

THE 2024
**ALAN M. AND
JOAN TAUB ADES
VOCAL COMPETITION**

Michaela Martens, Brian Speck, and Kensho Watanabe, Adjudicators

The Ades Vocal Competition is made possible
by a generous gift from Joan Taub Ades (HonDMA '14).

SUNDAY, MAY 12, 2024 | 2 PM
NEIDORFF-KARPATI HALL

ALAN M. AND JOAN TAUB ADES VOCAL COMPETITION

Through the generosity of Alan M. Ades and Joan Taub Ades, Manhattan School of Music is delighted to present the thirteenth Ades Vocal Competition. The purpose of today's program is to select singers of outstanding talent and professional potential for careers in opera.

Singers in today's final round are all graduating from Manhattan School of Music this May and will embark on the challenging transition from student to professional artist. These finalists were nominated by their teachers at Manhattan School of Music and were selected for the finals through a preliminary audition. The winners in today's final round will be provided monetary prizes for the purpose of advancing their careers in the performing arts.

Manhattan School of Music gratefully acknowledges Alan and Joan Taub Ades, whose great support has been a most vital component of the School's success for many years. The Alan M. and Joan Taub Ades Vocal Competition reflects their deep understanding of the needs of young singing artists. Their generous and imaginative gift has made this competition possible.

*This competition is dedicated in loving memory of
Alan M. Ades (HonDMA '10)*



**Council on
the Arts**

Manhattan School of Music's public programs are made possible in part by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



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PROGRAM

Welcome

James Gandre
President, Manhattan School of Music

VINCENZO BELLINI
(1801-1835)

“A te, o cara” from *I puritani*
(Libretto by Carlo Pepoli)

GAETANO DONIZETTI
(1797-1848)

“Una furtiva lagrima” from *L'elisir d'amore*
(Libretto by Felice Romani)

JOOWON KIM
(b. 1984)

연꽃 만나고 가는 바람같이 (*Like the Wind That Met with Lotus*)
(Text by Jungju Seo)

W. A. MOZART
(1756-1791)

“Dies bildnis ist bezaubernd schön” from *Die Zauberflöte*
(Libretto by Emanuel Schikaneder)

GAETANO DONIZETTI

“Ah, mes amis” from *La fille du regiment*
(Libretto by Jules-Henri Vernoy de Saint-Georges
and Jean-François Bayard)

SeongBeom Choi, tenor
Djordje Nesic, piano

JONATHAN DOVE
(b. 1959)

"I bought this suitcase in New York" from *Flight*
(Libretto by April De Angelis)

GEORGES BIZET
(1838–1875)

"L'amour est un oiseau rebelle" from *Carmen*
(Libretto by Henri Meilhac and Ludovic Halévy)

PIETRO MASCAGNI
(1863–1945)

"O pallida, che un giorno mi guardasti" from *L'amico Fritz*
(Libretto by Nicola Daspuro)

JULES MASSENET
(1842–1912)

"Ah! que mes sœurs sont heureuses!" from *Cendrillon*
(Libretto by Henri Caïn)

GUSTAV MAHLER
(1860–1911)

Ich bin der Welt abhanden gekommen
(Text by Friedrich Rückert)

Anna Maria Vacca, mezzo-soprano

Djordje Nesic, piano

UMBERTO GIORDANO
(1867–1948)

"Nemico della patria" from *Andrea Chénier*
(Libretto by Luigi Illica)

RICHARD WAGNER
(1813–1883)

"O du, mein holder Abendstern" from *Tannhäuser*
(Text by Richard Wagner)

JULES MASSENET

"Vision Fugitive" from *Hérodiade*
(Libretto by Paul Milliet and Henri Gréumont)

DOUGLAS MOORE
(1893–1969)

"Warm as the Autumn Light" from *The Ballad of Baby Doe*
(Libretto by John Latouche)

VIKTOR ULLMANN
(1898–1944)

"Wir, Overall, der Einzige" from *Der Kaiser von Atlantis*
(Libretto by Peter Kien)

YeongTaek Yang, baritone

Djordje Nesic, piano

- JULES MASSENET "Ah! Douce enfant" from *Cendrillon*
(Libretto by Henri Cain)
- JONATHAN DOVE "Down You Go" from *Flight*
(Libretto by April De Angelis)
- GIUSEPPE VERDI (1813–1901) "Sul fil d'un soffio etesio" from *Falstaff*
(Libretto by Arrigo Boito)
- RICHARD STRAUSS (1864–1949) "Mir ist die Ehre widerfahren" from *Der Rosenkavalier*
(Libretto by Hugo von Hofmannsthal)
- JOAQUÍN RODRIGO (1901–1999) ¿De donde venis, amore? from
Cuatro Madrigales Amatorios
(Anonymous poet)
Katherine Malone, soprano
Djordje Nestic, piano
- W. A. MOZART "Dies bildnis ist bezaubernd schön" from *Die Zauberflöte*
(Libretto by Emanuel Schikaneder)
- ÉDOUARD LALO (1823–1892) "Vainement, ma bien-aimée" from *Le roi d'Ys*
(Libretto by Édouard Blau)
- RUGGERO LEONCAVALLO (1857–1919) "O Colombina" from *Pagliacci*
(Libretto by Ruggero Leoncavallo)
- KURT WEILL (1900–1950) "Lonely House" from *Street Scene*
(Libretto by Langston Hughes)
- PABLO LUNA (1879–1942) "Paxarín, tú que vuelas" from *La pícara molinera*
(Libretto by Angel Torres and Antonio Asenjo)
William Velasco, tenor
Riko Higuma, piano

- RICHARD WAGNER
(1813–1883) “Weiche, Wotan, weiche!” from *Das Rheingold*
(Libretti by Richard Wagner)
- GIOACHINO ROSSINI
(1792–1868) *Cruda Sorte! Amor Tiranno!* from *L'italiana in Algeri*
(Libretto by Angelo Anelli)
- GEORGES BIZET “En vain pour éviter” from *Carmen*
(Libretto by Henri Meilhac and Ludovic Halévy)
- JONATHAN DOVE “I bought this suitcase in New York” from *Flight*
(Libretto by April De Angelis)
- MARGARET BONDS
(1913–1972) *The Negro Speaks of Rivers*
(Poem by Langston Hughes)
Hannah Jeané Jones, mezzo-soprano
Djordje Nesic, piano
- GIOACHINO ROSSINI *Di piacer mi balza il cor* from *La gazza ladra*
(Libretto by Giovanni Gherardini)
- W. A. MOZART “Nel grave tormento” from *Mitridate, re di Ponto*
(Libretto by Vittorio Amedeo Cigna-Santi)
- ZHOU LONG
(b. 1953) “The Awakening Aria” from *Madame White Snake*
(Libretti by Cerise Lim Jacobs)
- CHARLES GOUNOD
(1818–1893) “The Jewel Song” from *Faust*
(Libretto by Jules Barbier and Michel Carré)
- GUSTAV MAHLER
(1860–1911) *Scheiden und Meiden*
(Anonymous poem)
Huiying Chen, soprano
Djordje Nesic, piano

There will be a 30-minute intermission, before the announcement of the winners. Please enjoy food and beverage in the Baisley Powell Elebash Student Lounge to the right of Neidorf-Karpati Hall. The audience will be alerted when the judges have reached their decision. Please do not bring any food or drink into Neidorf-Karpati Hall.

Announcement of the Winners

At the conclusion of the competition, photographs will be taken, and the reception will continue.

Many thanks to Priti Gandbi, Lucas Meachem, and Laquita Mitchell for adjudicating the preliminary round of the 2024 Alan M. & Joan Taub Ades Competition on Wednesday, May 8, 2024.

ABOUT TODAY'S ADJUDICATORS

Michaela Martens

American mezzo-soprano Michaela Martens is renowned internationally for portrayals of some of the most memorably dramatic roles in the repertoire. In addition to *Klytämnestra/Elektra* (San Francisco, Chicago Lyric Opera, Houston) and the Nurse/*Die Frau ohne Schatten* (Chicago Lyric Opera, Oper Graz), her other successes in Strauss include *Adelaide/Arabella* (San Francisco Opera) and *Herodias/Salome* (The Santa Fe Opera, Pittsburgh Opera). Among her other German roles are *Kundry/Parsifal* (Metropolitan Opera, Santiago Opera), *Gertrud/Hansel and Gretel* (Bavarian State Opera, Metropolitan Opera, San Francisco), *Ortrud/Lobengrin* (Vienna State Opera, Opera Graz) and *Fricka/Das Rheingold* (North Carolina Opera). Ms. Martens has taken on works of composers as varied as Berlioz (*Cassandre/Les Troyens*, San Francisco, Geneva), Massenet (title role/*Hérodiade*, Washington), Giordano (Countess/*Andrea Chénier*, Metropolitan Opera), Bartók (*Judith/Bluebeard's Castle*, Metropolitan Opera, New Japan Philharmonic, ENO), Janáček (*Kostelnička/Jenůfa*, Zürich Opera, ENO), Virgil Thomson (Susan B. Anthony/*The Mother of Us All*, New York's Hudson Opera House), Britten (Mrs. Sedley/*Peter Grimes*, Metropolitan Opera) and John Adams (Marilyn Klinghoffer/*The Death of Klinghoffer*, Metropolitan Opera, ENO).

She debuted at Carnegie Hall with the American Symphony Orchestra in the title role of Magnard's rarely heard *Bérénice*. Additional recent concert engagements include Beethoven's Symphony No. 9 (Cleveland Orchestra, Nashville Symphony, Indianapolis Symphony) Adams' *The Gospel According to the Other Mary* (St. Louis Symphony at Carnegie Hall), Harbison's Requiem (live recording and performance, Nashville Symphony) and the Verdi Requiem (Grant Park Music Festival, Spoleto Festival USA)

Ms. Martens has an active private studio in upstate New York. In addition to her private students, she has taught and held master classes at the Juilliard School, William Jewell College, the University of Washington, and Bard College. She is currently the voice instructor at the Lyric Opera of Kansas City.

Brian Speck

Brian Speck is Artistic Administrator for the Metropolitan Opera, where he hears hundreds of singers each year in consideration for Met productions and is responsible for casting many roles in the company's repertoire each season.

Prior to joining the Met, he served as Director of the Sarah and Ernest Butler Studio at Houston Grand Opera for eight years, recruiting singers and pianists and supporting the artistic and career development of the program's artists. He is a regular adjudicator of competitions, including the Concurso Tenor Viñas, the Met's Laffont Competition, Houston Grand Opera's Eleanor McCollum Competition, the Jensen Foundation Vocal Competition, Opera Index, and others. During his time at HGO, he spearheaded an effort to provide online auditions for artists, increasing access for singers across the opera industry, and was a leader in OPERA America's Performer Development Network.

Prior to his appointment with the Butler Studio, he served as HGO's Company Manager and Artist Liaison, supporting the company's guest artists and managing rehearsal planning and scheduling. He began his career in administrative positions with Aspen Opera Theater.

Also trained as a baritone, Speck holds music degrees from Rice University and Pepperdine University.

Kensho Watanabe

Critically acclaimed for "a combination of authority, charisma, and technical aplomb rarely found in a young conductor," Kensho Watanabe is quickly establishing himself internationally as an artist known for his collaborative leadership and intelligently crafted performances. Following successful debut performances at the Metropolitan Opera last season with Kevin Puts' *The Hours* and Terrence Blanchard's *Champion*, Watanabe returns to the Met this season to conduct the full revival run of *The Hours*.

The 2022–23 season saw Watanabe's subscription return to the Philadelphia Orchestra, with whom he maintains a close relationship following his tenure as Assistant Conductor from 2016–19. He also returned to the Sarasota Orchestra, the Rhode Island Philharmonic, and the RTE Concert Orchestra, while

making debuts with the Minnesota Orchestra, Edmonton Symphony, Orchestre Symphonique de Québec, and the Pasadena Symphony.

Equally at home in both symphonic and operatic repertoire, Watanabe opened his 2023–24 season by making his Detroit Opera debut with Puccini's *Madama Butterfly*. In addition to his work at the Metropolitan Opera, Watanabe has led numerous operas, including performances of *La bohème* at Spoleto Festival USA in 2022. He has also previously worked with the Curtis Opera Theatre, the Castleton Festival, and Opéra de Montréal.

IN MEMORY OF ALAN M. ADES (1925–2016)

Alan M. Ades (HonDMA '10) was a successful entrepreneur and deeply committed philanthropist who was a great friend to Manhattan School of Music and an influential force for progress at the School. A member of MSM's Board of Trustees from 1990 to 2011 and an MSM trustee emeritus at the time of his death, Mr. Ades, and his wife, Joan Taub Ades (whose meaningful support of MSM continues), were particularly active participants in the life of MSM and its students. Many of Mr. Ades's most significant contributions to MSM were guided by his love of opera (he also served as a director at the Metropolitan Opera and the Santa Fe Opera). In addition to providing generous support to MSM scholarships for classical vocalists, the Joan and Alan Ades-Taub Family Foundation established and continues to fund the Alan M. and Joan Taub Ades Vocal Competition. This event is judged by an esteemed panel of opera professionals and awards significant cash prizes for career-entry funding to graduating MSM singers of outstanding potential in opera.

Perhaps most significant, Mr. and Mrs. Ades led the capital campaign for one of MSM's key performance and rehearsal spaces, an indispensable, flexible black-box space that not only accommodates full-scale opera and orchestral rehearsals, but also seats audiences of up to 200 for a wide variety of performances. The Alan M. and Joan Taub Ades Performance Space opened its doors in 2007 and stands as a lively testament to the Ades' visionary leadership and generosity to Manhattan School of Music.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Office of Philanthropy at 917-493-4434 or visit giving.msmnyc.edu

Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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