loveless eyes?

And are dreams mere flights of fancy?
Only clouds we're hanging on
And is love a cruel illusion?
Beckoning, reaching out, then gone

I look around me
What do I see?
A world that's changed
Nothing's changed
But me

Goodbye Old Centerville
*(from "Henry and Company," words by
Ben Moore)*

Goodbye old Centerville
It's time to leave, without a doubt
Stay well, I'm sure you will
But now I'm on this train and heading out!

Crane park, you're green and neat
But simply boring to me!
Town road and Marvin street
Now how can you compare to what I'll see?

Goodbye old Centerville
You've been the center of my life
But now I've had my fill
Of every Friday night at Ronny's bar
With all those guys who swear that they'll
go far
And only end up puking on my car!

Now look, you must admit
Though you might say I've done well
Ours is no perfect fit
In fact you feel more like my prison cell!

Still, there are things I will remember . . .
Those afternoons by Franklin pond
From warm July until September
Those summer days so lazy
So hot and hazy
Long days with nothing to do
And nowhere to go
They drove me crazy!

Good riddance, Centerville!
You're far too dull and far too small!
Once I have known the thrill of that great
city
How could I miss you?
No, I won't miss you!
Not at all.

Love and I
*(words by Ben Moore, inspired by
Washington Irving's "The Legend of Sleepy
Hollow")*

She smiled at me
It would appear that . . .
She SMILED at me
And now it's clear that . . .

Love and I
Are in a great position!
A boundless sky is rising over me
All my life I've cast about without direction
Home and wife it seemed were not to be

But now, today, the clouds above have parted
And I can say that, indisputably,
Love came and found me
Just as dreams of mine had all gone awry
We took to the sky – Love and I

Just wait till they hear the news!
That old Brom, he's gonna roar!
He'll know that old Ichabod won't fear
him anymore . . . for . . .

Love and I
We'll stand our ground together
And when I die the world will say of me:
Here was a fine man with an able heart
that aimed for the sky
And learned how to fly . . . love and . . .
(the howl of a wolf is heard)

Living in a place like Sleepy Hollow
Spirits wander once the sun has set
And everyone who lives in Sleepy Hollow
Knows fear and fret . . . and yet . . .

I found you here, Katrina!
You know that all my life I've cast about
without direction
Your love, it seemed, was not for me

But now, at last, I've seen a transformation
The clouds have passed!
Now, undeniably, I am a new man
For I've found my love and we're gonna fly
With angels on high –
Love and I

Were I To Touch You
*(from "Henry and Company," words by
Ben Moore)*

Were I to touch you
What would it mean?
Would something cruel and unforgiving
intervene?
And would the heavens open wide,
And judgment day begin,
Would galaxies collide,
With both of us caught in between?
Were I to touch you

I guess we'd hear some halting scream or
trumpet call
And if I held you in my arms,
And begged for you to stay,
And reveled in your charms,
What shame would I betray, if at all?
Were I to kiss you

Strange to me
That you are here
Yet miles and miles away
Why should God despise me so
That I can't have you?

Were I to love you
In every way
I don't believe there'd be some mortal
debt to pay
For what is living meant to be
Except for what we share
Tell me what purpose can there be
In trying not to care
Were I to touch you
Touch you
Were I to touch you

Songs of Hope

A Moment Like This
words by Ben Moore

What can you say about a moment like
this
Now that it's finally arrived?
How do you find the words to express
The tenderness you feel inside?

With so much anxiety and fear in the
world
Sometimes it seems too much to bear
Then lo and behold a moment arrives
A moment that we all can share

When suddenly the world looks brighter
And simple things mean more and more
Suddenly our hearts are lighter than before

So what can you say about a moment
like this
Now that you've made it here at last?
When there is love, well, maybe you've
heard
That you don't need to say a word

See How a Flower Blossoms
words by Ben Moore

See how a flower blossoms
See how a flower proudly blossoms
It's not afraid to open
It's not afraid to shine
It simply fulfills its own design

And see how a flower brightens
Even the hour when the night
Encircles our lives with darkness
Still it survives to learn
That sunlight and moonlight fade
And then return

Knowing its time is fleeting
Knowing it soon will die
Still it beams and smiles at the world

So see how a flower blossoms
See how a flower breaks free and blossoms
Why are we scared to follow
Even as years depart?
For hasn't a simple flower
A lesson for the heart?

On Music

words by Ben Moore

When the winter rushes in and darkness reigns

Or while basking in a gleaming sun
There is music to attend both joys and pains

For both the lover and the loveless one

Fill your days with music
With tender, joyful song
Dream your dreams to music
You'll help those dreams along

Makes no difference who you are or
where you're from
There will always be a song to sing
Sing the clamor of the city with its ceaseless hum
Sing the coming of another spring

Fill your days with music
With clear and powerful song
Find your way through music
You'll find you can't go wrong

For there within a simple anthem
A glimpse of life beyond our eyes
Like water mirroring the skies

So let the melody start
Let music fill your heart

Artist Biographies

The songs of American composer **Ben Moore** have been heard at venues across the world including Carnegie Hall, the Metropolitan Opera, the Kennedy Center, Wigmore Hall in London and the Deutsche Oper in Berlin. His work has been called "brilliant" and "gorgeously lyrical" by the *New York Times* while *Opera News* has praised the "easy tunefulness" and "romantic sweep" of his songs. Singers who have performed his work include Deborah Voigt, Susan Graham, Frederica von Stade, Isabel Leonard, Lawrence Brownlee, Robert White, Nathan Gunn and Audra McDonald. While perhaps best known for his art songs, Moore's work includes opera, musical theater, cabaret, choral music, chamber music and comedy material.

Moore composed the scores for three operas including *Enemies, a Love Story* with libretto by Nahma Sandrow, which premiered at Palm Beach Opera in 2015. The opera has been called "an important new work that will find its place among those works that audiences will be moved by." (Fred Plotkin/WQXR). *Odyssey* and *Robin Hood* with librettos by Kelley Rourke are youth operas commissioned by the Glimmerglass Festival. *Odyssey* premiered in 2015 and has since been seen at venues

across the country including the Metropolitan Museum of Art, Seattle Opera and Minnesota Opera. *Opera News* called it "an opera for all ages" with an "ebullient, lyrical score." *Robin Hood* premiered in 2017 and has had productions at Seattle Opera and Houston Grand Opera.

In 2006 the Metropolitan Opera featured two of Moore's comedy songs in a gala broadcast nationally.

Recent and upcoming events include the premiere of the song cycle "*And Another Song Comes On*" (words by Mark Campbell) for the London Song Festival and the premiere of a newly revised version of the choral work *The Wave Rises* for Cantori New York.

For more information, please visit www.mooreart.com

Widely recognized as one of today's leading collaborative pianists, **Brian Zeger** has performed with many of the world's greatest singers including Marilyn Horne, Deborah Voigt, Anna Netrebko, Susan Graham, René Pape, Dame Kiri Te Kanawa, Frederica von Stade, Piotr Beczala, Bryn Terfel, Joyce DiDonato, Denyce Graves and Jamie Barton in an extensive concert career that has taken him to the

premier concert halls throughout the United States and abroad.

His most recent recordings include *All Who Wander*, a recital disc with Jamie Barton; *Preludios* — Spanish songs with Isabel Leonard; a recording of Strauss and Wagner lieder with Adrienne Pieczonka; *Dear Theo: 3 Song Cycles by Ben Moore* with Paul Appleby, Susanna Phillips and Brett Polegato; and *A Lost World: Schubert Songs and Duets* with Susanna Phillips and Shenyang, all for the Delos label.

In addition to his distinguished concert career, he serves as Artistic Director of the Marcus Institute for Vocal Arts at The Juilliard School and recently completed an eight-year tenure as the Executive Director of the Metropolitan Opera Lindemann Young Artists Development Program.

For more information about Mr. Zeger's activities, please visit his website, www.brianzeger.com

American soprano **Janai Brugger**, the 2012 winner of Operalia and of the Metropolitan Opera National Council Auditions, made her television debut last season when she sang a specially written requiem composed by Laura Karpman for an episode of HBO's renowned "Lovecraft Coun-

try." She also performed Mahler's *Fourth Symphony* with Yannick Nézet-Séguin and the Philadelphia Orchestra, and revived a favorite role, Pamina in *Die Zauberflöte*, for performances at Palm Beach Opera's first Outdoor Opera Festival. More recently, she appeared as Michaela at Cincinnati Opera and returned to Dutch National Opera for their acclaimed *Missa in tempore Belli* by Haydn, conducted by Lorenzo Viotti and directed by Barbora Horáková.

In the 2021 season, Ms. Brugger performed at the Metropolitan Opera in the role of Clara in their celebrated new production of *Porgy and Bess*, in which she'd previously appeared at Dutch National Opera. At Lyric Opera of Chicago she sang the role of Ilia in *Idomeneo* and at Cincinnati Opera she appeared as Susanna in *Le nozze di Figaro*. In her artistic home at Los Angeles Opera, she sang the role of Servilia in *La clemenza di Tito*, which she had previously sung at Dutch National Opera. Brugger traveled to the Royal Opera House Covent Garden for revival performances of Pamina and took the role of Liù in *Turandot* at Lyric Opera of Chicago.

For more information, please visit www.janaibrugger.com

Liz Callaway is a Tony nominee and Emmy winner. She made her Broadway debut in Stephen Sondheim's *Merrily We Roll Along*. She has gone on to star in *Baby, Miss Saigon, The Look of Love, The Three Musketeers*, and for five years appeared as Grizabella in *Cats*. Off-Broadway appearances include *The Spitfire Grill* (Drama Desk nomination), *Marry Me a Little* and *Brownstone*. Regional and international credits include the one-person play *Every Brilliant Thing*, *Dot in Sunday in the Park with George*, Norma Desmond in *Sunset Boulevard*, and the European premiere of *Sondheim on Sondheim* at London's Royal Festival Hall.

Liz sang the Academy Award-nominated song "Journey to the Past" in the animated feature *Anastasia*. Other film work includes Jasmine in the two Aladdin sequels, *The Swan Princess*, and *The Rewrite* with Hugh Grant.

Her extensive concert and symphony career has included appearances in London, Paris, Vietnam, Australia, China and nearly every major city in the U.S. She performs regularly with her sister Ann Hampton Callaway, as well as composer Stephen Schwartz, and has had the pleasure of singing with Jimmy Webb, Paul Williams and the legendary Johnny Mathis.

Liz Callaway has seven solo recordings including her newest album, *Comfort & Joy — An Acoustic Christmas*.

For more information, please visit www.lizcallaway.com
@LizGoesOn

Alexander Gemignani is an actor, composer/lyricist, music director, orchestrator, educator, and artistic director. Some of his notable Broadway and Off-Broadway credits include *My Fair Lady*, *Carousel*, (Tony, Drama Desk, Outer Critics Circle, and GRAMMY® nominations), *Les Misérables* (Drama League nomination), *Sweeney Todd* (Drama Desk nomination), and *Assassins* (Theatre World Award), *Road Show* at the Public Theater (Drama League nomination), and *Avenue Q* at the Vineyard Theatre. Gemignani appeared with the New York Philharmonic for *Sondheim! The Birthday Concert*, in the *Live From Lincoln Center* broadcast of *Sondheim's Passion* and the Great Performances broadcast of *South Pacific* at Carnegie Hall — all on PBS.

He recently served as music supervisor and conductor for the Broadway revival of *West Side Story*, as well as music director and orchestrator for Fiasco Theatre's production of *Merrily We Roll Along*.

He also recently made his New York Philharmonic conducting debut in a concert celebrating Sondheim which also aired on PBS' Great Performances. He has appeared on the television shows *Home-land*, *The Good Wife*, *Empire*, *Chicago Fire*, *Servant* and will be featured on season 5 of *The Marvelous Mrs. Maisel*. He has served as Artistic Director of the National Music Theater Conference at the Eugene O'Neill Theater Center since 2018.

With nearly two decades of experience as a performer, creator, educator and LGBTQ+ activist, American baritone **Michael Kelly** has led a versatile and multifaceted artistic career. In his performances, Michael has been praised as "expressive and dynamic" and "vocally splendid," appearing with major international opera and orchestral companies in wide-ranging repertoire. He has performed at such illustrious venues as Carnegie Hall, Feinstein's/54 Below, Geffen Hall, Jazz at Lincoln Center, The Kennedy Center, Wigmore Hall, New York City Opera, Opernhaus Zürich, Opera Columbus, Santa Fe Opera, Theatre du Châtelet and with symphony orchestras across the United States.

Kelly's repertoire ranges from Baroque to modern, and he has collaborated with many celebrated composers, including

Matthew Aucoin, Victoria Bond, David Del Tredici, Mohammed Fairouz, John Glover, Ricky Ian Gordon, Laura Kaminsky, Libby Larsen, Lowell Liebermann, David T. Little, Ben Moore and David Wolfson. He has performed in opera, chamber and symphonic works under the batons of such conductors as Herbert Blomstedt, Michael Christie, Andreas Delfs, Jane Glover, Benton Hess, Louis Langré, James Levine, Anne Manson, Nicholas McGegan, Steven Osgood, Leonard Slatkin and Stephen Stubbs. Kelly has also collaborated in recitals with celebrated pianists Brad Moore, David Fung, Kathleen Kelly, Malcolm Martineau, Shannon McGinnis, Spencer Myer, Jonathan Ware and Brian Zeger.

For more information, please visit www.michael-kelly.com

Joseph Lattanzi commands critical attention for his “robust vocalism,” “unmistakable charisma,” and “undeniable star potential.” Lattanzi established himself as a major artist in the current landscape of opera with his portrayal of Hawkins Fuller in the world premiere of Gregory Spears’ *Fellow Travelers*. Praise for his performances included *The New York Times* saying “Joseph Lattanzi was splendid as Hawk, his buttery baritone luxuriant and robust.”

The uprooted 2020–2021 season saw Joseph join the Atlanta Opera for performances as Silvio in *I Pagliacci*, the Seattle Opera for a film of Jonathan Dove’s *Flight*, and the Arizona Opera for a film of a world premiere, *The Copper Queen*. Lattanzi can be heard on two world premiere opera recordings, *Fellow Travelers* and *Blind Injustice*, available on all major music streaming platforms. Other recent career highlights include multiple assignments on the roster of the Metropolitan Opera; Figaro in *Il barbiere di Siviglia*; Lt. Auderbert in Kevin Puts’ *Silent Night*; the title role in Mozart’s *Don Giovanni*; Count Almaviva in Mozart’s *Le nozze di Figaro*; and Dandini in Rossini’s *La Cenerentola*. Lattanzi recently won a top prize from the Sullivan Foundation.

For more information, please visit www.josephlattanzibaritone.com

Multiple Grammy Award-winning **Isabel Leonard** continues to thrill audiences both in the opera house and on the concert stage. In repertoire that spans from Vivaldi to Mozart to Nico Muhly, she has graced the stages of the Vienna State Opera, Paris Opera, Salzburg Festival, Bavarian State Opera, Carnegie Hall, Glyndebourne Festival, Teatro Comunale di Bologna, Aix-en-Provence Festival, the

Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, LA Opera, and Santa Fe Opera in *Il barbiere di Siviglia* (Rosina), *La Cenerentola* (Angelina), *Le nozze di Figaro* (Cherubino), *Così fan tutte* (Dorabella), *Don Giovanni* (Zerlina/Donna Elvira), *La clemenza di Tito* (Sesto), *Werther* (Charlotte), *Dialogues des Carmélites* (Blanche de la Force), *Griselda* (Costanza), *La bohème* (Musetta), *Giulio Cesare* (Sesto), and the title roles in *Carmen*, *La Périochole*, *Cendrillon*, *Marnie* and *Der Rosenkavalier*.

She has appeared with famous conductors including Valery Gergiev, Seiji Ozawa, Antonio Pappano, Charles Dutoit, Gustavo Dudamel, Esa-Pekka Salonen, Yannick Nézet-Seguin, Franz Welser-Möst, Plácido Domingo, Edward Gardner, James Levine, Edo de Waart, James Conlon, Marin Alsop, and Sir Andrew Davis. She has performed with the Cleveland Orchestra, Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic, Boston Symphony, Vienna Philharmonic and San Francisco Symphony, among others.

Leonard's current season has seen returns to the Metropolitan Opera for *Cendrillon* and *Ariadne auf Naxos* (Komponist), Washington National Opera for *Come Home: A Celebration of Return* and *Carmen*, and Santa Fe Opera for *Carmen*. Oth-

er engagements have included a concert appearance with the National Symphony for a 9/11 commemoration conducted by Giancarlo Nosedà, a solo recital at the University of Connecticut, and her debut in Russia in a solo orchestral concert in the Great Hall of the Tchaikovsky Conservatory conducted by Marco Armiliato.

Leonard is in constant demand as a recitalist and is on the Board of Trustees at Carnegie Hall and the Artistic Advisory Board of ArtSmart. She has won Grammys for Michael Tilson Thomas' *From the Diary of Anne Frank* on SFS Media (2021) (Best Classical Compendium); Ravel's *L'enfant et les sortilèges* on Decca (2016) (Best Opera Recording); and *The Tempest* from the Metropolitan Opera on Deutsche Grammophon (2014) (Best Opera Recording.) She has hosted The Met's Live in HD movie theater transmissions, and is the recipient of the Richard Tucker Award.

For additional information, please see www.isabelleonard.com.

American tenor **Matthew Polenzani** is one of the most gifted and distinguished lyric tenors of his generation. His elegant musicianship, innate sense of style, dramatic commitment and timeless artistry have established his continued presence

at leading operatic, concert, and recital venues worldwide. The 2021–22 season sees Mr. Polenzani at the Metropolitan Opera with the September 11 Memorial concert of the Verdi Requiem; Tamino in Julie Taymor's brilliant production of *Die Zauberflöte*; and the title role in a new production of Verdi's *Don Carlos* by Sir David McVicar.

Career highlights from previous Metropolitan Opera seasons include the premieres of Bartlett Sher's production of *L'Elisir d'amore*, which opened the 2012 season; Sir David McVicar's production of *Maria Stuarda* (issued on DVD by Erato); and McVicar's new production of Donizetti's *Roberto Devereux*, which was

featured on PBS' Great Performances at the Met. Following his debut as Gérald in Delibes's *Lakmé* with Opéra National de Bordeaux in France in 1998, Polenzani has appeared at major European theaters, including productions of *Don Pasquale* and *La traviata* at the Teatro Comunale in Florence, the Aix-en-Provence Festival (DVD available on Bel Air Classiques) and a tour of Japan with Teatro Regio Torino.

Matthew Polenzani was the recipient of the 2004 Richard Tucker Award, The Metropolitan Opera's 2008 Beverly Sills Artist Award, and a 2017 Opera News Award.

For more information, please see www.matthewpolenzani.com

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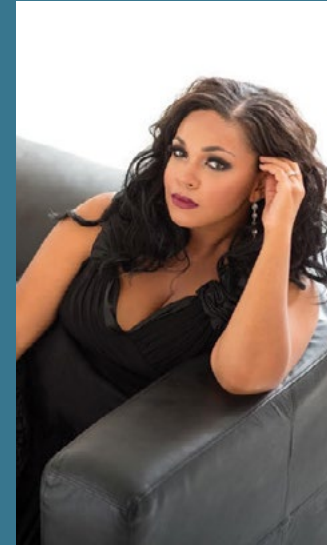
Isabel
Leonard



Matthew
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Liz
Callaway



Janai
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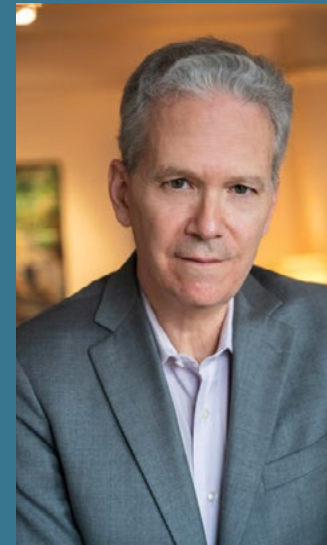
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