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# Ich habe Genug

## Ian Schipper, *Bass*

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### **Ich habe Genug, BWV 82** (1727)

- I. Arie: Ich habe Genug
- II. Recitative: Ich habe Genug
- III. Arie: Schlummert ein
- IV. Recitative: Mein Gott, wann kommt das schöne, nun!?
- V. Arie: Ich freue mich an meinen Tod

**Johann Sebastian Bach** (1685-1750)

*Christoph Birkman* (1703-1771)

Tyler Morrison, *Oboe*  
 Ela Kodžas, Alejandra Moreno, *Violin*  
 Zen Edwards, *Viola*  
 Peter Walsh, *Cello*  
 Collin Boothby, *Keyboard*

### **By Candlelight** (2021)

*\*Live Premiere\**

**Lisa Neher** (b. 1985)

*Geoffrey Bache Smith* (1894-1916)

Elizabeth Caswell, *Piano*

### **Chansons de Don Quichotte** (1933)

- I. Chanson du Départ de Don Quichotte
- II. Chanson à Dulcinée
- III. Chanson du Duc
- IV. Chanson de la Mort de Don Quichotte

**Jacques Ibert** (1890-1962)

*Pierre de Ronsard* (1524-1585)

*Alexandre Arnoux* (1884-1973)

### **Drei Gedichte von Michelangelo** (1897)

- I. Wohl denk ich oft
- II. Alles endet, was entsteht
- III. Fühlt meine Seele

**Hugo Wolf** (1860-1903)

*Michelangelo* (1475-1564)

### **Cloths of Heaven** (2022)

*\*Live Premiere\**

**Morgan Moss** (b. 2000)

*William Butler Yeats* (1865-1939)

Victoria Kirsch, *Piano*

### **Suo Gan** (2022)

*\*Live Premiere\**

**arr. Ian Schipper** (b. 1998)

*Trad. Welsh Lullaby*

Jessica Carlson, Madeline Reynolds, *Soprano*

Elisabeth Fortescue-Hall, *Alto*

Maxwell Ary, *Tenor*

Troy Robertson, *Baritone*

*This recital is presented in partial fulfillment of the Master of Music Degree*

## Texts and Translations

### Ich habe genug, BWV 82

#### I. Arie

Ich habe genug,  
Ich habe den Heiland, das Hoffen der Frommen,  
Auf meine begierigen Arme genommen:  
Ich habe genug!

I have enough,  
I have held the savior, the hope of all people  
In the warm embrace of my arms:  
I have enough!

Ich hab' ihn erblickt,  
Mein Glaube hat Jesum ans Herze gedrückt,  
Nun wünsch ich, noch heute mit Freuden  
Von hinnen zu scheiden.

I have seen him,  
My faith has impressed Jesus into my heart,  
Now I wish, today, with joy  
To depart from here.

#### II. Recitative

Ich habe genug.  
Mein Trost ist nur allein,  
Dass Jesus mein und ich sein eigen möchte sein.  
Im Glauben halt ich ihn,  
Da seh ich auch mit Simeon  
Die Freude jenes Lebens schon.  
Laßt uns mit diesem Manne ziehn!  
Ach! möchte mich von meines Leibes Ketten  
Der Herr erretten;  
Ach! wäre doch mein Abschied hier,  
Mit Freuden sagt ich, Welt, zu dir:  
Ich habe genug.

I have enough.  
My only comfort is this:  
That Jesus is mine and he would want me to be his,  
In faith, I hold him,  
I see with Simeon  
The joy of the life to come.  
Let us go with this man!  
Ah! I want my body's chains  
To be released by the Lord  
Ah! Would that my farewell had already come  
With joy do I say to you, world:  
I have enough.

#### III. Arie

Schlummert ein, ihr matten Augen,  
Fallet sanft und selig zu!

Slumber, you tired eyes,  
Close soft and blessed!

Welt, ich bleibe nicht mehr hier,  
Hab ich doch kein Teil an dir,  
Das der Seele könnte taugen.

World, I stay here no longer,  
I have no part in you  
That my soul finds good.

Hier muss ich das Elend bauen,  
Aber dort, dort werd ich schauen  
Süßen Friede, stille Ruh.

Here must I have misery,  
But there, there I could see  
Sweet peace and quiet.

#### IV. Recitative

Mein Gott! wann kömmt das schöne: Nun!  
Da ich im Friede fahren werde  
Und in dem Sande kühler Erde  
Und dort bei dir im Schoße ruhn?  
Der Abschied ist gemacht,  
Welt, gute Nacht!

My God? When comes the beautiful: "Now!"  
Then I might depart in peace  
And rest both in the cool, sandy earth  
And there with you in your lap?  
The farewell is made,  
World, good night!

**V. Arie**

Ich freue mich auf meinen Tod,  
 Ach, hätt er sich schon eingefunden.  
 Da entkomm ich aller Not,  
 Die mich noch auf der Welt gebunden.

I rejoice in my death,  
 Ah, had it already come.  
 There I escape all trouble,  
 Which still bind me to the world

**Rime (By Candlelight)**

O Scholar grey, with quiet eyes,  
 Reading the charactered pages, bright  
 With one tall candle's flickering light,  
 In a turret chamber under the skies;  
 O scholar, learned in gramarye,  
 Have you seen the manifold things I see?

*Gramarye - Magic or Occult practices*

Have you seen the forms of tracèd towers  
 Whence clamorous voices challenge the hours:  
 Gaunt tree-branches, pitchy black  
 Against the long, wind-driven wrack  
 Of scurrying, shuddering clouds, that race  
 Ever across the pale moon's face?

Have you heard the tramp of hurrying feet,  
 There beneath, in the shadowy street,  
 Have you heard sharp cries, and seen the flame  
 Of silvery steel, in a perilous game,  
 Hid from the searching eyes of day?

Have you heard the great awakening breath,  
 Like trompe that summons the saints from death,  
 Of the wild, majestic wind, which blows  
 Loud and splendid, that each man knows  
 Far, O far away is the sea,  
 Breaking, murmuring, stark and free?

*Trompe - Trumpet*

All these things I hear and see,  
 I, a scholar of gramarye:  
 All are writ in the ancient books  
 Clear, exactly, and he that looks  
 Finds the night and the changing sea,  
 The years gone by, and the years to be:  
 (He that searches, with tireless eyes  
 In a turret-chamber under the skies)  
 Passion and joy, and sorrow and laughter,  
 Life and death, and the things thereafter.

*-Geoffrey Bache Smith*

**Chansons de Don Quichotte****Chanson du Départ de Don Quichotte**

Ce château neuf, ce nouvel édifice  
 Tout enrichi de marbre et de porphyre,  
 Qu'amour bâtit château de son empire,  
 Où tout le ciel a mis son artifice,  
 Est un rempart, un fort contre vice,  
 Où la vertueuse maîtresse se retire,  
 Que l'œil regarde, et que l'esprit admire,  
 Forçant les cœurs à lui faire service.  
 C'est un château, fait de telle sorte  
 Que nul ne peut approcher de la porte  
 Si des grands Rois il n'a sauvé sa race,  
 Victorieux, vaillant et amoureux.  
 Nul chevalier, tant soit aventureux,  
 Sans être tel ne peut gagner la place.

*-Pierre de Ronsard*

**Chanson à Dulcinée**

Un an me dure la journée  
 Si je ne vois ma Dulcinée.

Mais, Amour a peint son visage,  
 Afin d'adoucir ma langueur,  
 Dans la fontaine et le nuage,  
 Dans chaque aurore et chaque fleur.

Toujours proche et toujours lointaine,  
 Étoile de mes longs chemins.  
 Le vent m'apporte son haleine  
 Quand il passe sur les jasmins.

**Chanson du Duc**

Je veux chanter ici la Dame de mes songes  
 Qui m'exalte au dessus de ce siècle de boue  
 Son cœur de diamant est vierge de mensonges  
 La rose s'obscurcit au regard de sa joue

Pour Elle, j'ai tenté les hautes aventures  
 Mon bras a délivré la princesse en servage  
 J'ai vaincu l'Enchanteur, confondu les parjures

Et ployé l'univers à lui rendre hommage.

Dame par qui je vais, seul dessus cette terre,  
 Qui ne soit prisonnier de la fausse apparence  
 Je soutiens contre tout Chevalier téméraire  
 Votre éclat non pareil et votre précellence.

**Songs of Don Quixote****Song of the departure of Don Quixote**

This new castle, this new edifice  
 All enriched with marble and quartz  
 Love builds it as a castle of his empire,  
 Where all of heaven put their craft,  
 It is a rampart, a bulwark against vice  
 Where the virtuous mistress retires,  
 Let the eye see, and the spirit admire,  
 Forcing hearts to her service.  
 It is a castle, built in such a way  
 That no one can approach the door  
 If he has not saved his race from great kings,  
 Victorious, valiant, and amorous.  
 No knight, however adventurous,  
 Without being so, can enter the place.

**Song to Dulcinea**

A day feels like a year to me  
 If I do not see my Dulcinea.

But, love has painted her face,  
 To sweeten my languor,  
 In the fountain and the cloud,  
 In each dawn and each flower.

Always close and always far,  
 Star of my long paths.  
 The wind carries her breath to me  
 When it passes over the jasmin.

**Song of the Duke**

I want to sing here of the lady of my dreams  
 Who exalts me above this century of mud  
 Her heart of diamond is untainted by lies  
 The rose pales in regard to her cheek.

For her, I have attempted lofty adventures  
 My arm delivered the princess from bondage  
 I vanquished the Enchanter, confounded the  
 perjurers  
 And bent the universe to pay her homage.

Lady for whom I go alone on this earth,  
 Who is not prisoner of false appearances  
 I proclaim against all rash knights  
 Your radiance without parallel and your  
 excellence

**Chanson de la Mort du Don Quichotte**

Ne pleure pas Sancho, ne pleure pas, mon bon.  
 Ton maître n'est pas mort.  
 Il n'est pas loin de toi.  
 Il vit dans une île heureuse  
 Où tout est pur et sans mensonges.  
 Dans l'île enfin trouvée où tu viendras un jour.  
 Dans l'île désirée, O mon ami Sancho!  
 Les livres sont brûlés et font un tas de cendres.  
 Si tous les livres m'ont tué  
 Il suffit d'un pour que je vie  
 Fantôme dans la vie, et réel dans la mort.  
 Tel est l'étrange sort du pauvre Don Quichotte.

-Alexandre Arnoux

**Song of the Death of Don Quixote**

Do not cry, Sancho, do not cry, my dear.  
 Your master is not dead.  
 He is not far from you.  
 He lives on a happy island  
 Where all is pure and without lies.  
 On the island where you will find him one day.  
 On the island you desire, O my friend Sancho!  
 The books are burned and make a pile of ashes.  
 If all the books have killed me  
 It takes only one for me to live  
 Phantom in life, and real in death.  
 Such is the strange fate of poor Don Quixote.

**Drei Gedichte von****Michelangelo****Wohl denk ich oft.**

Wohl denk' ich oft an mein  
 vergang'nes Leben,  
 Wie es, vor meiner Liebe für  
 Dich, war;  
 Kein Mensch hat damals Acht  
 aufmich gegeben,  
 Ein jeder Tag verloren für  
 mich war.  
 Ich dachte wohl, ganz dem  
 Gesang zu leben,  
 Auch mich zu flüchten aus  
 der Menschen Schar...  
 Genannt in Lob und Tadel  
 bin ich heute,  
 Und, dass ich da bin, wissen  
 alle Leute!

**Rime**

I' vo pensando al mie viver di  
 prima,  
 inanzi ch'i' t'amassi, com'egli  
 era:  
 di me non fu ma' chi facesse  
 stima,  
 perdendo ogni dì il tempo  
 insino a sera;  
 forse pensavo di cantare in  
 rima  
 o di ritrarmi da ogni altra  
 schiera?  
 Or si fa 'l nome, o per tristo o  
 per buono,  
 e sassi pure almen che i' ci  
 sono.

I often think of my past life,  
  
 How it was before my love for  
 you;  
 Nobody paid any attention to  
 me,  
 Every day was lost to me;  
  
 I thought I would live entirely  
 for singing,  
 And to flee the crowd of  
 people.  
 Now I am praised and  
 blamed,  
 And everyone knows that I  
 am here!

**Alles endet, was entstehet**

Alles endet, was entstehet,  
 Alles rings vergehet,  
 Denn die Zeit flieht, und die  
 Sonne sieht,  
 Dass Alles rings vergehet,  
 Denken, Reden, Schmerz und  
 Wonne;  
 Und die wir zu Enkeln hatten,  
 Schwanden wie bei Tag die  
 Schatten,  
 Wie ein Dunst im Windeshauch.

Chiunque nasce a morte  
 arriva  
 nel fuggir del tempo; e 'l sole  
  
 niuna cosa lascia viva.  
 Manca il dolce e quel che dole  
 e gl'ingegni e le parole;  
 e le nostre antiche prole  
 al sole ombre,  
  
 al vento un fummo.

Everything ends, that begins,  
 All around us is gone,  
 For time flees, and the sun  
 sees  
 That all is gone,  
 Thinking, speaking, pain, and  
 bliss  
 And our grandchildren,  
 Vanish like shadows in the  
 day  
 Like a mist in the breeze.

Menschen waren wir ja auch,  
Froh und traurig, so wie ihr;  
Und nun sind wir leblos hier,  
Sind nur Erde, wie ihr sehet;  
Alles endet, was entstehet,  
Alles, alles rings vergehet!

### **Fühlt meine Seele**

Fühlt meine Seele das  
ersehnte Licht  
Von Gott, der sie erschuf? Ist  
es der Strahl  
Von and'rer Schönheit aus  
dem Jammertal,  
Der in mein Herz  
erinnrungweckend bricht?  
Ist es ein Klang, ein  
Traumgesicht,  
Das Aug' und Herz mir füllt  
mit einem Mal  
In unbegreiflich glüh'n der  
Qual,  
Die mich zu Tränen bringt?  
Ich weiss es nicht.  
Was ich ersehne, fühle, was  
mich lenkt,  
Ist nicht in mir: Sag' mir, wie  
ich's erwerbe?  
Mir zeigt es wohl nur eines  
And'ren Huld.  
Darein bin ich, seit ich Dich  
sah, versenkt;  
Mich treibt ein Ja und Nein,  
ein Süß und Herbe...  
Daran sind, Herrin, Deine  
Augen Schuld!  
- Robert Walter-Turnow

Come voi uomini fummo,  
lieti e tristi, come siete;  
e or siàn, come vedete,  
terra al sol, di vita priva.  
Ogni cosa a morte arriva.

Non so se s'è la desiata luce  
Del suo primo fattor, che l'  
alma sente;  
O se dalla memoria della  
gente  
Alcun'altra beltà nel cor  
traluce;  
O se fama o se sogno alcun  
produce  
Agli occhi manifesto, al cor  
presente;  
Di sè lasciando un non so che  
cocente,  
Ch'è forse or quel ch'a  
pianger mi conduce;  
Quel ch'i' sento e ch'i' cerco: e  
chi mi guidi  
Meco non è; nè so ben veder  
dove  
Trovar mel possa, e par c'  
altri mel mostri.  
Questo, signor, m'avvien, po'  
ch'i' vi vidi;  
C'un dolce amaro, un sí e no  
mi muove:  
Certo saranno stati gli occhi  
vostri.  
-Michelangelo Buonarroti

We were people too,  
Happy and sad, like you;  
And now we are lifeless here,  
There is only earth, as you see  
Everything ends that begins,  
All around us is gone!

Does my soul feel the desired  
light  
From God, that created it? Is it  
the ray  
Of another beauty from this  
vale of misery,  
That awakens memories in my  
heart?  
Is it a sound, a face in a dream,  
That now fills my eyes and  
heart  
In incomprehensible glowing  
agony,  
That brings me to tears?  
I don't know it.  
What I long for, feel, what  
guides me,  
It's not in me: tell me, how to  
get it?  
I guess it shows only another's  
favor.  
I've been absorbed by it since I  
saw you;  
I am torn by yes and no, sweet  
and bitter...  
It is the fault of your eyes,  
mistress!  
-Translated from the German

### **Aedh Wishes For the Cloths of Heaven**

Had I the heavens' embroidered cloths,  
Enwrought with golden and silver light,  
The blue and the dim and the dark cloths  
Of night and light and the half light,  
I would spread the cloths under your feet:  
But I, being poor, have only my dreams;  
I have spread my dreams under your feet;  
Tread softly because you tread on my dreams.

-William Butler Yeats

## Suo Gan

Huna blentyn ar fy mynwes,  
 Clyd a chynnes ydyw hon;  
 Breichiau mam sy'n dynn amdanat,  
 Cariad mam sy dan fy mron;  
 Ni chaiff dim amharu'th gyntun,  
 Ni wna undyn â thi gam;  
 Huna'n dawel, annwyl blentyn,  
 Huna'n fwyn ar fron dy fam.

Huna'n dawel, heno, huna,  
 Huna'n fwyn, y tlws ei lun;  
 Pam yr wyt yn awr yn gwenu,  
 Gwenu'n dirion yn dy hun?  
 Ai angylion fry sy'n gwenu,  
 Arnat ti yn gwenu'n llon,  
 Tithau'n gwenu'n ôl dan huno,  
 Huno'n dawel ar fy mron?

Paid ag ofni, dim ond deilen  
 Gura, gura ar y ddôr;  
 Paid ag ofni, ton fach unig  
 Sua, sua ar lan y môr;  
 Huna blentyn, nid oes yma  
 Ddim i roddi iti fraw;  
 Gwena'n dawel yn fy mynwes.  
 Ar yr engyl gwynion draw  
 - *Traditional Welsh Lullaby*

Sleep, child, on my bosom,  
 It is cosy and warm;  
 Mother's arms are tight around you,  
 A mother's love is in my breast;  
 Nothing shall disturb your slumber,  
 Nobody will do you harm;  
 Sleep in peace, dear child,  
 Sleep quietly on your mother's breast.

Sleep peacefully tonight, sleep;  
 Gently sleep, my lovely;  
 Why are you now smiling,  
 Smiling gently in your sleep?  
 Are angels above smiling on you,  
 As you smile cheerfully,  
 Smiling back and sleeping,  
 Sleeping quietly on my breast?

Do not fear, it is nothing but a leaf  
 Beating, beating on the door;  
 Do not fear, only a small wave  
 Murmurs, murmurs on the seashore;  
 Sleep child, there's nothing here  
 Nothing to give you fright;  
 Smile quietly in my bosom,  
 On the blessed angels yonder.

## Performers

### Ian Schipper

Ian Schipper, bass-baritone, enjoys exploring the full range of the vocal musical experience by singing a wide variety of art songs, oratorios, operas, and choral works. He has recently appeared as bass soloist for numerous Bach cantatas and oratorios, including the *Magnificat* and *St. John Passion*. He has also been featured as soloist in masses of Haydn, Mozart, and the Fauré Requiem. In Opera, Ian has appeared as Father Trulove in Stravinsky's *The Rake's Progress*, Cardinal Rottweiler in Richard Danielpour's *The Grand Hotel Tartarus*, and Polyphemus in Handel's *Acis and Galatea*. In choral ensembles, he has sung Bass in the UCLA Chamber Singers under the direction of James Bass, is an Ensemble Artist with Seraphic Fire, is a founding member of the Adoro Early Music Ensemble, and sang in the St. Olaf Choir with Anton Armstrong, conductor. This summer, he will sing as a member of the Oregon Bach Festival Chorus. He has also performed as a staff singer in the choirs of Trinity Episcopal Cathedral (Portland, OR), and All Saints Episcopal Church, Beverly Hills. Summer festivals include the Aspen Summer Music Festival and the American Institute of Musical





Studies (AIMS) in Graz, Austria. In competition, he won the Pétri Competition (2019), and placed 3rd in Young Artist Voice in the MTNA National Student Competitions (2021).

Ian earned the Bachelor of Arts degree *cum laude* in Music and Economics from St. Olaf College. He is currently a candidate for the Master of Music degree in Vocal Performance at the Herb Alpert School of Music at UCLA. His teachers include Michael Dean (UCLA), Robert C. Smith (St Olaf College), and Michael Meraw of New England Conservatory.

Ian is an award-winning composer with Music Teachers National Association and an accomplished researcher in Economics and Medical Informatics. Ian hails from Portland, Oregon, where he enjoys hiking, biking, and backpacking in the beautiful Pacific Northwest as an Eagle Scout and with his really great dog, Bella Barktok.

### **Victoria Kirsch**

Collaborative pianist/vocal coach Victoria Kirsch has created and performed innovative programs throughout Southern California, including concerts based on museum exhibitions and staged art song/poetry programs.

She has been a faculty vocal and opera coach at UCLA's Herb Alpert School of Music since Fall 2015, where she is now a Continuing Lecturer. She has served as the pianist for UCLA HASOM's Vocal Vision Awards (2016, 2017, 2019); Songfest: A Bernstein Celebration (2018), a Michelle DeYoung-curated student recital evening (2019); His Life in Cabaret: A Tribute to Hermann Leopoldi (2019).

Victoria has worked with national and regional opera companies, including LA Opera and Long Beach Opera, and served as an official pianist for the Operalia Competition and the Metropolitan Opera's National Council Auditions. She was the onstage pianist for soprano Julia Migenes (Carmen in the award-winning opera film directed by Francesco Rosi), touring the world for many years with the celebrated singing actress.

Victoria has been the music director of OperaArts, a Coachella Valley-based performance organization, a faculty member of the Los Angeles-based Angels Vocal Art summer program, a teaching artist for LA Opera's Community Programs Department, and has served on the faculties of USC's Thornton School of Music and SongFest. She was associated with the Music Academy of the West in Santa Barbara for many years, playing in the studio of renowned baritone and master teacher Martial Singher and serving as a member of the vocal faculty.



### **Elizabeth Caswell (Ian's Mom)**

Elizabeth Caswell earned the Bachelor of Music degree in piano performance *summa cum laude* from Augustana College (IL), and the Master of Arts and Master of Fine Arts degrees in piano performance and music theory pedagogy from the University of Iowa. She taught at New York University and performed as a collaborative pianist at Carnegie Hall, Alice Tully Hall, and Town Hall in New York City. She is a Nationally Certified Teacher of Music with Music Teachers National Association, and an Adjudicator with Oregon Music Teachers Association. She is currently President of the West Portland District of OMTA. She is a staff accompanist at Pacific University and a sought-after accompanist for solo voice, choral, and chamber music.



### Tyler Morrison

A third year undergraduate here at UCLA, Tyler Morrison is pursuing a Bachelor of Music in Oboe performance studying with Dr. Jonathan Davis. In 2013, Mr. Morrison graduated from the Alexander W. Dreyfoos School of the Arts in West Palm Beach, Florida and went on to study oboe with John Dee at the University of Illinois, Urbana-Champaign. Following a brief hiatus from the oboe, Mr. Morrison earned his Associates Degree in Music from Los Angeles City College where he studied under Victoria Sabonjohn.

During the height of the pandemic, with much free time on his hands, Mr. Morrison began to learn the Baroque oboe and currently is a student of Stephen Hammer. Tyler has appeared with numerous groups around the Southern California area. He regularly performs with Los Angeles Baroque and the Caltech Orchestra, in addition to his many playing duties here at UCLA. In addition to performing, Mr. Morrison is a teacher of music theory at the Huayun Music Center in Monterey Park, CA. When he is not performing or teaching, Tyler enjoys to spend most of his free time with his cat, Vinny, or adventuring around Disneyland as an enthusiastic annual pass holder.



### Ela Kodžas

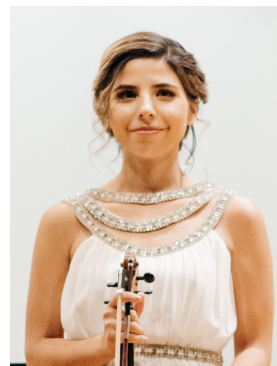
Serbian-American violinist, Ela Kodžas, is pursuing a Master of Music at UCLA under the tutelage of Movses Pogossian and Varty Manouelian, where she is the Teaching Assistant for the UCLA Early Music Ensemble and a member of the VEM Ensemble. She previously graduated as a Pi Kappa Lambda Scholar from the Eastman School of Music with a Certificate of Achievement in Performance Practice, was a recipient of an Early Music America Summer Scholarship (2022), and will be pursuing a Master of Music specializing in Baroque Violin at the Juilliard School beginning this upcoming fall.



### Alejandra Moreno

Alejandra Moreno Gonzalez is a Los Angeles-based classically trained violinist, violist and visual artist from Monterrey, Mexico. With love for contemporary and new music, Alejandra strives to perform compositions by living composers, bringing diversity and attention to latinx and minority artists.

MFA CalArts, 2018. BFA Escuela Superior de Música y Danza de Monterrey, 2016. BAA Tecnológico de Monterrey, 2013. Violin studies with: Andrew McIntosh, Mercedes Cisneros, Pedro Fundora & Daniel Dimov



### Zen Edwards

Zenovia Edwards has played baroque violin and viola for 25 years, most recently with Los Angeles Baroque (founder member and administrator), Musica Transalpina, and for Pomona College's Bach *Magnificat* (2018). Her specialist training began under Peter Holman (Music Director, Parley of Instruments) at his yearly Suffolk Villages Festival, UK, 1997-2013.

Edwards has a 1st class (Hons) BMus from University of Birmingham, UK, in musicology and viola. When not performing on baroque, she enjoys being a section viola player and board member of Santa Monica Symphony; working as Executive Director of the Baroque Music Festival, Corona del Mar; and playing chamber music for fun.



### **Peter Walsh**

Peter Walsh is a cellist native to Santa Clarita, California and is currently studying at the UCLA Herb Alpert School of Music. He started playing cello in 2008 and loved playing duets, trios, and quartets with his sisters. Peter really likes to play chamber music and his favorite chamber music coaches include Erika Duke-Kirkpatrick, Ji Young An, David Kaplan, and David Ying. At UCLA he has enjoyed being a part of a wide variety of ensembles ranging from the Early Music Ensemble, and commercial music studio ensemble to the UCLA Philharmonia.



### **Collin Boothby**

Collin Boothby, conductor and organist, currently serves as the Assistant Organist/Choral Director at All Saints' Episcopal Church in Beverly Hills, CA, and the Organist/Choirmaster for High Holy Days at Congregation Beth Israel in Houston, TX.

Boothby has performed across the United States and Germany and has appeared in various capacities with the Los Angeles Doctors Symphony, Shepherd School Symphony Orchestra, the Ken Davis Chorale, the TCU Wind Symphony, the Fort Worth Choral Society, and the Brazosport College Chamber Singers.

At Rice University, Boothby studied with Ken Cowan and earned a master's degree in organ performance. He graduated from Texas Christian University with a BM in Church Music. He is currently pursuing a DMA in Sacred Music from USC. Boothby enjoys exploring Santa Monica, where he lives with his partner, Jess, and their dog, Finn.



### **Jessica Carlson**

Jessica Carlson is a fourth-year undergraduate student studying music education at the UCLA Herb Alpert School of Music. After joining choir at nine years old, she has toured in Italy, New York, Ireland, France, Sweden, and Denmark to perform in venues such as Carnegie Hall, the Notre-Dame Cathedral, and the Vatican. She has also competed in multiple choral competitions, winning a gold medal as a featured soloist at the 2019 European Choir Games. Jessica is currently student-teaching at a middle school in Los Angeles in pursuit of her teaching credential, while participating in Chamber Singers and the Seraphic Fire Ensemble Artist Program at UCLA under the direction of Dr. James Bass. In the fall, Jessica will begin work as Assistant Conductor and Outreach Director for Cantabile Youth Singers of Silicon Valley, and continue her passion for choral music as both a conductor and a performer.



### **Madeline Reynolds**

Madeline Reynolds is a Southern California soprano who uses her voice to explore many musical genres! She is a second year graduate student in the vocal department at UCLA under the tutelage of Michael Dean. Her opera roles thus far include Anne Trulove in Stravinsky's *The Rake's Progress*, Adina in Donizetti's *L'elisir d'amore*, Maria Maladetto in Richard Danielpour's new opera *The Grand Hotel Tartarus*, then in June 2023, Thérèse in Poulenc's *Les*



*Mamelles de Tirésias*. In 2020, she earned a B.M. in vocal performance from Azusa Pacific University where she studied with Angela Blasi. She also studied jazz voice under Jamie Shew at Fullerton Community College for a year. Her most interesting fun fact is that she yodeled for the movie soundtrack of *Trolls: World Tour* on the song, “Yodel Beat,” in 2019. Find her on instagram (@madelineereynolds)

### **Elisabeth Fortescue-Hall**

Mezzo-Soprano Elisabeth Fortescue-Hall is a native of San Francisco, California and currently in her fourth year at UCLA Herb Alpert School of Music working towards her Bachelors of Music as a Classical Voice Performance Major under the tutelage of Juliana Gondek. In 2019, she graduated from the Vocal Department of her arts high school Ruth Asawa San Francisco School Of The Arts during which she took private voice lessons from San Francisco Conservatory of Music faculty member Rhoslyn Jones. Elisabeth started her vocal journey in 2006 at Inspire Music in San Francisco where she studied voice under Victor Cervantes for 10 years. Her formative years were spent in musical theater, where she sung roles such as Rapunzel in *Into The Woods*, and a Kit Kat Girl in *Cabaret*.



Before her recent switch from soprano to mezzo, Elisabeth sang the role of the Queen of the Night in Mozart’s *The Magic Flute* with SFOpera’s Young Artist Collaboration. More recently, she has performed as Galatea in Handel’s *Acis and Galatea* with the Tesserae Baroque Orchestra, and as a member of the opera chorus in Opera UCLA’s *The Rake’s Progress*, and *L’elisir d’amore*. Elisabeth is currently a second-year member of the UCLA Seraphic Fire Emerging Artist Ensemble, in addition to her third year of fellowship with the UCLA Gluck Vocal Jazz Ensemble, and first year in the ADORO Early Music Ensemble.

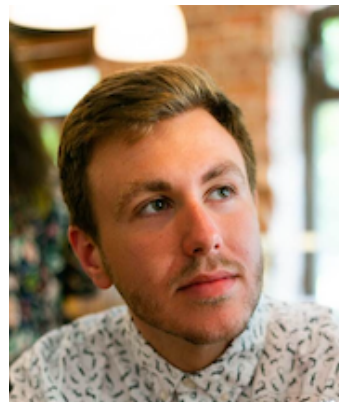
### **Maxwell Ary**

Maxwell Ary has been making music for most of his life, save the few years where motor skills and speech functions hadn’t fully developed. Max has a passion for making music with others through singing, and an even bigger passion for helping others to learn more about and enjoy music in a variety of ways. A self described “musical chameleon,” Max has an adaptable and versatile voice that is suited to a wide variety of musical genres and styles; from early music singing with ensembles like Dallas Bach Society and the University of North Texas Collegium Singers, to singing new/contemporary music and exciting commissions with groups such as Verdigris Ensemble and Orpheus Chamber Singers. Outside of ensemble singing, Max engages in both opera and musical theatre opportunities. Last year he performed with the UCLA opera program as Tom Rakewell in Stravinsky’s *The Rake’s Progress*, and Nemorino in Donizetti’s *L’Elisir d’amore*. When Max isn’t making music, he enjoys being outside, practicing yoga, playing Dungeons & Dragons, and spending time with his cat, Miso.



### **Troy Robertson**

Troy Robertson has an undergraduate degree in Music Education from Missouri State University, a Master’s degree in Vocal Performance from UCLA, and is currently pursuing a doctorate in Choral Conducting. His featured performances at UCLA include Figaro in *Le nozze di Figaro*, Nick Shadow in *The Rake’s Progress*, and Mr. Lucian in Richard Danielpour’s new opera *The Grand Hotel Tartarus*. He also participated in the distinguished



Seraphic Fire Ensemble Artist Program, singing with one of the most prominent American choral ensembles.

Troy's choral experience includes performing as the bass soloist for Mozart's *Coronation Mass* with the Ireland Chamber Orchestra, singing as a soloist on four professional choral albums, and singing the Fauré *Requiem* solos at the Aspen Music Festival. Troy also received the honor of an invitation to audition for the Metropolitan Opera Chorus and Los Angeles Opera Chorus.

As a conductor, Troy had the privilege of working with the Trinity Lutheran Children's Chorus, the Grace Classical Academy Singers, and Tesserae Baroque Orchestra. Currently, he works with the Grammy-award winning ensemble the UCLA Chamber Singers and Adoro Early Music Ensemble. In his free time, Troy is an avid runner, a lover of board games, and a dutiful husband and cat father.

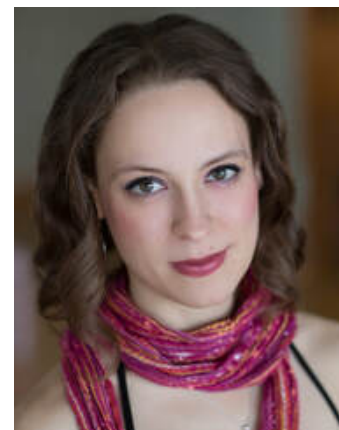
## Composers

### Lisa Neher

Portland, Oregon composer and mezzo-soprano Lisa Neher (b. 1985) writes theatrical, story-driven music for instruments and voices. Trained as a stage actress, her compositions are shaped by her keen sense of dramatic timing and feature aching, lyrical phrases, energetic rhythmic motives, and intense harmonies. She often draws inspiration for her works from the natural world, suggesting the joyous bubbling of streams, the delicacy of sprouting plants, and the eerie mystery of deep ocean life with evocative timbres and vivid motives.

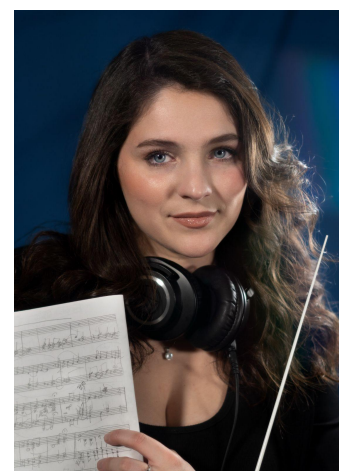
Lisa's commissions include works for Third Angle New Music, Durward Ensemble, the Glass City Singers, Coe College Orchestra, Kirkwood Community College Chamber Singers, pianist Michael Kirkendoll, and flutist Rose Bishop. Her marimba duo *Thaw* was premiered by Mayumi Hama and Chris Froh at the Sacramento State Festival of New American Music. She is a fellow of the Cortona Sessions for New Music and the Gabriela Lena Frank Creative Academy of Music.

Lisa is in high demand as a performer of contemporary and standard repertoire and is the creator of the *One Voice Project*, a performance of new unaccompanied songs and poetry. She spends her free time distance running and baking delicious treats involving copious amounts of chocolate. For more information, visit her website, [www.lisanehermusic.com](http://www.lisanehermusic.com). Lisa uses she/her pronouns and her last name is pronounced "NEER."



### Morgan Moss

Double Major, M.A. UCLA, Composition) has a sound world that is described as neo-American with inspiration from nature, and always spirited with a twinge of optimism. Recently, Moss's "Storks" for piano trio was selected in a call for scores by the Allentown Symphony Orchestra. She was also recently accorded Emerging Composer by Tribeca New Music Competition. Moss is also very active in scoring music for film, and in 2022 composed her first feature film score, completing more than 30 film scores in her career so far, including one 95 minute feature film. She is the founder of Everywhere Music Company, and is also very proud to be a teacher of piano, composition, theory, and voice at the Music Studio of Patricia Keith, as well as a lab teacher at UCLA for Introduction to Musicianship. She also is a teaching fellow for the LA Chamber Orchestra. Moss plans to graduate from UCLA in 2024, and continue to grow her career as a composer and teacher.



## Program Notes

“Nothing is certain except death and taxes” - Benjamin Franklin. Happy Tax Day!

### Ich habe Genug, BWV 82

The titular piece of this recital, this cantata for solo Bass contains some of the most beautiful and inspired writing by Bach. The three arias take three different perspectives on death, but none of them are necessarily sad. The first aria, Ich habe Genug, is a paraphrase of the Song of Simeon found in Luke 2:22-24, “Lord now lettest thou thy servant depart in peace, according to thy word.” Simeon was prophesied not to die until he had seen the Messiah. By the time of the life of Christ, Simeon was incredibly old and feared death. Upon seeing the promised savior, death became something not to fear, but to rejoice in. Not only was it a release from the weariness of earthly toils, but it was an opportunity to be with God in eternal life. This is the perspective Martin Luther took towards death, as did many Lutherans like Bach. The following recitative is a much more direct explanation of this theology. Because we, like Simeon, have seen Jesus to be the savior, we know that there is life after death, and it is to be looked forward to and not feared. Musically, this piece is a classic da Capo Bass aria with Oboe obbligato (which seems to be Bach’s favorite combination). While the voice may deliver the text, it is the Oboe that takes the forefront throughout this piece, taking full advantage of the beautiful sound quality that Baroque Oboes have.

The next perspective on death comes in the second aria. This aria is beautiful both in its music and message. Death is not scary; it is rather like falling asleep. The construction of this aria allows for several distinct sections. The repeated urging of “Schlummert ein” is interspersed with the reasons for “falling asleep.” I cannot stay, because there is nothing left in the world that brings joy or goodness, only pain and suffering. I must leave, because in heaven there is peace and stillness. A modern listener might be concerned by these lines, and it would be concerning to hear from a modern poet. Reading with the perspective of an 18th century Lutheran uncovers a different, more matter-of-fact approach. Life is hard. Bach’s life was hard. The promise that heaven (or an afterlife of any kind) provides is a comfort sought by peoples across the world, and it is a comfort sought in this aria. This aria is perhaps the most understated in the cantata, with no solo instrument line, a slow tempo, frequent appoggiaturas, and many repeats. Beauty is to be found at every moment, and a close listening will reveal harmonies used by Bach that would scarce be seen again until the 19th century.

As though frustrated by the fact that life is not yet over, the exclamation of “My God, when will this be over?!” is a sentiment that can be shared by anyone who has made it through all 3 A sections of the previous aria. The final aria brings a blistering finish to the cantata, being the shortest yet most technically challenging movement. This final perspective is one of rejoicing at the prospect of escaping all the troubles of the world

### By Candlelight

First written during the height of the pandemic for the Cascadia Composers’ 2021 In Good Hands concert, which was canceled due to Covid, this work has yet to be performed live. Written as a collaboration between myself, my mom, and Lisa Neher, it has quickly become one of my favorite and most vocally comfortable songs. The poem comes from English poet Geoffrey Bache Smith, a childhood friend of JRR Tolkien. Smith was tragically killed at the age of 22 at the Battle of Somme. After his death, Tolkien published a collection of his poetry entitled “A Spring Harvest,” in which this poem can be found.

This poem is rather difficult to parse, partly from its use of archaic or unfamiliar language (Smith was an Oxford man, and it shows) and partly due to the obscure and mystical subject matter. In short, the narrator is asking another scholar if he sees the world in the same way: with conflict, death, adventure, love, joy, and sorrow. Lisa Neher joins Smith in painting each scene with vivid images such as flashing swords, trees against a cloud covered moon, the sound of wind like a breath over the fields, and the irresistible pull

of the sea (a favorite topic of poets of this era). This piece is performed today by those it was written for: myself on voice and my mom on piano. It has been a pleasure to continue working on this song and to share it with others in the live venue it so deserves.

### **Chansons de Don Quichotte**

Moving on from the theologically loaded (and perhaps uncomfortably morbid) work of Bach and the mystical and occult work from Lisa Neher, we come to a much beloved story: Don Quixote. Much like the bane of windmills himself, these songs have an interesting story of their own. There was a movie being made, starring operatic bass Feodor Chaliapin as Don Quixote. While not a musical, Chaliapin would sing as a part of the film. The filmmakers asked five composers to write songs, including Maurice Ravel and Jacques Ibert. Controversially, each composer believed they were the only one asked. Ibert ended up being selected as the soundtrack, leading Ravel to consider filing suit against the filmmakers. Since their debut in the 1933 film, these songs have become a classic of the bass repertoire.

Our story opens with the not-yet-great Don Quixote (that's me!) embarking on my quest. I see a glittering castle on a hill, clad with marble and protecting all that is good and virtuous in the world, by which I mean the beautiful Dulcinea. Of course, I am no knight at all, only a delusional old man. The castle is but a barn, my glorious steed is but a donkey, and the beautiful princess is but a barmaid who doesn't even know who I am. But pish posh, why let reality get in the way of a good adventure?! I dedicate myself to a life of chivalry and knightly deeds and set forth on the road to do great things in the name of love.

Some time later on my journey, I find myself tasked with the knightly act of singing songs. Perhaps I am at a local tavern, entertaining the peasantry with songs of my gallantry. But alas, there is but one song on my mind, the Song to Dulcinea. Surely these fine folks would love to hear of the beautiful woman awaiting me at home; whose visage I see in every sunrise, and whose breath I smell in the jasmine. Every day I spend away feels like a year, but honor and chivalry demand great deeds of me, so onward I must travel!

Finally I return to my beloved, and present myself to Dulcinea's father, the Duke. I regale him and his court with epic tales of my adventures, all done in the name of the incomparable Dulcinea. I've freed princesses, fought cruel enchanters, beaten the lights out of anyone who dared slander the name of Dulcinea or my glorious quest, and bent the entire universe to my will! Finally, I beseech the woman for whom I went on such adventures, telling her of the battles I fought to proclaim her as the most virtuous and beautiful maiden.

The final song finds Don Quixote a broken and dying man. Following a valiant (-ly misguided) attack on a foul giant (windmill), I am arrested and brought back home in a cage. Upon being returned home, I see that my beloved books of chivalry have been burned by the townsfolk, and they are laughing and ridiculing me. Most devastating, Dulcinea is the one who laughs loudest. This ordeal is enough to cause me to die right there in the arms of my beloved squire and friend, Sancho. In the film for which these songs are written, the townspeople are so moved by my final acts that they bow their heads in respect for the great knight. Rather than be consumed into ash, the burning books become the pages of Cervantes' original novel, showing that, through dying, I have truly become the immortal Don Quixote.

### **Drei gedichte von Michelangelo**

An oddity of German Lied yet commonplace for Wolf, these songs are not written by a German poet like Heine, Goethe, or Rückert, but rather by the Italian renaissance man Michelangelo di Ludovico Buonarroti Simoni. Mainly known for the Sistine Chapel and David, Michelangelo dabbled in poetry, penning a long poem called Rime, from which the texts of these three songs are drawn. The texts were rather loosely translated by Richard Walter-Turnow, a poet and contemporary of Wolf. Wolf himself was at the end of his life, suffering from late stage syphilis. In fact, he was permanently institutionalized for syphilis related insanity one month after completing these songs.

The first song, *Wohl denk ich oft*, follows the story of a newly famous musician. This musician ruminates on how his life was before meeting his love. He was lonely, dejected, and rejected by everyone around him. All he had was song. After finding love, life is looking up and he has found success and popularity. The line “Now I am praised and blamed” gives a look into the nature of this fame. Whether for good or ill, everyone knows who he is.

The second song, *Alles endet, was entstehet*, is a much darker look at the nature of life. All that is will end. How German. Hope, love, fear, pain, all of it will end one day. The speaker even plays with the nature of time itself, saying that even those who will be our grandchildren are already returned to dust. The foreboding introduction (reminiscent of *Jaws*) and heavy use of dissonance between the voice and accompaniment bring the inevitable void into clear focus. Don’t look too long, you may find it looking back.

The final song of the set, *Fühlt meine Seele*, brings the set to a close with deep introspection. The narrator feels... something... but he doesn’t quite know what. Could it be divine? Perhaps an old memory is bringing him to such tears? Alas, he doesn’t know what the feeling is, only the cause. The eyes of a woman. Did she reject me? Is she my lover? Is this the famous German *Liebesschmerz*? It isn’t made clear. Harmonically, this song is a wild ride, as uncertain as the emotion I feel. Perhaps it even reminds you of jazz at some points. Pay particular attention to the piano part, it’s just as important (if not more important) as the vocal line!

### **Cloths of Heaven**

This song began as an idea over the summer. I had long been a fan of WB Yeats’ poetry, particularly as it comes to musical settings. I had set several of his poems myself, and found that his use of meter lent itself nicely to music. I found this poem beautiful and simple in its message. If I could give you fancy gifts, I would, but I am too poor to offer anything but my whole self and my dreams.

I approached Morgan Moss with this poem and this idea in September during our Musicianship TA “bootcamp.” After a fun collaborative process involving discussions of the types of songs I like to sing and a few explorations of my voice and its capabilities, this piece was born. The texture in the piano belies Morgan’s background as a pianist, utilizing nearly all 88 keys and a variety of interesting textures. The harmonic rhythm is beautifully suspended, allowing the listener to hear the nuances of each chord and its extensions. The vocal line then cuts through like scissors through a bolt of cloth, delivering the text in an initially earnest, but increasingly romantic (even schmaltzy) fashion.

### **Suo Gan**

The final piece of this program is also the last piece added. I was frankly struggling to decide what to do at the end of my recital. It was a suggestion from Michael Dean that made it clear: make it something personal to you. This piece combines three things not seen in this recital: my love of ensemble singing, my passion for composing and arranging, and my love of folk music and arrangements. This melody is originally a Welsh lullaby, made famous in the Steven Spielberg film “*Empire of the Sun*.” For those who don’t know, my ancestors came to the United States from Wales, and it is to this side of the family that my mother attributes our musical aptitude, saying “we are a very musical people.” Songs such as *Suo Gan* (which simply means “lullaby” in Welsh) are integral to Welsh society, and choirs across the country can be heard singing them.

I wrote this arrangement one evening for this group of singers: Madeline Reynolds, Jessica Carlson, Lissy Fortescue, Max Ary, and Troy Robertson. In addition to being excellent singers and colleagues, they have been some of my closest friends and a defining part of my life here in Los Angeles. I am forever grateful to them for how they have enriched my musicianship and my life. Listen in the second verse as the melody is passed to feature each of them in turn. They do a beautiful job, and I give them extra credit for learning it in Welsh!



## Acknowledgements

I would like to thank my teacher, Micheal Dean and my collaborative pianist, Victoria Kirsch for their patience and wisdom in helping me prepare this program. Many thanks also to Dr. James Bass for his guidance and support both as my choral conductor and as a committee member for this recital.

This recital is a dream project that many others are helping realize - all of the instrumentalists in the Baroque orchestra and my great friends in the UCLA voice area are an essential and treasured part of this performance. Additionally, the work of Adam Gilberti in arranging the harpsichord, Luis Henao for arranging the livestream and recording, and the UCLA Herb Alpert School of Music staff for coordinating spaces.

My family has been an important part of my development - my younger sister Abbie had to listen to me practice an unholy amount of angsty Lieder when she was in Middle School, which also generally upset our dog Bella, though our cat Fiona seemed to embrace it. Finally, I would like to thank my parents, Paul Schipper and Elizabeth Caswell for their support and encouragement.

