



**SOPRANO SARAH WOLFSON**, winner of the 2007 Concert Artists Guild Competition offers a program that includes new works, commissioned by CAG, by three noted American composers, Jeremy Gill, Jake Heggie, and Paul Moravec (2004 Pulitzer Prize for Music) set to poetry by Lucy Miller Murray.

With infectious energy and innate musicality that have earned her praise from *The Washington Post* for “working magic,” Ms. Wolfson possesses a remarkable ability to communicate with audiences on recital, orchestral, cabaret and operatic stages.

Recent highlights include Ms. Wolfson’s recital debut at Weill Recital Hall at Carnegie Hall on the CAG Winners series, as well as recitals for Columbia University’s Italian Academy and the International Performing Arts Series at the University of Missouri/St. Louis. In addition, she is a featured soloist with the Cincinnati Chamber Orchestra and conductor Mischa Santora. She began the season with summer appearances including the opening of the Rockport Chamber Music Festival and collaborative recitals with the Brasil Guitar Duo at the Chautauqua Festival and Cooperstown Chamber Music Festival.

Ms. Wolfson made her Lincoln Center recital debut at Alice Tully Hall as a winner of The Juilliard School’s Vocal Arts Alice Tully Recital Debut. Other recital engagements include the Miami Museum of Contemporary Art and the Austrian Embassy in Washington, DC. Recent oratorio appearances include Schubert’s *Mass in E-flat* with The Bowdoin Summer Music Festival, Brahms’ *Requiem* with The Columbia University Orchestra and excerpts from Handel’s *Messiah* at The Kennedy Center Concert Hall.

An avid performer of new music, Ms. Wolfson created the role of Celia in the world premiere of John Musto’s *Volpone*, a comic opera based on the 16th-century Ben Johnson satirical play, commissioned and presented by the Wolf Trap Opera Company. Making her Off-Broadway debut, Ms. Wolfson created and recorded the role of Jane/Aeola in The New Group’s world premiere production of Wallace and Allen Shawn’s play/opera, *The Music Teacher*, recently released on CD by Bridge Records.

Sarah Wolfson developed and performed *Love Past Cure*, a new opera based on Monteverdi madrigals interwoven with Shakespeare sonnets, with the International Sejong Soloists as part of La Jolla SummerFest. Ms. Wolfson also participated in the Steans Institute for Young Artists at the Ravinia Festival and the Bowdoin Summer Music Festival, and she recently sang Ravel’s *Trois Poèmes de Stéphane Mallarmé* as part of the Aspen Stravinsky Rex Minifestival

In the opera house, Ms. Wolfson recently performed the role of Despina in *Così fan tutte* with Aspen Opera Theater to critical acclaim, and other recent roles include Bacchis in Offenbach’s *La belle Hélène* and Zerlina (cover) in *Don Giovanni* at The Santa Fe Opera. Other recent engagements include her debut with Kentucky Opera as Crobyle in *Thaïs*, Poppea in *L’incoronazione di Poppea* with Opera North, Barbarina in *Le Nozze di Figaro* with the Wolf Trap Opera Company, Priestess in Gluck’s *Iphigénie en Tauride* with Spoleto Festival USA and Anne in Sondheim’s *A Little Night Music* with the Brevard Music Festival. As a member of the Florida Grand Opera Young Artists Program, Ms. Wolfson performed the roles of Lucy in Menotti’s *The Telephone*, and Micaela in *La Tragédie de Carmen*.

Sarah Wolfson earned both undergraduate and graduate degrees as a student of Cynthia Hoffman at The Juilliard School. She is featured on the PBS *American Masters* documentary *The Juilliard Experience*, and she received the William Schuman Prize for Outstanding Achievement and Leadership in Music, the highest award given to a Juilliard graduate student. She is currently studying in New York with Edith Bers.

Ms. Wolfson is on the faculty of Columbia University, where she teaches vocal performance, and is a member of *Sing for Hope*, a non-profit organization founded by opera singers that links artists and charities. Through *Sing for Hope* she has worked closely with *Bent on Learning*, which brings yoga and meditation to underserved students in New York City Public Schools. [www.concertartists.org](http://www.concertartists.org)

## ABOUT THE COMPOSERS



**Jeremy Gill's** music is described in *The Philadelphia Inquirer* as "superb...stark, explosive sound pictures", and is acclaimed for its expressive power and captivating drama. "A great talent" (*Harrisburg Patriot News*) whose music is "intricate and carefully wrought" (*Philadelphia Music Makers*), his compositions include orchestral, chamber, and vocal music. His music has been performed by the Rochester Philharmonic Orchestra, the Chamber Orchestra of Philadelphia, the Harrisburg Symphony, and the Chautauqua Music Festival Orchestra, among others, and has been commissioned by the Kimmel Center for the Performing Arts, the American Composers Forum, Network for New Music, Market Square Concerts and Lois Lehrman Grass, and the Dolce Suono Chamber Music Concert Series. He has received awards and grants from BMI, ASCAP, and the American Symphony Orchestra League and Meet the Composer. His chamber music has been premiered by such distinguished artists as the Parker String Quartet, the Bachmann-Klibonoff-Fridman Trio, the Casals Quartet, flutist Mimi Stillman, and pianists Stephen Gosling and Matthew Bengtson. He has been the composer-in-residence with the Harrisburg Symphony Orchestra and the Newburyport Chamber Music Festival. Mr. Gill received his PhD from the University of Pennsylvania and his Bachelors in Music from the Eastman School of Music. His teachers include many of the most important contemporary American composers, including George Crumb, George Rochberg, Joseph Schwantner, Christopher Rouse, Donald Erb, and Samuel Adler. [www.jeremygill.com](http://www.jeremygill.com)



**Jake Heggie** is the composer of the acclaimed operas *Dead Man Walking* (libretto: McNally), *Three Decembers* (libretto: Scheer), *The End of the Affair* (libretto: McDonald), the lyric drama *To Hell and Back* (libretto: Scheer), and the musical scene *At the Statue of Venus* (libretto: McNally). The recipient of a 2005/06 Guggenheim Fellowship, he has also composed more than 200 songs, as well as concerti, orchestral works and chamber music. His songs, song cycles and operas are championed internationally by singers including Frederica von Stade, Susan Graham, Audra McDonald, Kiri Te Kanawa, Patti LuPone, Isabel Bayrakdarian, Kristin Clayton, Kristine Jepson, Joyce DiDonato, Joyce Castle, Zheng Cao, and Bryn Terfel. Heggie's opera based on Melville's *Moby-Dick*, with librettist Gene Scheer, was commissioned by the Dallas Opera for its inaugural season in the Winspear Opera House and received its premiere in April 2010. The opera has been co-commissioned by San Francisco Opera, San Diego Opera and Calgary Opera. Heggie has also been asked to develop an opera project with playwright Richard Greenberg for the Metropolitan Opera and Lincoln Center Theatre. [www.jakeheggie.com](http://www.jakeheggie.com)



**Paul Moravec**, winner of the 2004 Pulitzer Prize in Music, has composed over 100 orchestral, chamber, choral, lyric, film, and electro-acoustic compositions. His music has been described as "tuneful, ebullient and wonderfully energetic" (*San Francisco Chronicle*), "riveting and fascinating" (NPR), and "assured, virtuosic" (*Wall Street Journal*). *The New York Times* recently praised his quartet, *Vince & Jan: 1945*, with, "This masterly miniature conveyed warm nostalgia, buoyant swing and wartime unease."

Mr. Moravec's first opera, *The Letter*, commissioned by the Santa Fe Opera, with libretto by Terry Teachout, premiere in 2009. His evening-length oratorio, *The Blizzard Voices*, about the Great Plains blizzard of 1888, with text by Ted Kooser, was premiered by Opera Omaha, and his *Brandenburg Gate* was premiered by the Orpheus Chamber Orchestra at Carnegie Hall.

Among Paul Moravec's numerous awards are the Rome Prize Fellowship from the American Academy in Rome, a Fellowship in Music Composition from the National Endowment for the Arts, a Rockefeller Foundation Fellowship, a Camargo Foundation Residency Fellowship, two fellowships from the American Academy of Arts & Letters, as well as many commissions. A graduate of Harvard University and Columbia University, he has taught at Harvard, Columbia, Dartmouth, and Hunter College. Currently he is University Professor at Adelphi University and recently also served as the Artist-in-Residence with the Institute for Advanced Study. [www.paulmoravec.com](http://www.paulmoravec.com)

## ABOUT THE POET



Lucy Miller Murray, Founder of Market Square Concerts, inspired the artistic excellence of the series for 27 years. Her commitment to new music and emerging artists balanced Market Square Concerts presentation of great traditional repertoire and internationally acclaimed ensembles and soloists. Her other chamber music associations include board membership of Chamber Music America, the Bard Music Festival, Associated Chamber Music Players (ACMP) and Concert Artists Guild.

Lucy Miller Murray is author of *Adams to Zemlinsky: A Guide to Selected Chamber Music*, published by Concert Artists Guild in 2005 and has written program and liner notes for many distinguished ensembles, presenters, and recordings. Her articles on music have been published in *Chamber Music* magazine, *Philadelphia Music Makers*, and in the American Music Center's online publication, *New Music Box*. Her fiction has appeared in *Prism International* and *Phase* and received awards from WITF, Central Pennsylvania's National Public Radio affiliate.

During her many years in chamber music, Lucy Miller Murray's poetry remained in dusty drawers and emerges for the first time in this program with Sarah Wolfson. [www.lucymillermurray.com](http://www.lucymillermurray.com)

## THE PROGRAM

Peter Sirotin, Violin / Ya-Ting Chang, Piano  
Sarah Wolfson, Soprano / Lydia Brown, Piano  
The Mendelssohn Piano Trio

Sonata in G Major for Violin and Piano	Johannes Brahms (1833-1897)
Three Songs About Words (texts by Lucy Miller Murray) Words On Hearing A Very Famous Man Speak Profoundly Please Take My Words	Jeremy Gill (b. 1975)
Ode to Image (texts by Lucy Miller Murray)	Jake Heggie (b. 1961)
Three Songs of Love (texts by Lucy Miller Murray) I Have Held My Days Like Beads Love Leaps Along Oh Poor Words That Sing of Love	Paul Moravec (b.1957)

## INTERMISSION

Piano Trio in A Minor	Maurice Ravel (1875-1937)
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[www.marketsquareconcerts.org](http://www.marketsquareconcerts.org)

THREE SONGS ABOUT WORDS (Jeremy Gill)

SIT THERE, LISTEN

Sit there, listen, listen to my voice  
Sit there and be silent, love;  
Ask me nothing, let me pound  
My heart against your door;  
Listen love, but do not open  
Lest I should falter, fly in fear.

ON HEARING A VERY FAMOUS MAN SPEAK PROFOUNDLY

I sat complacent on that tin chair  
And heard the ancient scholar say  
That what is real we cannot know for certain  
But only hope to feel at times its insufficient shade;  
And all about me the learned heads would nod  
In blind agreement of despair that knew itself  
As innocent pattering upon paneled walls  
That dulled its awful content and held mute the bleating heart.  
Yet all this while I longed to press my lips upon your ear  
And tell you of the drab, unconscious sparrow  
That stared unblinking through the pane,  
A gray bird on a gray bush, unconcerned, but there.

PLEASE TAKE MY WORDS

Please take my words  
And turn them into song,  
Do not leave them in a dusty drawer  
For someone else to find  
When we are done.

Please take my words  
And turn them into song—  
Give them your long crescendos,  
Your subtle harmonies,  
And your gentle ritards.

Please take my words  
And turn them into song,  
And if you do,  
I shall be a child  
Let loose among bells.

ON HEARING A VERY FAMOUS MAN SPEAK PROFOUNDLY

I sat complacent on that tin chair  
And heard the ancient scholar say  
That what is real we cannot know for certain

But only hope to feel at times its insufficient shade;  
And all about me the learned heads would nod  
In blind agreement of despair that knew itself  
As innocent pattering upon paneled walls  
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That stared unblinking through the pane,  
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#### ODE TO IMAGE (Jake Heggie)

I read in the newspaper that you were exuberant;  
I learned that you were young;  
It was implied that you were beautiful,  
And I smiled to read that you were passionate,  
Intense, and profoundly lovely.

It would not make sense or good print  
To say that you are sometimes sad;  
Who would understand that you are old?  
They would blush to know the pain  
That brings your agonies and joys.

#### THREE LOVE SONGS (Paul Moravec)

I

I have held my days like beads  
Strung from space to space  
In endless chanting of a name  
I somehow can't recall  
When I am fastened to the face.

I held my days like beads  
Until you drew me  
To the bright center of your heart  
From where I shall go out  
To all places in song.

II

Love leaps along in crooked lines—  
Smack, slaps and kicks  
The priest and poet to his place;  
Love laughs the maid out of brace and key  
And turns heel-high the Pharisee.  
Love wags its tongue as I pass by,  
Tight of lip, cold of eye.

III

Oh, poor words that sing of love,  
Let go your song and seek your lover;  
Look back, look back on all the earth  
To Time's immortal ones:  
You hear the song of warriors  
Who sing their love above the din of war,  
Of faithful woman forsaking all  
For their lover's golden arms;  
But is it love remembered well,  
Or is it just their singing?  
For those who sing of love, love least  
And the greatest love is silent.

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