

Singers

***It Never Did Run
Smooth...***

**True Love Falling Apart
and Under Siege**

curated by Graham Johnson

6:00 PM MONDAY, AUGUST 15, 2022
BENNETT GORDON HALL
IN THE JOHN D. HARZA BUILDING

PROGRAM

PLEASE HOLD APPLAUSE

— BREAKING UP, OR TRYING TO —

MOZART
(1756–1791)

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte

Chloé Vaught, soprano
Javier Arrebola, piano

BRITTEN
(1913–1976)

Ya dumal, serdtse pozabilo
from *Ekha poeta*

Anneliese Klenetsky, soprano
Kunal Lahiry, piano

— EVASION—

SCHUBERT
(1797–1828)

Auf dem See

Laurence Kilsby, tenor
Javier Arrebola, piano

— LOVE AT A DISTANCE, NOSTALGIA FOR VANISHED TIMES —

BRAHMS
(1833–1897)

Sehnsucht

Tiffany Choe, soprano
Lucas Nogara, piano

KORNGOLD
(1897–1957)

Mond, so gehst du wieder auf
from *Abschiedslieder*, op. 14

Theo Hoffman, baritone
Kunal Lahiry, piano

CHAMINADE
(1857–1944)

Attente

Joel Balzun, baritone
Ting Ting Wong, piano

CHAUSSON
(1855–1899)

Le temps de lilas

Ekaterina Chayka-Rubinstein, mezzo-soprano
Kunal Lahiry, piano

— WAR AND PATRIOTISM —

BURLEIGH
(1866–1949)

One Year: 1914–1915

David Wolfe, baritone
Ting Ting Wong, piano

RACHMANINOFF
(1873–1943)

Ne poy, krasavitsa , pri mne
from *Six Romances*, op. 4

Sabrina Langlois, soprano
Ting Ting Wong, piano

— **ACCUSATION AND RAGE** —

SCHUBERT

Du libst mich nicht

Chloé Vaught, soprano
Javier Arrebola, piano

POULENC
(1899–1963)

Je nommerai ton front
from *Miroirs brûlants*

Laurence Kilsby, tenor
Javier Arrebola, piano

FALLA
(1876–1946)

Polo
from *Siete canciones populares Españolas*

Ekaterina Chayka-Rubinstein, soprano
Kunal Lahiry, piano

INTERMISSION
5 minutes

— **SICKNESS** —

CIPULLO
(b. 1956)

Fragment from Aristotle
from *Black Dog*

Joel Balzun, baritone
Ting Ting Wong, piano

SCHUMANN
(1810–1856)

Requiem
from *Sechs Gedichte und Requiem*, op. 90

Laurence Kilsby, tenor
Javier Arrebola, piano

BRITTEN

Solovey i roza
from *The Poet's Echo*

Anneliese Klenetsky, soprano
Kunal Lahiry, piano

BRITTEN

London
from *Songs of William Blake*

Theo Hoffman, baritone
Kunal Lahiry, piano

— PREJUDICE —

BRAHMS **Von ewiger Liebe**

Tiffany Choe, soprano
Lucas Nogara, piano

— SUICIDE —

SCHUBERT **Trockne Blumen**
from *Die schöne Müllerin*

Theo Hoffman, baritone
Kunal Lahiry, piano

MAHLER **Die zwei blauen Augen**
(1860–1911) from *Lieder eines fahrenden Gesellen*

Korin Thomas-Smith, baritone
Lucas Nogara, piano

— MURDER —

SCHUBERT **Der Zwerg**

David Wolfe, baritone
Ting Ting Wong, piano

GORDON **Song for a Dark Girl**
(b. 1956) from *Only Heaven*

Sabrina Langlois, soprano
Ting Ting Wong, piano

— PREMONITION OF DEATH —

SCHUBERT **Der Doppelgänger**
from *Schwanengesang*

Ekaterina Chayka-Rubinstein, mezzo-soprano
Kunal Lahiry, piano

— EPILOGUE: HOPE FOR THE FUTURE —

CIPULLO **Predawn in Health**
from *Black Dog*

Joel Balzun, baritone
Ting Ting Wong, piano

Texts & Translations

WOLFGANG AMADEUS MOZART (1756–1791)

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte

Text by Gabriele von Baumberg

Erzeugt von heißer Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte! – geht zu Grunde!
Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein:
Ich geb' euch nun den Flammen wieder,
Und all' die schwärmerischen Lieder;
Denn ach! er sang nicht mir allein.

Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier:
Doch ach! der Mann, der euch geschrieben,
Brennt lange noch vielleicht in mir.

BENJAMIN BRITTEN (1913–1976)

“Ya dumal, serdtse pozabilo” from Ekha poeta

Text by Aleksandr Pushkin

Ya dumal, serdtse pozabilo
Sposobnost' lyogkuyu stradat'
Ya govoril: tomu, chto bilo,
Uzh ne bivat'! Uzh ne bivat'!

Proshli vostorgi, i pechali, i pechali,

I lyogkoverniye mechi' ...
No vot, no vot opyat' zatrepetali
Pred moshchnoy vlast'yu krasofi.

FRANZ SCHUBERT (1797–1828)

Auf dem See

Text by Johann Wolfgang von Goethe

Und frische Nahrung, neues Blut
Saug' ich aus freier Welt;
Wie ist Natur so hold und gut,
Die mich am Busen hält!

Die Welle wiegen unsern
Kahn Im Rudertakt hinauf,
Und Berge, wolkig himmelan,
Begegnen unserm Lauf.

Aug', mein Aug', was sinkst du nieder?
Goldne Träume, kommt ihr wieder?
Weg, du Traum! so gold du bist;
Hier auch Lieb' und Leben ist.

When Louisa burnt her unfaithful lover's letters

Translation by Richard Stokes

Begotten by ardent fantasy,
Born in a rapturous hour
An emotional moment! Perish,
Ye children of melancholy!

You owe your existence to flames,
To flames I now return you
And all those passionate songs;
For ah! he did not sing for me alone.

Now you are burning, and soon, my dears,
Not a trace of you will remain:
But ah! the man who wrote you
May smolder long yet in my heart.

“My heart, I fancied it was over” from The Poet's Echo

Translation by Sir Peter Pears

My heart, I fancied it was over,
That road of suffering and pain,
And I resolved: 'Tis gone for ever,
Never again! Never again!

That ancient rapture and its yearning, and its
yearning,
The dreams, the credulous desire ...
But now, but now old wounds have started burning
Inflamed by beauty and her fire.

On the lake

Translation by Richard Stokes

And fresh nourishment, new blood
I suck from these open spaces;
How sweet and kindly Nature is,
Who holds me to her breast!

The waves cradle our boat
To the rhythm of the oars,
And mountains, soaring skywards in cloud,
Meet us in our path.

Why, my eyes, do you look down?
Golden dreams, will you return?
Away, O dream, however golden;
Here too is love and life.

Auf der Welle blinken
Tausend schwebende Sterne,
Weiche Nebel trinken
Rings die türmende Ferne;

Morgenwind umflügelt
Die beschattete Bucht,
Und im See bespiegelt
Sich die reife Frucht.

JOHANNES BRAHMS (1833–1897)

Sehnsucht

Traditional text translated by Josef Wenzig

Hinter jenen dichten Wäldern
Weilst du, meine Süßgeliebte,
Weit, ach weit! Weit, ach weit!
Berstet ihr Felsen,
Ebnet euch Täler,
Daß ich ersehe,
Daß ich erspähe
Meine ferne, süße Maid!

ERICH WOLFGANG KORNGOLD (1897–1957)

“Mond, so gehst du wieder auf” from *Abschiedslieder, op. 14*

Text by Ernst Lothar

Mond, so gehst du wieder auf
überm dunklen Tal der ungeweinten Tränen?
Lehr, so lehr mich's doch, mich nicht nach ihr zu
sehen
blaß zu machen Blutes Lauf,
dies Leid nicht zu erleiden
aus zweier Menschen Scheiden.

Sieh, in Nebel hüllst du dich.
Doch verfinstern kannst du nicht den Glanz der
Bilder,
die mir weher jede Nacht erweckt und wilder.

Ach! im Tiefsten fühle ich:
das Herz, das sich muß' trennen,
wird ohne Ende brennen.

Stars in their thousands
Drift and glitter on the waves,
Gentle mists drink in
The towering skyline;

Morning breezes flutter
Round the shaded bay,
And the ripening fruit
Is reflected in the lake.

Longing

English Translation by Richard Stokes

Behind those dense forests
You dwell, my sweet love,
Far, ah far! far, ah far away!
Burst, you rocks,
Rise up, you valleys,
That I might glimpse,
That I might behold
My sweet, far distant maiden!

“Moon, thus you rise once more” from *Farewell Songs, op. 14*

Translation by Richard Stokes

Moon, thus you rise once more
Over the dark valley of unwept tears!
Teach, teach me not to yearn for her,

To make my blood run pale,
Not to suffer this sorrow,
Caused when two souls part.

See, you shroud yourself in mist.
Yet you cannot darken the bright images

That the night arouses in me with wilder and fiercer
pain.
Ah! I feel in the depths of my being:
The heart that has suffered separation
Will burn eternally.

CÉCILE CHAMINADE (1857–1944)

Attente

Text by Philippe d'Ohsson

Je ne sais à quoi je rêve
Depuis que tu n'es plus là.
Je vais, morne et seul, sans trêve
Et comme un qui s'exila.

Le soleil succède a l'ombre
Et la nuit chasse le jour:
Moi, je reste toujours sombre
Avec un immense amour.

Parfois, fiévreux, j'écoute,
Croyant entendre tes pas,
Tes petits pas sur la route
Résonner soudain tout bas.

Et c'est la brise qui passe,
Et c'est un oiseau qui fuit,
Une branche qui se casse
ou mon pauvre coeur qui bruit.

Je ne sais à quoi je rêve
Depuis que tu n'es plus là.
Je vais, morne et seul, sans trêve
Et comme un qui s'exila.

Pourquoi donc es-tu partie,
Toi qui connais ma langueur,
Toi qui sais toute ma vie,
Toi, son charme et sa douceur?

ERNEST CHAUSSON (1855–1899)

Le temps des lilas

Text by Maurice Bouchor

Le temps des lilas et le temps des roses
Ne reviendra plus à ce printemps-ci;
Le temps des lilas et le temps des roses
Est passé, le temps des œillets aussi.

Le vent a changé, les cieux sont moroses,
Et nous n'irons plus courir, et cueillir
Les lilas en fleur et les belles roses;
Le printemps est triste et ne peut fleurir.

Oh! joyeux et doux printemps de l'année,
Qui vins, l'an passé, nous ensoleiller,
Notre fleur d'amour est si bien fanée,
Las! Que ton baiser ne peut l'éveiller!

Et toi, que fais-tu? pas de fleurs écloses,
Point de gai soleil ni d'ombrages frais;
Le temps des lilas et le temps des roses
Avec notre amour est mort à jamais.

Expectation

Translated by Richard Stokes

I do not know what I dream of
Since you are no longer here.
Cheerless and alone, I wander without respite
Like an exile.

Sunlight follows shade
And night banishes day:
But I remain ever gloomy
With my immense love.

Sometimes, feverish, I listen,
Thinking I hear your footsteps,
Your little steps on the road
Suddenly, so quietly, breaking the silence.

And it turns out to be a passing breeze,
A flying bird,
A branch breaking
Or the sound of my poor heart.

I do not know what I dream of
Since you are no longer here.
Cheerless and alone, I wander without respite
Like an exile.

Why did you leave,
You who know how I languish,
You who know my whole life,
You, its delight and balm?

The Time of Lilacs

Translation by Richard Stokes

The time for lilac and the time for roses
Will return no more this spring;
The time for lilac and the time for roses
Is past, the time for carnations too.

The wind has changed, the skies are sullen,
And no longer shall we roam to gather
The flowering lilac and beautiful rose;
The spring is sad and cannot bloom.

Oh sweet and joyous springtime
That came last year to bathe us in sun,
Our flower of love is so far faded,
That your kiss, alas, cannot rouse it!

And what do you do? No blossoming flowers,
No bright sun, and no cool shade;
The time for lilac and the time for roses
With our love has perished for evermore.

HENRY THACKER BURLEIGH (1886–1949)

One Year: 1914–1915

Text by Margaret M. Harlan

Dark pines 'gainst the blue
Clean winds, a wide view
Two arms and a kiss,
One moment of bliss;

“'Tis a thing to remember for years, To remember with tears”

Battle birds, in the sky
Shriek of gun as they die
Crash and roar, bloody drench
Black death in the trench;
What a thing forever to miss,
My God! her kiss and this!

SERGEI RACHMANINOFF (1873–1943)

“Ne poy, krasavitsa, pri mne”

from Six Romances, op. 4

Text by Aleksandr Pushkin

Ne poy, krasavitsa, pri mne
Ti pesen Gruzii pechalnoy;
Napominayut mne one
Druguyu zhizn i bereg dalniy.

Uvi, napominayut mne
Tvoi zhestokie napevi
I step, i noch, i pri lune
Cherfi dalyokoy, bednoy devi!

Ya prizrak miliy, rokovoy,
Tebya uvidev, zabivayuy;
No ti poyosh, i predo mnoy
Yego ya vnov voobrazhayu.

Ne poy, krasavitsa, pri mne
Ti pesen Gruzii pechalnoy;
Napominayut mne one
Druguyu zhizn i bereg dalniy.

FRANZ SCHUBERT

Du liebst mich nicht

Text by August von Platen

Mein Herz ist zerrissen, du liebst mich nicht!
Du liebst mich's wissen, du liebst mich nicht!
Wiewohl ich dir flehend und werbend erschien,
Und liebebeflissen, du liebst mich nicht!
Du hast es gesprochen, mit Worten gesagt,
Mit allzugewissen, du liebst mich nicht!
So soll ich die Sterne, so soll ich den Mond,
Die Sonne vermissen? du liebst mich nicht!
Was blüht mir die Rose, was blüht der Jasmin,
Was blühen die Narzissen? du liebst mich nicht!

“Do not sing to me, fair maiden”

from Six Romances, op. 4

Translation by Anton Bessalov

Do not sing to me, fair maiden,
Those songs from the sad country of Georgia;
They remind me
Of that other life and distant shore.

Alas, they remind me,
Your cruel melodies,
Of the steppe, the night and moonlit
Features of a poor, distant maiden!

That sweet and fateful apparition
I forget when you appear;
But you sing, and before me
I picture that image anew.

Do not sing to me, fair maiden,
Those songs from the sad country of Georgia;
They remind me
Of that other life and distant shore.

You do not love me

Translation by Richard Stokes

My heart is broken, you do not love me!
You let me know you do not love me!
Though I wooed you and beseeched you
With devotion, you do not love me!
You told me so, you said it in words,
All too clearly, you do not love me!
So must I forgo the stars, forgo the moon
And the sun? You do not love me!
Why does the rose bloom? Why the jasmine?
Why the narcissus? You do not love me!

FRANCIS POULENC (1899–1963)

“Je nommerai ton front”

from *Miroirs Brûlants*

Text by Paul Élard

Je nommerai ton front
J'en ferai un bûcher au sommet de tes sanglots
Je nommerai reflet la douleur que te déchire
Comme une épée dans un rideau de soie

Je t'abatrai jardin secret
Plein de pavots et d'eau précieuse
Je te ligoterai de mon fouet

Tu n'avais dans ton cœur que lueurs souterraines
Tu n'auras plus dans tes prunelles que du sang

Je nommerai ta bouche et tes mains les dernières
Ta bouche écho détruit tes mains monnaie de plomb
Je briserai les clefs rouillées qu'elles commandent.

Si je dois m'apaiser profondément un jour
Si je dois oublier que je n'ai pas su vaincre
Qu'au moins tu aies connu la grandeur de ma
haine.

MANUEL DE FALLA (1876–1946)

“Polo”

from *Siete canciones populares Españolas*

Anonymous Text

¡Ay!
Guardo una pena en mi pecho
que a nadie se la diré.

¡Malhaya el amor, malhaya
y quien me lo dió a entender!
¡Ay!

“I will name your brow”

from *Burning Mirrors*

Translation by Winifred Radford

I will name your brow
I will make of it a stake at the summit of your sobs
I will name reflection the sorrow which rends you
like a sword in a silken curtain

I will destroy your secret garden
full of poppies and precious water
I will bind you with my whip

In your heart you had nothing but subterranean gleams
you will have nothing in the pupils of your eyes but
blood

I will name your mouth and your hands the last
your mouth destroyed echo your hands leaden coins
I shall break the rusted keys that they command

If the day comes when I am completely calmed
if I must forget that I have not known victory
at least let it be that you have known the extent of
my hate.

“Polo”

from *Seven Popular Spanish Songs*

Translation by Jacqueline Cockburn

Ay!
I have an ache in my heart
of which I can tell no one.

A curse on love, and a curse
on the one who made me feel it!
Ay!

TOM CIPULLO (B. 1956)

“Fragment from *Problema XXX.1*”

from *Black Dog*

Text by Aristotle, translated by Edward Seymour Forster

Why is it that all those who have become eminent in philosophy, or politics, or poetry, or the arts are clearly of a melancholy nature, and some of them to such an extent as to be affected by diseases caused by black bile as is said to have happened to Heracles among the heroes?

— INTERMISSION —
5 minutes

ROBERT SCHUMANN (1810–1856)

“Requiem

from *Sechs Gedichte und Requiem*, op. 90

Anonymous text translated by Leberecht Dreyes

Ruh von schmerzreichen Mühn
Aus und heissem Liebesglühn;
Der nach seligem Verein
Trug Verlangen,
Ist gegangen
Zu des Heilands Wohnung ein.

Dem Gerechten leuchten helle
Sterne in des Grabes Zelle,
Ihm, der selbst als Stern der Nacht
Wird erscheinen,
Wenn er seinen
Herrn erschaut in Himmelspracht.

Seid Fürsprecher, heilige Seelen!
Heiliger Geist, lass Trost nicht fehlen.
Hörst du? Jubelsang erklingt,
Feiertöne,
Darein die schöne
Engelsharfe singt.

Ruh von schmerzreichen Mühn
Aus und heissem Liebesglühn;
Der nach seligem Verein
Trug Verlangen,
Ist gegangen
Zu des Heilands Wohnung ein.

BENJAMIN BRITTEN

“Solovey i roza”

from *Ekha poeta*

Text by Aleksandr Pushkin

V besmolvii sadov, vesnoy, vo mgle nochey,

Poyot, poyot dan rozoyu vostochniy solovey.

No roza milaya ne chuvstvuyet, ne vnemlet, roza
milaya.
I pod vlyublyonniy gimn kolebletsya i dremlit, roza
milaya.

Ne tak li ti poyosh' dlya khladnoy krasoti?

Opomnish' o poet, k chemu stremnish' sya ti?
Ona ne slushayet, ne chuvstvayet poeta;
Glyadish' ona tsvetet; vzivayesh' net otveta.

“Requiem”

from *Six Poems and Requiem*, op. 90

Translation by Richard Stokes

Rest from pain-wracked toil
And love's passionate ardor;
He who desired
Blessed reunion in Heaven
Has entered
The Savior's dwelling.

For the righteous, bright stars
Shine within the tomb,
For him, who will himself
Appear as a night star,
When he beholds his Lord
In Heavenly glory.

Intercede for him, holy souls,
Holy spirit, let comfort be not lacking.
Do you hear? Songs of joy resound,
Solemn tones,
Among them the lovely song
Of the angels' harp:

Rest from pain-wracked toil
And love's passionate ardour;
He who desired
Blessed reunion in Heaven
Has entered
The Saviour's dwelling.

“The nightingale and the rose from *The Poet's Echo*

Translation by Sir Peter Pears

The garden's dark and still; 'tis spring; o night wind
blows.

He sings! He sings! the nightingale, his love song
to the rose.

She does not hearken, his rose beloved, disdainful,
rose beloved,
And to his am'rous hymn, she dozes, nodding and
swaying, rose beloved.

With such words would you melt cold beauty into
fire?

O poet, be aware how far you would aspire!
She is not listening, no poems can entrance her;
You gaze; she only flowers; you call her; there's no
answer.

BENJAMIN BRITTEN

"London"

from *Songs and Proverbs of William Blake*

Text by William Blake

I wander thro' each charter'd street,
Near where the charter'd Thames does flow
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls,
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse.

JOHANNES BRAHMS (1833–1897)

Von ewiger Liebe

Text by August Heinrich Hoffmann von Fallersleben

Eternal Love

Translation by Richard Stokes

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.

Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.

Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,

Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:

„Leidest du Schmach und betrübest du dich,
Leidest du Schmach von andern um mich,

Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereinigt sind.

Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereinigt sind.“

Spricht das Mägdelein, Mägdelein spricht:
„Unsere Liebe sie trennet sich nicht!

Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?

Eisen und Stahl, sie können zergehn,
Unsere Liebe muß ewig bestehn!“

Dark, how dark in forest and field!
Evening already, and the world is silent.

Nowhere a light and nowhere smoke,
And even the lark is silent now too.

Out of the village there comes a lad,
Escorting his sweetheart home,

He leads her past the willow-copse,
Talking so much and of so many things:

'If you suffer sorrow and suffer shame,
Shame for what others think of me,

Then let our love be severed as swiftly,
As swiftly as once we two were plighted.

Let us depart in rain and depart in wind,
As swiftly as once we two were plighted.'

The girl speaks, the girl says:
'Our love cannot be severed!

Steel is strong, and so is iron,
Our love is even stronger still:

Iron and steel can both be reforged,
But our love, who shall change it?

Iron and steel can be melted down,
Our love must endure for ever!'

FRANZ SCHUBERT

“Trockne Blumen”

from *Die Schöne Müllerin*

Text by Wilhelm Müller

Ihr Blümlein alle,
Die sie mir gab,
Euch soll man legen
Mit mir ins Grab.

Wie seht ihr alle
Mich an so weh,
Als ob ihr wüsstet,
Wie mir gescheh’?

Ihr Blümlein alle,
Wie welk, wie blass?
Ihr Blümlein alle
Wovon so nass?

Ach, Tränen machen
Nicht maiengrün,
Machen tote Liebe
Nicht wieder blühen.

Und Lenz wird kommen
Und Winter wird gehen,
Und Blümlein werden
Im Grase stehn.

Und Blümlein liegen
In meinem Grab,
Die Blümlein alle,
Die sie mir gab.

Und wenn sie wandelt
Am Hügel vorbei,
Und denkt im Herzen:
„Der meint’ es treu!“

Dann Blümlein alle,
Heraus, heraus!
Der Mai ist kommen,
Der Winter ist aus.

GUSTAV MAHLER (1860–1911)

“Die zwei blauen Augen von meinem Schatz” from *Lieder eines fahrenden Gesellen*

Text by Gustav Mahler

Die zwei blauen Augen von meinem Schatz,
Die haben mich in die weite Welt geschickt.
Da muß’ ich Abschied nehmen
Vom allerliebsten Platz!
O Augen blau, warum habt ihr mich angeblickt?
Nun hab’ ich ewig Leid und Grämen!

“Withered flowers”

from *The Fair Maid of the Mill*

Translation by Richard Wigmore

All you flowers
that she gave to me,
you shall be laid
with me in the grave.

How sorrowfully
you all look at me,
as though you knew
how I was feeling!

All you flowers,
how faded and pale you are!
All you flowers,
why are you so moist?

Alas, tears will not create
the green of May,
nor make dead love
bloom anew.

Spring will come,
and winter will pass,
and flowers
will grow in the grass.

And flowers will lie
on my grave –
all the flowers
that she gave me.

And when she walks
past that mound
and ponders in her heart,
‘His love was true.’

Then, all you flowers,
come forth, come forth!
May is here,
winter is over!

“The two blue eyes of my love” from *Songs of a Wayfarer*

Translation by Richard Stokes

The two blue eyes of my love
Have sent me into the wide world.
I had to bid farewell
To the place I loved most!
O blue eyes, why did you look on me?
Grief and sorrow shall now be mine forever!

Ich bin ausgegangen in stiller Nacht,
Wohl über die dunkle Heide.
Hat mir niemand Ade gesagt, Ade!
Mein Gesell' war Lieb' und Leide!

Auf der Straße stand ein Lindenbaum,
Da hab' ich zum ersten Mal im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles!
Lieb und Leid, und Welt und Traum!

FRANZ SCHUBERT

Der Zwerg

Text by Matthäus von Collin

Im trüben Licht verschwinden schon die Berge,
Es schwebt das Schiff auf glatten Meereswogen,
Worauf die Königin mit ihrem Zwerge.

Sie schaut empor zum hochgewölbten Bogen,
Hinauf zur lichtdurchwirkten blauen Ferne;
Die mit der Milch des Himmels blass durchzogen.

„Nie, nie habt ihr mir gelogen noch, ihr Sterne,“
So ruft sie aus, „bald werd' ich nun entschwinden,
Ihr sagt es mir, doch sterb' ich wahrlich gerne.“

Da tritt der Zwerg zur Königin, mag binden
Um ihren Hals die Schnur von roter Seide,
Und weint, als wollt' er schnell vor Gram
erblinden.

Er spricht: „Du selbst bist schuld an diesem Leide,
Weil um den König du mich hast verlassen,

Jetzt weckt dein Sterben einzig mir noch Freude.

„Zwar werd' ich ewiglich mich selber hassen,
Der dir mit dieser Hand den Tod gegeben,
Doch musst zum frühen Grab du nun erblassen.“

Sie legt die Hand aufs Herz voll jungem Leben,
Und aus dem Aug' die schweren Tränen rinnen,
Das sie zum Himmel betend will erheben.

„Mögst du nicht Schmerz durch meinen Tod
gewinnen!“

Sie sagt's, da küsst der Zwerg die bleichen
Wangen,
D'rauf alsobald vergehen ihr die Sinnen.

Der Zwerg schaut an die Frau, von Tod befangen,
Er senkt sie tief ins Meer mit eig'nen Händen.
Ihm brennt nach ihr das Herz so voll Verlangen,
An keiner Küste wird er je mehr landen.

I set out in the still night,
Across the dark heath.
No one bade me farewell, farewell!
My companions were love and sorrow!

A lime tree stood by the roadside,
Where I first found peace in sleep!
Under the lime tree
Which snowed its blossom on me,
I was not aware of how life hurts,
And all, all was well once more!
All! All!
Love and sorrow, and world and dream!

The Dwarf

Translation by Richard Wigmore

In the dim light the mountains already fade;
the ship drifts on the sea's smooth swell,
with the queen and her dwarf on board.

She gazes up at the high arching vault,
at the blue distance, interwoven with light,
streaked with the pale milky way.

'Stars, never yet have you lied to me',
she cries out. 'Soon now I shall be no more.
You tell me so; yet in truth I shall die gladly.'

Then the dwarf comes up to the queen, begins
to tie the cord of red silk about her neck,
and weeps, as if he would soon go blind with grief.

He speaks: 'You are yourself to blame for this
suffering, because you have forsaken me for the
king;
now your death alone can revive joy within me.

'Though I shall forever hate myself
for having brought you death by this hand,
yet now you must grow pale for an early grave.'

She lays her hand on her heart, so full of youthful
life, and heavy tears flow from her eyes
which she would raise to heaven in prayer.

'May you reap no sorrow from my death!'

she says; then the dwarf kisses her pale cheeks,
whereupon her senses fade.

The dwarf looks upon the lady in the grip of death;
he lowers her with his own hands deep into the sea.
His heart burns with such longing for her,
he will never again land on any shore.

RICKY IAN GORDON (B. 1956)

"Song for a Dark Girl" from *Only Heaven*

Text by Langston Hughes

Way Down South in Dixie
(Break the heart of me)
They hung my black young lover
To a cross roads tree.

Way Down South in Dixie
(Bruised body high in air)
I asked the white Lord Jesus
What was the use of prayer.

Way Down South in Dixie
(Break the heart of me)
Love is a naked shadow
On a gnarled and naked tree.

FRANZ SCHUBERT

"Der Doppelgänger" from *Schwanengesang*

Text by Heinrich Heine

Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch und starrt in die Höhe,
Und ringt die Hände, vor Schmerzens Gewalt;
Mir graust es, wenn ich sein Anflitz sehe –
Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger! du bleicher Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle,
So manche Nacht, in alter Zeit?

TOM CIPULLO

"Predawn in Health" from *Black Dog*

Text by Les Murray

The stars are filtering through a tree
outside the moon's silent era.

Reality is moving layer over layer
like crystal spheres now called laws.

The future is right behind your head;
just over all horizons is the past.

The soul sits looking at its offer.

"The wraith" from *Swan Song*

Translation by Richard Wigmore

The night is still, the streets are at rest;
in this house lived my sweetheart.
She has long since left the town,
but the house still stands on the same spot.

A man stands there too, staring up,
and wringing his hands in anguish;
I shudder when I see his face –
the moon shows me my own form!

You wraith, pallid companion,
why do you ape the pain of my love
which tormented me on this very spot,
so many a night, in days long past?

Fellows



Joel Balzun, baritone

Fanny R. Simmonds Memorial Fellowship, James Sassower Memorial Fellowship, HSBC-North America Fellowship, Arthur J. and Glenna B. Collins Memorial Fellowship

Praised as a “mature artist with a voluminous sound,” baritone and composer Joel Balzun was the Winner of the 2021 Fulham Opera Robert Presley Memorial Verdi Prize, and prize-winner in the Metropolitan Opera Laffont Competition (Los Angeles District and Western Region) and Pasadena Vocal Competition, in addition to being a finalist in the Orchestre symphonique de Montréal Concours. His 2021-2022 season included Dandini (*La Cenerentola*) with Pacific Opera Project, Giorgio Germont (*La traviata*) with Opera Santa Barbara, and masterworks of Ralph Vaughan Williams with San Luis Obispo Master Chorale. Through his organization Black Dog Commission, he also premiered a new work by Tom Cipullo. Mr. Balzun holds a Master’s Degree in Vocal Performance and Literature from Eastman School of Music. He has augmented his studies as a fellow at the Tanglewood Music Center, Pittsburgh Festival Opera’s Mastersingers Project for Young Dramatic Voices and the young artist program of Opera Saratoga.



Ekaterina Chayka-Rubinstein, mezzo-soprano

Marilyn Heath Fellowship, Eleanor L. Scher Memorial Voice Fellowship from Ms. Scher’s family, The Celia K. and Sol J. Hammerman Memorial Fellowship

The mezzo-soprano Ekaterina Chayka-Rubinstein is currently studying opera singing with Marina Sandel and Lied with Jan-Phillip Schulze at HMTM in Hannover. Ekaterina Chayka-Rubinstein has won numerous competitions, including the Lieder Prize at the Concours international chant-piano Nadia et Lili Boulanger in Paris (2019), Third Prize in the International Lieder Competition in Stuttgart (2020), First Prize at the International Anton Rubinstein Competition (2019) and First Prize of the 19th Maritime Music Competition (2018), where Brigitte Fassbaender called her “A beautiful, very young talent with great charisma.” She was a guest at the Kissinger Sommer, the Musiktage Hitzacker, the Liedherbst Stuttgart and, as part of a master class, at the Schubertiade in Schwarzenberg. In July 2022, Ekaterina will make her debut at the Bregenz Festival before joining the ensemble of the International Opera Studio of the Staatsoper Unter den Linden in Berlin.



Tiffany Choe, soprano

Ravinia Women’s Board Program for Singers Fellowship

Soprano Tiffany Choe is a Korean/American soprano born and raised in Southern California. She has received her Bachelors and Masters degrees in vocal performance from the Indiana University Jacobs School of Music. She recently received her Performer’s Diploma at the Jacobs School of Music under the tutelage of Kevin and Heidi Grant Murphy as the recipient of the Georgina Joshi Fellowship for the 2021-2022 school year. With the Metropolitan Opera National Council Auditions, she was an Encouragement Award winner in the Western Region earlier this year, winner of the district region in Indianapolis in 2020, and an Encouragement Award winner in the Southeast Region in 2019. Miss Choe attended the Ravinia’s Steans Music Institute as a fellow in 2021 and as an apprentice in the summer of 2019. Most recently, Miss Choe was seen as Magda in the IU Opera Theater production of *La*

ronidine. She was also seen as Mimì in *La Bohème*, Susanna in *The Marriage of Figaro*, Constance in *Dialogues of the Carmelites*, Rosalia in *West Side Story*, and Laoula in *L'Étoile*. Ms. Choe will be joining Arizona Opera's Marion Roose Pullin Opera Studio for the 2022/2023 season.



Theo Hoffman, baritone

Ravinia Associates Board Program for Singers Fellowship

Theo Hoffman's operatic highlights include *Die Zauberflöte* at Los Angeles Opera and Israeli Opera, *Le nozze di Figaro* at Opera Theatre of Saint Louis and Israeli Opera, *La Bohème* at Seattle Opera and Atlanta Opera, *Carmen* at Atlanta Opera, the world premiere of *Denis & Katya* at Opera Philadelphia, *Flight* at Des Moines Metro Opera, *Candide* at LA Opera, *Carmen* at LA Opera, *Satyagraha* at LA Opera, *Les Enfants Terribles* at Opera Omaha, and *The Trial* at Opera Theatre of Saint Louis. Mr. Hoffman has concertized with the LA Phil,

Israel Philharmonic, Marlboro Music, Vocal Arts DC, Castleton Festival, Salzburg Mozartwoche, St. Paul Chamber Orchestra, Washington Concert Opera, Orchestre National de Lille, Bard Music Festival, and New York Festival of Song. Future seasons see him at Hamburgische Staatsoper and Opernhaus Zürich. Mr. Hoffman is a 2016 Metropolitan Opera National Council Auditions Grand Finalist, and a 2018 recipient of a Sara Tucker award from the Richard Tucker Music Foundation.



Laurence Kilsby, tenor

The Richard and Cynthia Morehead Fellowship

In the 2021/22 season, British tenor Laurence Kilsby makes his company debut at the Festival d'Aix-en-Provence in *L'incoronazione di Poppea*, tours Bach's *Johannes Passion* with both the OAE & Ensemble Pygmalion & participates in the Carnegie Hall SongStudio, lead by Renée Fleming. Recent engagements have included *Apollo/L'Orfeo* (Nederlandse Reisopera), *Henrik Egeman/A Little Night Music* (Opera North), *Mozart Mass in C Minor* (Salzburger Festspiele) & Peter Sellars' staging of the *Johannes Passion* with the OAE

& Sir Simon Rattle. He has given recitals at the International Lieder Festival Zeist, Snape Maltings, Akademie der Künste, Berlin, and appears with Malcolm Martineau on the recent album, *The Call*. Having studied at the Curtis Institute of Music & the Royal College of Music, he is a former BBC Radio 2 Young Chorister of the Year (2009) & appears on a number of recordings, including the Grammy nominated album, *Handel's L'Allegro, Penseroso ed il Moderato* with the Gabrieli Consort.



Anneliese Klenetsky, soprano

Stephen and Susan Rappin Fellowship, Soretta and Henry I. Shapiro Fellowship, Benjamin F. Hirsch Memorial Fellowship from Mr. and Mrs. Denis J. Healy

Soprano Anneliese Klenetsky is currently pursuing her M.M.A. at Yale School of Music where she performed the title role of Handel's *Alcina*, as well as scenes from Mozart's *Don Giovanni* as Donna Elvira and Donizetti's *Anna Bolena* as the title role. Other operatic highlights include *Governess* in Britten's *The Turn of the Screw* at The Juilliard School, the West Coast premiere of Jennifer Higdon's *Cold Mountain* as *Ada* with Music Academy of the West and *Amaranta* in Hayden's *La Fedelta Premiata* at

the Juilliard School. Ms. Klenetsky's concert work includes *Clori* in Handel's *Clori, Tirsi e Fileno* under Paul Agnew, the world premiere of Jonathan Dawe's *Oroborium* at Alice Tully Hall, the New York premiere of James Primosch's *A Sibyl* at the Museum of Modern Art, and Handel's *Laudate Pueri Dominum* (HWV 237) with renowned Belgian early music ensemble Vox Luminis. In addition

to her concert and recital work, she had the honor of being a fellow at Renee Fleming's prestigious SongStudio at Carnegie Hall. Ms. Klenetsky holds a B.M. and M.M. from The Juilliard School, where she studied under Sanford Sylvan.



Sabrina Langlois, soprano

S. J. Ipsen Fellowship

Sabrina Langlois is a Haitian/American soprano from Port St. Lucie, Florida. Sabrina is currently pursuing her Master of Music in Vocal Performance at the University of California, Los Angeles, under the tutelage of Juliana Gondek. During her time at the Herb Alpert School of Music, Sabrina performed the role of Anne Trulove in Opera UCLA's production of *The Rake's Progress* by Igor Stravinsky and will perform the role of Adina in *L'elisir d'amore* in June. She also recently won the UCLA All-Star Competition, where she will perform Samuel Barber's *Knoxville: Summer of 1915* with the UCLA Philharmonic. In 2021, Sabrina

was the recipient of the Grady-Rayam Prize, becoming a Grady-Rayam Ambassador to promote the American Negro spiritual song. Sabrina Langlois is a proud member of Sigma Alpha Iota. In her spare time, she enjoys reading, fitness, and cooking.



Korin Thomas-Smith, baritone

Carol L. Linne and Carl E. Horn Fellowship

"Named as one of CBC Music's 30 hot Canadian classical musicians under 30 for 2021, baritone Korin Thomas-Smith has been praised for his "warm, rich tones", and is a graduate of the University of Toronto Masters of Opera program, a former fellow of the Rebanks Family Fellowship and International Performance Residency program at the Royal Conservatory, and is currently completing his Masters of Musical Arts in Opera at Yale University. Performances for 2021-2022 include *Dulcamara* in *L'elisir d'amore*, a performance of Joel Thompson's *The Snowy Day* with New Haven Symphony

Orchestra, and baritone soloist in Beethoven's symphony No. 9 in Koerner Hall in Toronto, with previous roles including Conte Almaviva and Figaro in *Le nozze di Figaro*, Edmund Bertram in *Mansfield Park*, and Schauvard in *La Bohème*. Korin has also been a fellow at the Music Academy of the West and Aspen Music Festival and School."



Chloé Vaught, soprano

Samuel R. Sherwin Memorial Fellowship from his family, Merrill and Judy Blau Fellowship, Mary Herron Replogle Memorial Fellowship

Chloé Vaught is a native of Los Angeles, California with a B.A. in Vocal Performance from UCLA. While at UCLA, she collaborated with Stephen Stubbs, James Darragh, James Bass, Seraphic Fire, Lucy Yates, Tonality, and attended the Aspen Festival and School of Music. In 2020, she received a GRAMMY for her choral performance in Richard Danielpour's *The Passion of Yeshua* with the Buffalo Philharmonic Orchestra and Chorus. In 2022 she participated in the Castleton Young Artist Program with

Michelle DeYoung and Paul Groves. As a soloist, she loves to sing everything from early music, lieder, contemporary classical, jazz, and more. She currently studies with Michelle DeYoung and freelances full time as a vocalist in Los Angeles. Chloé wants to continue premiering pieces in collaboration with contemporary composers, and be a part of the movement to keep opera and classical music fresh, relevant, and accessible for all.



David Wolfe, baritone

Dan Saslow Fellowship, Frances L. Osgood Fellowship from Mrs. Gilbert H. Osgood, John N. Stern Fellowship, Waldo Morgan Allen Memorial Endowed Fellowship

Baritone David Wolfe from Shamokin, Pennsylvania, is currently pursuing his Master's Degree in Voice and Opera at the Bienen School of Music at Northwestern University where he is currently studying with W. Stephen Smith. While studying at Northwestern, David recently made his Northwestern Opera Theater debut as Paul in the Midwestern premiere of Jake Heggie's opera, *If I were You* as well as appearing as Schaunard in *La Bohème*. He has appeared with both the Rochester Philharmonic Orchestra

and Wheeling Symphony in the children's show Dr. Freakyquency's Sound Lab, an outreach project introducing science and music to young children. David received his Bachelor of music from the Eastman School of Music, where he studied with both Jan Opalach and Robert Swensen. There he performed roles such as Man with a Hatbox/Puppet no. 2 in Dominick Argento's *A Postcard from Morocco*, *Der Lautsprecher/Bobby* in a double bill production of Viktor Ullmann's *Der Kaiser von Atlantis* and *Mahagonny Singspiel*.

Collaborative Pianists



Javier Arrebola,

head of piano staff and collaborative pianist

Javier Arrebola is a pianist, chamber musician, vocal coach, and scholar driven to enhance students' and audiences' understanding of music through the exploration of history, politics, literature, poetry, geography, artwork, and music theory. His professional activities have taken place throughout Europe, North America, and Latin America. Among engagements to lecture, teach, and give recitals at institutions such as The Juilliard School, University of Minnesota, and The Royal Conservatory's Glenn Gould School of Music, Mr. Arrebola holds faculty positions at Tanglewood Music Center,

SongFest, Ravinia Festival's Steans Music Institute, and at Renée Fleming's SongStudio at Carnegie Hall in New York City. Mr. Arrebola has also served on the faculty of the Indiana University Jacobs School of Music as Visiting Assistant Professor in Voice/Collaborative Piano and as Visiting Lecturer in Collaborative Piano/Voice, and of Boston University as acting Chair of the Collaborative Piano Department.



Kunal Lahiry, collaborative pianist

Indian-American pianist Kunal Lahiry is a current BBC New Generation Artist and recipient of the 2021 Carl Bechstein Foundation scholarship. Recent performance highlights include recitals at Wigmore Hall, Kennedy Center, Pierre Boulez Saal, Festival d'Aix-en-Provence, Carnegie Hall Weill Recital Room, Musée d'Orsay, Ludwigsburg Festival, Life Victoria de Los Angeles Festival, and at the Ravinia Festival's Steans Music Institute. He has been broadcast on BBC Radio 3, Icelandic National Public Radio RÁS1, Austrian Radio Ö1, and RBB Kultur, and was featured on ARTE's 'Hope@Home' and 'Europe@Home' series hosted by violinist Daniel Hope. He

received grants from the Musikfonds and the Center for Musical Excellence to finance and co-produce an interdisciplinary video project called 'Homescapes' with Icelandic soprano and visual

artist Álfrheiður Erla Guðmundsdóttir, and created a music video with Boomtown Media Productions exploring queerness in classical music through the support of the Liedzentrum Heidelberg. He frequently collaborates with pop singer Lie Ning in Berlin. Kunal has been invited to participate in several young artist programmes for pianists specializing in art song. Originally from Gainesville, Georgia, Kunal was a Schulich Scholar at McGill University and graduated with distinction in song interpretation from the Hochschule für Musik "Hanns Eisler". He is an Equilibrium Young Artist, Samling Artist, Yehudi Menuhin Live Music Now Artist, and Britten Pears Young Artist. Kunal is currently based in Berlin.



Lucas Nogara, collaborative pianist

Pianist Lucas Nogara has been gaining major recognition on the operatic and art song stage as a collaborator and opera coach. A recent graduate of Indiana University, Lucas holds a master's of music and a performance diploma in collaborative piano, both under the mentorship of Kevin Murphy. His projects included collaborations with IU Opera Theatre in the productions of *Parsifal*, *La Bohème*, *La Rondine* and *The Barber of Seville*. He has also served as a pianist, rehearsing and performing in Carol Vaness' renowned opera workshop. He began working as a collaborative pianist, mostly with singers, as an undergraduate at State University of Sao Paulo - Unesp. After college he joined the São Pedro Theatre Opera Studio. He

also worked on opera productions in his country – among them *Faust* and Catán's *Florencia en el Amazonas* at Manaus Opera Festival; *A Midsummer Night's Dream* and *The Makropulos Affair* at São Pedro Theatre; and *Roméo et Juliette* with São Paulo Opera Company. In 2018 he was invited to play *Don Giovanni* for the Tel Aviv Summer Opera Festival, to which he will return in the summer of 2022. Most recently, he performed at the last edition of the Concours Musical International de Montréal.



Ting Ting Wong, collaborative pianist

Collaborative pianist Ting Ting Wong is a vocal coach and accompanist in the Philadelphia area. She is currently a staff accompanist for The Academy of Vocal Arts, adjunct faculty at Curtis Institute of Music, collaborative pianist for the Mendelssohn Chorus of Philadelphia. She regularly coaches singers at Haverford College, Bryn Mawr College and maintains a busy schedule with her private coaching studio. She has served as chorus pianist with Opera Philadelphia, assistant conductor with Concert OPERA Philadelphia, and pianist for the Opera Theater of Pittsburgh and Castleton festivals. Ms. Wong made her debut as a collaborative pianist at the Kennedy Center

in 2016 and performed with IlluminArts in Miami in April 2019. Recently she was part of Princeton Festival 2022. She will work as an associate pianist with Opera Philadelphia for their festival O22 in the fall. Born and raised in Hong Kong, Ms. Wong holds a master's degree in piano performance from Carnegie Mellon University, where she also earned a piano pedagogy certificate; and a master's degree in piano accompanying and coaching from Temple University, where she studied with Lambert Orkis and Charles Abramovic. Ting Ting is thrilled to be at Ravinia this summer!



Graham Johnson, Scholar (German Lieder and French Melodie)

Graham Johnson is recognized as one of the world's leading vocal accompanists. Born in Rhodesia, he came to London to study in 1967. After leaving the Royal Academy of Music his teachers included Gerald Moore and Geoffrey Parsons. In 1972 he was the official pianist at Peter Pears' first masterclasses at The Maltings, Snape which brought him into contact with Benjamin Britten—a link which strengthened his determination to accompany. In 1976 he formed The Songmakers' Almanac to explore neglected areas of piano-accompanied vocal music; the founder singers were Dame Felicity Lott, Ann Murray DBE, Anthony Rolfe Johnson and Richard Jackson—

artists with whom he has established long and fruitful collaborations both on the concert platform and the recording studio. Some two hundred and fifty Songmakers' programmes were presented over the years. His relationship with the Wigmore Hall is a special one. He devised and accompanied concerts in the hall's re-opening series in 1992, and in its centenary celebrations in 2001. He has been Chairman of the jury for the Wigmore Hall Song Competition since its inception. He is Senior Professor of Accompaniment at the Guildhall School of Music and has led a biennial scheme for Young Songmakers since 1985. He has had a long and fruitful link with Ted Perry and Hyperion Records for whom he has devised and accompanied a set of complete Schubert Lieder on 37 discs, a milestone in the history of recording, and a complete Schumann series. He has also recorded for Sony, BMG, Harmonia Mundi, Forlane, EMI and DGG. Awards include the Gramophone solo vocal award in 1989 (with Dame Janet Baker), 1996 (*Die schöne Müllerin* with Ian Bostridge), 1997 (for the inauguration of the Schumann series with Christine Schäfer) and 2001 (with Magdalena Kozena). He was The Royal Philharmonic Society's Instrumentalist of the Year in 1998; in June 2000 he was elected a member of the Royal Swedish Academy of Music. He is author of *The Songmakers' Almanac; Twenty years of recitals in London*, *The French Song Companion* for OUP (2000), *The Vocal Music of Benjamin Britten* (Guildhall 2003), *Gabriel Fauré—the Songs and their Poets* (2009), *Franz Schubert: The Complete Songs* (2014), and *Poulenc: The Life in the Songs* (2020). He was made an OBE in the 1994 Queen's Birthday Honours list and in 2002 he was created Chevalier in the Ordre des Arts et Lettres by the French Government. He was also made an Honorary Member of the Royal Philharmonic Society in February 2010.

Upcoming Events

Ravinia.org/SteansSchedule

The Ravinia Steans Music Institute is thrilled to welcome back audiences live and in-person for a full lineup of concerts and master classes in Bennett Gordon Hall. All 2:00 p.m. afternoon concerts will be free and open to the public, as well as live streamed to Ravinia's YouTube channel, while evening and special matinee performances will be a mix of free and ticketed events through the Ravinia Box Office.

