

A close-up photograph of a violin, with its body and f-hole visible, set against a background of out-of-focus purple lilac flowers. The violin is positioned vertically, with its neck pointing upwards.

MusicIC

2022 WHERE MUSIC &
LITERATURE MEET

June 16-18

FEATURING GEORGE WALKER'S *LILACS*, BASED ON THE
WORK OF WALT WHITMAN, AS WELL AS WORKS BY
BRAHMS, RACHMANINOFF AND MORE.

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MusicIC
WHERE MUSIC AND LITERATURE MEET
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Dominic Cheli, piano
Tricia Park, violin
Faylotte Joy Crayton, voice
Meagan Amelia Brus, voice
Ed Folsom, guest lecturer

We are delighted to welcome you to the twelfth season of MusicIC, Iowa City's own chamber music and literature festival!

As we return to in-person concerts after two challenging years of pandemic, we offer this summer's programming in the spirit of rebirth, awakening, and second chances. In his poem, "When Lilacs Last in the Dooryard Bloom'd," Walt Whitman culls the depths of grief in the wake of President Abraham Lincoln's assassination, mourning his death while marveling at springtime and the ever-returning lilacs. On Thursday, Whitman scholar and University of Iowa professor, Ed Folsom will present a lecture-discussion, enriching our understanding of this monumental poem and its continued relevance.

On Friday, we present "Ever-Returning Spring," titled after a line of Whitman's somber yet hopeful ode, acknowledging the inseparable connection between loss and continued hope for the future. Lilacs permeate the remainder of the program. Commemorating the 125th anniversary of Johannes Brahms' death, we begin with his heroic Sonatensatz and pastoral Violin Sonata No. 2, in which he quotes several of his own songs, featured this evening: "Die Mainacht", "Auf dem Kirchhofe", and the text "die glänzt wohl herab auf den Fliederbusch ('which gleams down on the lilac bush') from "Meine liebe ist grün". A breathy reverie, Rachmaninoff's *Lilacs* for solo piano offers coloristic contrast.

Celebrating George Walker—who would have turned one hundred years old this month—we conclude the program with Walker's powerful *Lilacs*, a setting of four stanzas of Whitman's

"When Lilacs Last in the Dooryard Bloom'd," and the first work by a Black composer to be awarded a Pulitzer Prize in Music. Originally scored for soprano soloist and orchestra, *Lilacs* was the unanimous choice of the Pulitzer Prize jury.

On Saturday morning, join us for our annual family concert where we will connect with some of our youngest and most enthusiastic fans. This ever-popular event will feature Debussy's *Clair de Lune*, Copland's Hoedown from Rodeo, and Alan Ridout's charming setting of the beloved storybook, *Ferdinand the Bull*.

As always, special thanks goes to John Kenyon and the Iowa City UNESCO City of Literature team for their support of MusicIC; the Iowa City Public Library; Mara Cole and Rachael Carlson for their substantial assistance with marketing and logistics; Zoë Miller for design help; The Reverend Lauren Lyon, Rector, and Jean Littlejohn, Music Director at Trinity Episcopal Church for her generous hospitality of the festival; the Graduate Hotel for hosting our guest musicians; and to Kevin & Pat Hanick, and Doug & June True for their continued support.

It is an honor and a privilege to be a part of Iowa City's rich tapestry of creative offerings. We are grateful to be a part of the summer fabric of this community and we look forward to many more seasons to come. Thank you for taking this journey with us!

— Tricia Park, Artistic Director &
Meagan Brus, Managing Director

THURSDAY, JUNE 16

5:30 p.m., Iowa City Public Library, Meeting Room A

LECTURE-DISCUSSION: “When Lilacs Last in the Dooryard Bloom’d” and Whitman’s importance in the music community

Ed Folsom, guest lecturer

FRIDAY, JUNE 17

7:30 p.m., Trinity Episcopal Church

EVER-RETURNING SPRING

Dominic Cheli, piano

Tricia Park, violin

Faylotte Joy Crayton, soprano

Johannes Brahms (1833-1897)

Sonatusatz in C Minor, Scherzo from the F-A-E Sonata, WoO 2

Tricia Park, violin; Dominic Cheli, piano

Johannes Brahms

Selected Songs

Die Mainacht, Op. 43, No. 2

Wie Melodien zieht es mir, Op. 105, No. 1

Feldeinsamkeit, Op. 86, No. 2

Meine Liebe ist grün, Op. 63, No. 5

Auf dem Kirchhofe, Op. 105, No. 4

Faylotte Joy Crayton, soprano; Dominic Cheli, piano

Johannes Brahms

Violin Sonata No. 2 in A Major, Op. 100

I. Allegro amabile

II. Andante tranquillo

III. Allegretto grazioso (quasi andante)

Tricia Park, violin; Dominic Cheli, piano

— SHORT PAUSE —

Sergei Rachmaninoff (1873 - 1943)

Lilacs for Solo Piano, Op. 21 No. 5

Dominic Cheli, piano

George Walker (1922 - 2018)

Lilacs for Voice and Orchestra (arr. for Voice and Piano)

Faylotte Joy Crayton, soprano; Dominic Cheli, piano

SATURDAY, JUNE 18

10:30 a.m., Iowa City Public Library, Meeting Room A

FAMILY CONCERT

The MusicIC annual family concert features a program of musical storytelling for kids of all ages. Violinist Tricia Park, vocalist Meagan Amelia Brus, and pianist Dominic Cheli will perform Debussy's *Clair de Lune*, Copland's *Hoe-Down* from *Rodeo* for violin and piano, and Alan Ridout's *Ferdinand the Bull*, in partnership with the Iowa City Public Library children's department.

SPONSORS AND SPECIAL THANKS



Cover design by Mara Cole.

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PROGRAM NOTES

Johannes Brahms (1833 - 1897)

Sonatensatz in C Minor, Scherzo from the F-A-E Sonata, WoO 2

If it were necessary for composers to play all of the instruments for which they write, the musical literature would be very scant indeed. Fortunately, it is not. In the case of Brahms, there is no evidence that he ever played the violin. His understanding of the violin came about in a very personal, almost hands-on way. When he was only 17, he went on the road as accompanist to the Hungarian violinist Eduard Reményi. At the elbow of this brilliant fiddler, young Johannes learned much about the instrument's technique and, as a bonus, came to know and love the Hungarian music Reményi always included on his programs.

But Brahms' debt to Reményi does not stop there, for it was he who introduced the young composer to Joseph Joachim, who, although only two years older than Brahms, was, at age 22 when they met, already a famous artist. A friendship developed immediately between the two musicians, a friendship which, except for a brief period, was deep and abiding.

The personal and musical value of Joachim's friendship to Brahms is impossible to measure. It was Joachim who godfathered Brahms' Violin Concerto and whose spirit hovers over Brahms' three Violin Sonatas, the Double Concerto, and the Scherzo on tonight's program.

The Scherzo is now something of an orphan, although it was intended to be the second movement of a collaborative sonata, conceived as a welcoming gift for Joachim in Düsseldorf, with a first movement written by Albert Dietrich, the third and fourth by Robert Schumann. The recipient was asked to guess the author of each movement, which he did quite easily. [The F.A.E. of the title are the letters of Joachim's maxim, *Frei, aber einsam* (Free, but lonely), and are used as notes of a motif of the sonata.]

Brahms' contribution could hardly be mistaken – the composer's youthful (age 20) footprints are evident: the taut energy, beginning with the violin's Beethovenesque three-short-and-a-long; the syncopations and cross-rhythms; the intermezzo-like lyricism of a trio that can't resist brandishing some main section materials for the sake of unity; and a closing grandeur which seems to define the "young eagle's" (Schumann's appellation) soaring aspirations and his extravagant regard for Joachim.

— *Orrin Howard*

Johannes Brahms (1833 - 1897) Selected Songs

Johannes Brahms composed 196 songs for solo voice and piano, with an additional ten songs adapted for the medium. His Lieder (German songs) span his entire compositional career, from about the age of eighteen until his last songs of 1896, though there are years of inactivity in the genre. Additionally, he made settings of over 200 German folksongs, most of which went unpublished in his lifetime.

Brahms, the master craftsman, achieved such a consistently high quality of output in Lieder that it would be difficult to find any song after the mid 1860s that couldn't be considered a masterwork on its own terms.

— *Richard Walters, Laura Ward, and Elaine Schmidt, Hal Leonard's "The Vocal Library" (1996)*

The identity of Johannes Brahms as a humanist is essential to his interpretation of the texts he chose to set. These texts focus on nature, suffering, human needs—purpose, desire, affection, creativity, recognition, hope. His harmonic structure and melodic gestures also lend gravity to these themes, more deeply emphasizing Brahms as humanist.

— *Faylotte Joy Crayton*

Die Mainacht (1866)

Text by Ludwig Christoph Heinrich Hölty (1748 – 1776)

Wann der silberne Mond durch die Gesträuche blinkt,
Und sein schlummerndes Licht über den Rasen streut,
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.

Überhüllet vom Laub, girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wende mich,
Suche dunklere Schatten,
Und die einsame Träne rinnt.

Wann, o lächelndes Bild, welches wie Morgenrot
Durch die Seele mir strahlt, find' ich auf Erden dich?
Und die einsame Träne
Bebt mir heißer die Wang' herab.

May Night

English Translation © Richard Stokes

When the silvery moon gleams through the bushes,
And sheds its slumbering light on the grass,
And the nightingale is fluting,
I wander sadly from bush to bush.

Covered by leaves, a pair of doves
Coo to me their ecstasy; but I turn away,
Seek darker shadows,
And the lonely tear flows down.

When, O smiling vision, that shines through my soul
Like the red of dawn, shall I find you here on earth?
And the lonely tear
Quivers more ardently down my cheek.

Wie Melodien (1886)

Text by Klaus Groth (1819 – 1899)

Wie Melodien zieht es
Mir leise durch den Sinn,

Wie Frühlingsblumen blüht es
Und schwebt wie Duft dahin.

Doch kommt das Wort und faßt es
Und führt es vor das Aug',
Wie Nebelgrau erblaßt es
Und schwindet wie ein Hauch.

Und dennoch ruht im Reime
Verborgен wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.

Like Melodies

English Translation © Richard Stokes

Thoughts, like melodies,
Steal softly through my mind,

Like spring flowers they blossom
And drift away like fragrance.

Yet when words come and capture them
And bring them before my eyes,
They turn pale like grey mist
And vanish like a breath.

Yet surely in rhyme
A fragrance lies hidden,
Summoned by moist eyes
From the silent seed.

Feldeinsamkeit (1879)

Text by Hermann Allmers (1821 – 1902)

Ich ruhe still im hohen grünen Gras
Und sende lange meinen Blick nach oben,
Von Grillen rings umschwirrt ohn' Unterlaß,
Von Himmelsbläue wundersam umwoben.

Die schönen weißen Wolken ziehn dahin
Durchs tiefe Blau, wie schöne stille Träume; -

Mir ist, als ob ich längst gestorben bin,
Und ziehe selig mit durch ew'ge Räume.

Alone in Fields

English Translation © Richard Stokes

I rest at peace in tall green grass
And gaze steadily aloft,
Surrounded by unceasing crickets,
Wondrously interwoven with blue sky.

The lovely white clouds go drifting by
Through the deep blue, like lovely silent dreams;

I feel as if I have long been dead,
Drifting happily with them through eternal space.

Junge Lieder I: Meine Liebe ist grün (1873)

Text by Felix Schumann (1854 - 1879)

Meine Liebe ist grün wie der Fliederbusch
Und mein Lieb ist schön wie die Sonne;
Die glänzt wohl herab auf den Fliederbusch
Und füllt ihn mit Duft und mit Wonne.

Meine Seele hat Schwingen der Nachtigall
Und wiegt sich in blühendem Flieder,
Und jauchzet und singet vom Duft berauscht
Viel liebestrunkene Lieder.

Songs of Youth I: My love's as green

English Translation © Richard Stokes

My love's as green as the lilac bush,
And my sweetheart's as fair as the sun;
The sun shines down on the lilac bush,
Fills it with delight and fragrance.

My soul has a nightingale's wings
And sways in the blossoming lilac,
And, drunk with fragrance, exults and sings
Many a love-drunk song.

Auf dem Kirchhofe (1886)

Text by Baron Detlev von Liliencron (1844 – 1909)

Der Tag ging regenschwer und sturmbewegt,
Ich war an manch vergeßnem Grab gewesen.
Verwittert Stein und Kreuz, die Kränze alt,
Die Namen überwachsen, kaum zu lesen.

Der Tag ging sturmbewegt und regenschwer,
Auf allen Gräbern fror das Wort: Gewesen.
Wie sturmestot die Särge schlummerten—
Auf allen Gräbern taute still: Genesen.

In the Churchyard

English Translation © Richard Stokes

The day was heavy with rain and storms,
I had stood by many a forgotten grave.
Weathered stones and crosses, faded wreaths,
The names overgrown, scarcely to be read.

The day was heavy with storms and rains,
On each grave froze the word: Deceased.
How the coffins slumbered, dead to the storm—
Silent dew on each grave proclaimed: Released.

Translations by © Richard Stokes, author of: The Book of Lieder (Faber); The Complete Songs of Hugo Wolf (Faber); A French Song Companion (Oxford University Press); The Spanish Song Companion (Scarecrow Press); The Penguin Book of English Song (Penguin Classics); and J.S. Bach: The Complete Cantatas (Scarecrow Press). Provided via Oxford Lieder (www.oxfordlieder.co.uk).

Johannes Brahms (1833-1897)

Violin Sonata No. 2 in A major, op. 100

Brahms composed the A major Violin Sonata during the summer of 1886 in idyllic Hofstetten, Switzerland. That summer he eagerly anticipated the visit of Hermine Spies, the young contralto for whom he wrote many of his late songs. He noted that the Sonata's second theme quotes one of the songs he wrote with her in mind, "Wie Melodien zieht es mir" (As if melodies were moving), op. 105, no. 1. Commentators have also linked "Komm bald" (Come soon), op. 97, no. 6, with this movement and found references in the finale to two other Opus 105 songs, "Immer leiser wird mein Schlummer" (My slumber grows more and more peaceful)—which climaxes with the words, "*Komm', O komme bald*"—and "Auf dem Kirchhofe" (In the churchyard). Brahms's friend Elisabeth von Herzogenberg was moved to characterize the entire A major Sonata as "a caress."

As was his custom, Brahms himself participated in the premiere of the Sonata on December 2, 1886, with violinist Joseph Hellmesberger, leader of the Hellmesberger Quartet and enthusiastic supporter of the composer. The performance occurred a little over a week after Brahms had accompanied Hermine in her Viennese debut recital.

The first movement breathes the kind of lyricism associated with Brahms's songs whether or not one hears the specific allusions. It is the second theme in this sonata form that recalls his lovely "Wie Melodien," borrowing the first phrase only, which Brahms varies rhythmically and gives a new continuation. The tune reappears in the recapitulation and furnishes the violin's last utterance to close the coda.

The second movement combines a slow movement and scherzo in alternating sections, in a manner similar to the middle movement of the F major Quintet. Each returning section brings a subtle variation of its former appearance.

Brahms marked the finale "Allegretto grazioso (quasi Andante)" in order to achieve a non-hurried, graceful atmosphere. The climactic phrase "Come, o come soon" (from "Immer leiser wird mein Schlummer") can be detected in the rondo theme. The first contrasting episode introduces a haze of arpeggiated chords rather than a "tune" before the rondo refrain returns, but the second episode sounds more traditionally songful. A variation of the first theme returns in the coda, extended by warm double stops in the home key.

— © Jane Vial Jaffe

Sergei Rachmaninoff (1873 - 1943)

Lilacs for Solo Piano, Op. 21 No. 5

On March 28, 1897, Rachmaninoff's First Symphony was premiered at one of the Russian Symphony Concerts. Yet, what should have been a resounding success for the composer became instead a crushing failure. Two other pieces were premiered on the same program and the performance of Rachmaninoff's symphony suffered accordingly. The orchestra's conductor, Alexander Glazunov, is said to have made poor use of rehearsal time, and, according to some accounts of the concert, was also drunk. Critics panned the work itself, overlooking the many faults that arose from Glazunov's leadership. Afterwards, Rachmaninoff fell into a deep bout of depression that lasted for the next three years, and during which time he composed very little music. With the help of psychologist Nikolai Dahl, Rachmaninoff eventually regained his confidence and set to work again, composing one of his most enduring compositions, the Second Piano Concerto.

Shortly after the success of the Second Piano Concerto, Rachmaninoff composed in 1902 the majority of the songs that would become his 12 Romances, op. 21 (the only exception being the opening song "Fate," composed in 1900 as the composer was beginning to emerge from his period of hopelessness). The fifth song, "Lilacs," is

perhaps the best known of the set and is the only one which the composer himself transcribed for piano. The text, by Ekaterina Beketova, describes a pristine daybreak as the narrator walks along the dewy meadow to the lilacs where among them she will find her one true happiness. In its unassuming manner, Rachmaninoff's setting eloquently captures the essence of Beketova's poem. A simple broken chord motif that could portray to the listener's mind either the first rays of sunlight stretching out from the horizon or the slow, wistful gait of the narrator pervades much of

the accompaniment. At first, this is the only support given the voice, but after a short time, a new melody enters that echoes the dream-like vocal melody. The song reaches its climax at the start of the second stanza. The piano breaks its pattern thus far, employing momentarily a richer accompaniment, while the vocal melody is suddenly tinged with melancholy. However, at the final words of the poem, the music has retreated to its previous ethereal state and a brief coda closes the song quietly and with the image of the morning sun shining on the lilacs.

— © Joseph DuBose, translation provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk)

Original Russian Text

by Ekaterina Beketova

По утру, на заре,
По росистой траве,
Я пойду свежим утром дышать;
И в душистую тень,
Где теснится сирень,
Я пойду своё счастье искать...

В жизни счастье одно
Мне найти суждено,
И то счастье в сирени живёт;
На зелёных ветвях,
На душистых кистях
Моё бедное счастье цветёт...

English Translation

© Philip Ross Bullock

In the morning, at dawn,
Through the dew-clad grass,
I shall walk, breathing in the freshness of morning;
And to the fragrant shade,

Where lilacs cluster,
I shall go in search of my happiness...
In life there is but one happiness
That I am fated to find,

And that happiness lives in the lilacs;
On their green branches,
In their fragrant clusters
My poor happiness blooms...

George Walker (1922 - 2018)

***Lilacs for Voice and Orchestra* (1995), arr. for Voice and Piano**

George Walker's oeuvre consists of 90 works for orchestra, chamber orchestra, piano, strings, voice, organ, clarinet, guitar, brass, woodwinds, and chorus. *Lyric for Strings* is his most performed work to date. Walker's early compositions reflected the romanticism promoted by American composers, but later works were complex and more aggressive in sound and structure. At times Walker employed Black idioms like the blues, spirituals, and jazz in his works, but these are not obvious features of his compositional voice. This often made it difficult to distinguish his works from those of his white counterparts. During his later years, he spoke candidly about how the narrow-minded view of what constituted Black concert music impacted the programming of his work. Walker spent his last years in self-imposed solitude, but he continued to compose. One of his last compositions, *Sinfonia No. 5, "Visions,"* commemorates the Charleston church massacre. Walker passed away at age 96 in 2018.

In 1917 tenor Roland Hayes rented Boston's Symphony Hall for his debut recital. This was unheard of, especially for an African American. It signified Hayes's determination to cultivate a career as a concert artist in an American performing arts culture that was beholden to Jim Crow practices. Over the next six years, Hayes concertized throughout Europe and the United States. Although he faced racist audiences, promoters, and critics, he was significant in elevating the Negro spiritual as an American song form and situating it alongside *Lieder*, Italian arias, and other European works for voice in his concerts. In 1923, he returned to Boston's Symphony Hall by invitation and performed the spirituals "Go Down Moses" and "By and By" alongside an aria from Mozart's *Così fan tutte* and Berlioz's *The Childhood of Christ* (*L'enfance du Christ*) with the Boston Symphony Orchestra. It marked the first time a Black singer of serious music performed with a major American orchestra.

Seventy-two years later, the Boston Symphony Orchestra commissioned composer George Walker to write a piece honoring Hayes's legacy. The result was *Lilacs* (for voice and orchestra), a four-part song cycle. A year after its premiere in 1995, *Lilacs* was awarded the Pulitzer Prize for music, a first for an African American composer. The symmetry between Hayes's and Walker's contributions to the progression of America's concert idiom extends well beyond this commission. Both cultivated careers that were based in faith, and an artistic integrity that was rooted in challenging myopic views of Black music, Black intellectual culture, and the Black concert artist.

Lilacs is a four-movement song cycle based on Walt Whitman's "When Lilacs Last in the Door-yard Bloom'd," an elegy for President Abraham Lincoln. The poem, published in 1865, was inspired by Whitman's experience working as a nurse during the Civil War. It had previously been set to music by Paul Hindemith and Roger Sessions. However, Walker's setting deviates from the latter two in that he utilizes soprano and orchestra, not a chorus, and only sets four stanzas of the poetry. Whitman's poetry emphasizes three major symbols — the lilac, the star, and the bird — that embody the sentiments of love and loss underscored throughout. The lilac represents the enduring love for the departed, which returns and blossoms each spring. The star signifies Lincoln's role in serving as the guiding star that navigated the country through the carnage and brutality of the Civil War. It also represents the first indication of the transition from day to night. Whitman uses night to symbolize Lincoln's death and the mourning that enveloped the country afterwards. The last symbol is the bird (specifically a wood thrush), whose song is the only thing that brings solace to the poet. While all three are invoked in Walker's setting, only the lilac and bird are explicitly represented by distinct motives. The work overall is atonal in nature, but the melismatic melody is surrounded by lush harmonies that invoke both grief and hope throughout the four movements.

The fourth movement is distinct as it makes a direct reference to Hayes. Walker sets the first two phrases of the poem's thirteenth stanza to the melody of "Lit'l Boy, How Old Are You," one of Hayes's signature spirituals. For a moment the coupling of the spiritual melody and Whitman's poetry seem to frame the enduring legacy of Hayes and the repertory of songs he curated. It also reminds us of the tensions created by the mythologizing of Lincoln's Presidency, the lived

experience invoked by the sorrow songs of the slaves, and the prevailing shadow of slavery. Unlike real life, Walker does not leave these tensions unresolved, but mediates them with the entrance of the horns invoking the opening theme. It is a reminder of the permanence of hope and love as represented in the blossoming of the lilac.

— Tammy L. Kernodle

Based on the poem "When Lilacs Last in the Dooryard Bloom'd"

Text by Walt Whitman (1819 - 1892)

I.

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western
sky in the night,
I mourn'd, and yet shall mourn with ever-returning
spring.
Ever-returning spring, trinity sure to me you bring,
Lilac blooming perennial and drooping star in the
west,
And thought of him I love.

II.

powerful western fallen star!
shades of night—O moody, tearful night!
great star disappear'd—O the black murk that
hides the star!
cruel hands that hold me powerless—O helpless
soul of me!
harsh surrounding cloud that will not free my soul.

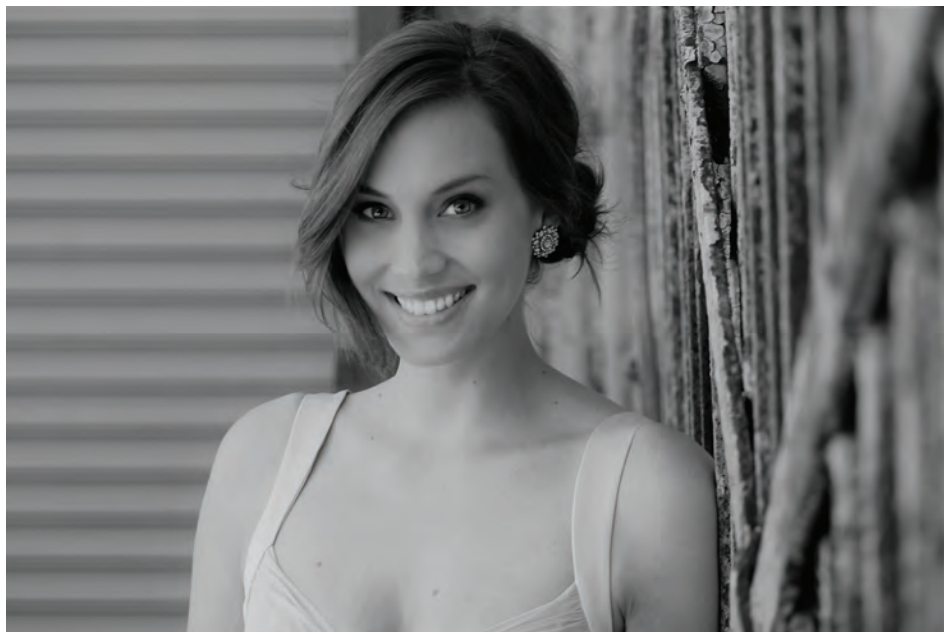
III.

In the dooryard fronting an old farm-house near
the white-wash'd palings,
Stands the lilac-bush tall-growing with heart-
shaped leaves of rich green,
With many a pointed blossom rising delicate, with
the perfume strong I love,
With every leaf a miracle—and from this bush in
the dooryard,
With delicate-color'd blossoms and heart-shaped
leaves of rich green,
A sprig with its flower I break.

IV.

Sing on, sing on you gray-brown bird,
Sing from the swamps, the recesses, pour your
chant from the bushes,
Limitless out of the dusk, out of the cedars and
pines.
Sing on dearest brother, warble your reedy song,
Loud human song, with voice of uttermost woe.
O liquid and free and tender!
O wild and loose to my soul—O wondrous singer!
You only I hear—yet the star holds me, (but will
soon depart,)
Yet the lilac with mastering odor holds me.

THE ARTISTS



Ms. Brus' performance career spanned the United States, Canada, Mexico, Europe and Asia, including appearances giving masterclasses, performance lectures, and new music workshops. Specializing in contemporary music, Ms. Brus has premiered over three dozen works by living composers, including many written or arranged specifically for her. Ms. Brus' World Premiere performance of Carson Kievan's *Fairy Tales: Songs of the Dandelion Woman* (SoBe Arts), prompted Lawrence Budman of

MEAGAN AMELIA BRUS, voice

Iowa native Meagan Amelia Brus is delighted to serve as Managing Director of MusicIC, following her years as a featured MusicIC performer from 2012-2018, most recently as the soloist in a classical arrangement of Pink Floyd's *Dark Side of the Moon*. A dedicated ambassador for the arts, Ms. Brus performs with numerous charity organizations and previously held the position of Director of Marketing & Communications at The American Opera Project (AOP) from 2020-2022. During her tenure with AOP, Ms. Brus carried out additional leadership roles including associate producer, project and program manager, creative content producer and consultant, and founding member of the EDI Committee.

the Miami Herald to write, "In the title role, Meagan Brus dominates the stage with a frightening emotional intensity... A vocal and dramatic tour de force, her performance is a singular triumph."

As both a vocalist and instrumentalist, Ms. Brus can be heard on the albums *Lieder|Canciones (sTem)*, *This May Not Work and Everyone Went Home Alone* (ADC), *Opera Cowgirls: Always Unplugged* (Opera Cowgirls), and the soundtracks for *Halo: Spartan Strike / The Fall of Reach / Spartan Assault*, *Galactic Reign*, *Tom Clancy's: Ghost Recon Future Soldier* and *H.A.W.X. 2*

Ms. Brus holds degrees from both the Manhattan School of Music and the Oberlin Conservatory of Music.



DOMINIC CHELI, piano

Dominic Cheli's playing has been described as "spontaneous yet perfect, the best of how a young person can play." (Symphony Magazine). His rapidly advancing career included his Walt Disney Concert Hall Debut where Dominic was described as "mesmerizing, (he) transfixed the audience...his fingers were one with each key." (LA Times). He gave his Carnegie Hall Recital Debut and has had a busy performing and recording career ever since. He recently recorded his 2nd CD on the Naxos label of the music of Liszt/Schubert, and a 3rd CD of the music of Erwin Schulhoff on the Delos Label featuring his collaboration on Piano Concerto no.2 with Maestro James Conlon. He also recently completed work as a composer, audio editor and performer on the documentary Defying Gravity (2021).

With a fascination and appreciation for the benefits of technology especially in our new virtual age, Dominic was appointed LIVE Director of Tonebase Piano in 2021. As a result, he is the host and presenter of numerous virtual lectures, performances and workshops each month to the 4,000+ subscribers on the platform. Dominic regularly performs at high schools, retirement homes, and gives both masterclasses and lectures for his younger

audiences. Dominic has performed as an artist for Project: Music Heals Us, a non-profit organization that presents interactive classical music performances to diverse audiences in order to provide encouragement, education, and healing with a focus on elderly, disabled, rehabilitating, incarcerated, and homeless populations.

In his spare time, Dominic enjoys cooking and training for Ironman triathlons.

FAYLOTTE JOY CRAYTON, soprano

Soprano Fayette Joy Crayton has performed at festivals including the Marlboro Music Festival, Bard Music Festival, Bard Summerscape, Aspen Music Festival and SongFest. She premiered the role of Masha in Elana Langer's *Four Sisters*, at the Richard B. Fisher Center and made her American Symphony Orchestra debut, singing the soprano solo in Brahms' *Ein deutsches Requiem*, conducted by Leon Botstein. Ms. Crayton has premiered works by Yunzhuo Gan at Carnegie's Weill Hall, and pieces by Conor Brown, John Boggs and Matthew Schickele, at The Morgan Library.



Ms. Crayton holds a B.M. from The Juilliard School and an M.M. from Bard College Conservatory of Music, where she studied with soprano Dawn Upshaw. She is currently completing her D.M.A. at Stony Brook University.



ED FOLSOM, guest lecturer

Ed Folsom, the Roy J. Carver Professor of English at The University of Iowa, is the editor of the *Walt Whitman Quarterly Review*, co-director of the Walt Whitman Archive, which is the most

comprehensive record of works by and about Whitman and freely accessible online, and editor of the Whitman Series at The University of Iowa Press. He is the author or editor of twelve books, including *Walt Whitman's Native Representations* (1994) and (with Kenneth M. Price) *Re-Scripting Walt Whitman* (2005), as well as numerous essays on Whitman and other American writers appearing in journals like *American Literature*, *PMLA*, and the *Virginia Quarterly Review*. He was featured in the 2008 PBS *American Experience* two-hour film documentary about Whitman, and he is now working on a biography of *Leaves of Grass*. He has lectured on American literature in twelve different countries, and he was a senior Fulbright Professor at the University of Dortmund, Germany, in 1996.



TRICIA PARK, violin

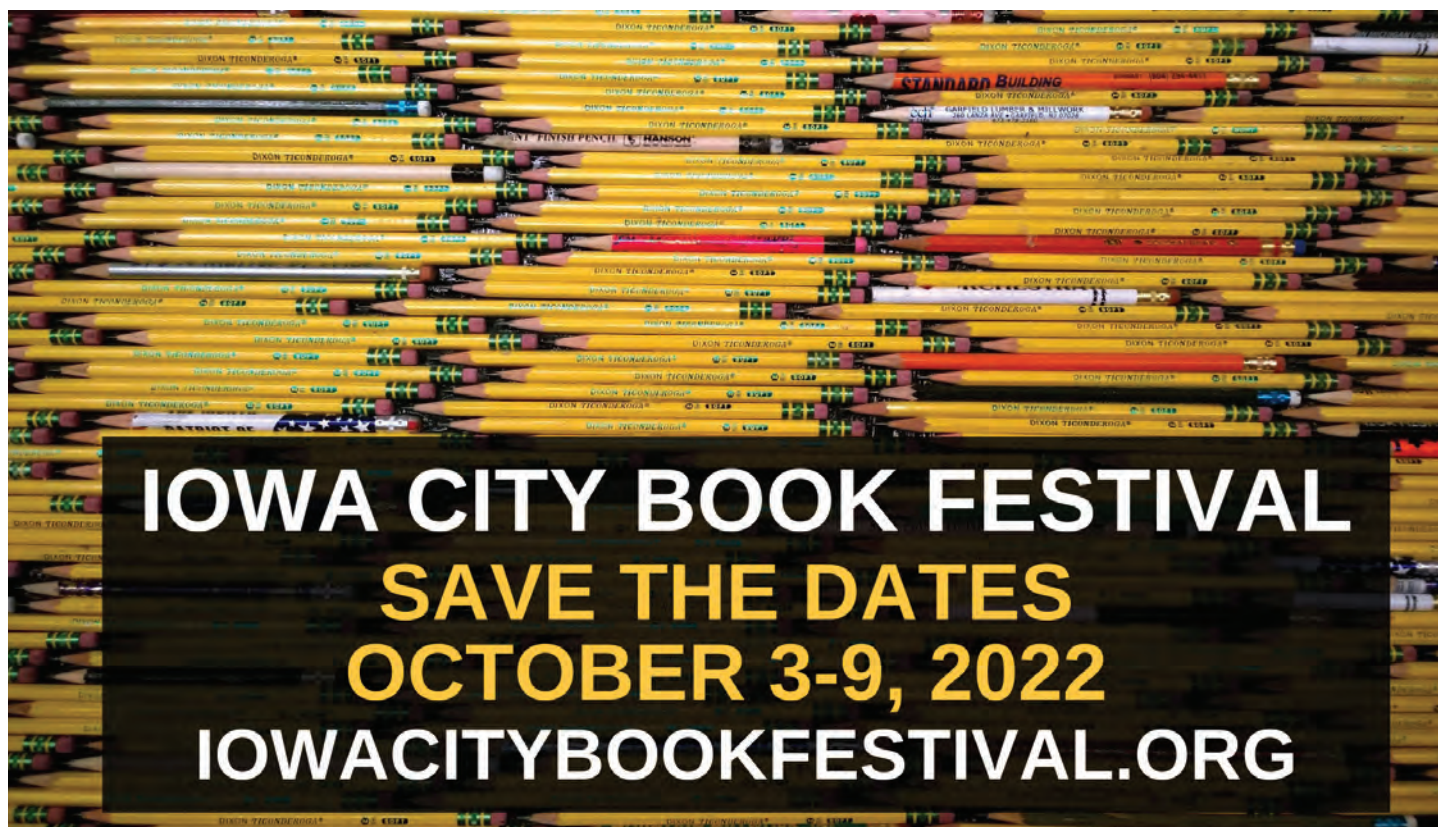
Praised by critics for her “astounding virtuosic gifts” (Boston Herald), “achingly pure sound” (The Toronto Star), and “impressive technical and interpretive control” (The New York Times), MusicC Co-Founder and Artistic Director, Tricia Park enjoys a diverse career as a violinist, educator, and writer.

Tricia is the creator of the podcast, “Is it Recess Yet? Confessions of a Former Child Prodigy.” She is the recipient of an Avery Fisher Career Grant, a Fulbright Grant, and was selected as one of “Korea’s World Leaders of Tomorrow.”

Since her first orchestral engagement at age 13 with the Baltimore Symphony Orchestra, she has performed with the English and St. Paul Chamber Orchestras; the Frankfurt Radio Symphony Orchestra; the Montreal, Dallas, Cincinnati, and Seattle Symphonies; the Calgary, Buffalo, and Westchester Philharmonics, among others. Other highlights include appearances at the Lincoln Center Festival and Kennedy Center, her debut with the Korean Broadcasting System (KBS) Orchestra and collaborations with composer Tan Dun. She also performs in the violin-fiddle duo, Tricia & Taylor.

Tricia founded the Solera Quartet, winner of the Pro Musicis International Award. The Soleras’ debut album, *Every Moment Present*, was hailed by The New York Times as “intoxicating....sensitive and finely articulated throughout and the sound bright and vivid.” As First Violinist of the Maia Quartet from 2005-2011, she performed worldwide and was on faculty at the University of Iowa. Tricia received her Bachelor and Master of Music from the Juilliard School where she received a Starling-DeLay Fellowship. She has performed with Pinchas Zukerman, Cho-Liang Lin, Robert McDonald, and members of the American, Guarneri, Juilliard, Orion String Quartets and Eighth Blackbird.

Tricia received an MFA in Writing from the School of the Art Institute of Chicago. Currently, she works for Graywolf Press, is Associate Director of Cleaver Magazine Workshops where she is also a Creative Non Fiction editor and faculty instructor, teaches for the Iowa Summer Writing Festival, and maintains a private studio of violin students and writing clients.



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