

Broadway United Methodist Church

proudly presents

An Evening of Aria and Art Song



Friday, March 4, 2011

7:30 p.m.

Qiana McNary, soprano

Saori Chiba, piano

Sarah Jackson, cello

Welcome from the Music Director

It is my sincere pleasure to welcome you to the second exciting concert in Broadway's inaugural Performing Arts Series. It is such a blessing and testament to Broadway's mission that so many talented performers were willing to donate their time and talents for our concert series.

When I began considering a concert series and all of the talented musicians that I knew in the Chicago area, Qiana immediately came to mind. I had the honor of sharing the stage and concert hall with Qiana many times throughout our undergraduate studies at Ohio Wesleyan University, where she captivated audiences with her remarkable voice and compelling interpretation of repertoire from the early Baroque through modern jazz.

For those unfamiliar with the languages and musical traditions represented in this concert, I encourage you to read Qiana's comprehensive program notes and to follow along with the translations. Alternatively, you may want to just sit back and enjoy the beautiful melodies composed by some of the greatest composers in the history of western music.

Finally, thank you, audience members, for supporting the arts in Chicago and the mission of Broadway United Methodist Church.

Enjoy the performance!

Sam Duplessis

Director of Music and Worship Arts

Special Thanks to:

Latoya Thorn for helping with promotional materials.

Revs. Vernice Thorn and Lois McCullen Parr for their support of Broadway's arts programming.

Alexia Rivera for her help with the program and all things administrative.

Program

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(1685-1759)

In quali eccessi...mi tradi (*Don Giovanni*) W. A. Mozart
(1756 – 1791)

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Song of the Seasons V. Capers
Spring (b. 1935)

Summer

Autumn

Winter

Program Notes

G.F. Handel (1685-1759)

One of the most well-known Baroque composers, Georg Friederich Händel was born on February 23, 1685 to a barber-surgeon in Halle, Germany. When he was 17, he was appointed organist of the Calvinist Cathedral, but a year later he left for Hamburg. There he played the violin and harpsichord in the opera house. The next year he accepted an invitation to Italy, where he spent more than three years, in Florence, Rome, Naples and Venice. In 1718-19 a group of noblemen tried to put Italian opera in London on a firmer footing, and launched a company with royal patronage, the Royal Academy of Music; Handel, appointed musical director, went to Germany, visiting Dresden and poaching several singers for the Academy, which opened in April 1720. Handel's *Radamisto* was the second opera and it inaugurated a noble series over the ensuing years.

During the rest of the 1730s Handel moved between Italian opera and the English forms, oratorio, and ode. After a journey to Dublin in 1741-2, where *Messiah* had its premiere, he put opera behind him and for most of the remainder of his life gave oratorio performances.

Handel died in 1759 and was buried in Westminster Abbey, recognized in England and by many in Germany as the greatest composer of his day. The wide range of expression at his command is shown not only in the operas, with their rich and varied arias, but also in the form he created, the English oratorio, where it is applied to the fates of nations as well as individuals. He had a vivid sense of drama. But above all he had a resource and originality of invention, to be seen in the extraordinary variety of music.

Sommi Dei (*Radamisto*)

Sommi Dei,
Che scoregete i mali miei,
Protegete un mesto cor!

Supreme Gods (*Radamisto*)

Supreme gods,
Take heed of my sufferings,
Protect an unhappy soul!

In G.F. Handel's *Radmisto*, Polinessa, wife of Tridate begins the opera with this cavatina "Sommi dei." She sings of her grieving heart, because of her husband's continuous infidelity and brutality. She is a faithful wife, who remains by her husband's side and even saves him from assassination.

W.A. Mozart (1756 – 1791)

One of the greatest and most well-known child prodigies in history, Wolfgang Amadeus Mozart was welcomed to the world on January 27, 1751. At a very young age, his family made several European journeys in which he and his sister performed as child prodigies. These began with an exhibition in 1762 at the court of the Prince-electors Maximilian III of Bavaria in Munich, then in the same year at the Imperial Court in Vienna and Prague. A long concert tour spanning three and a half years followed, taking the family to the courts of Munich, Mannheim, Paris, London, The Hague, again to Paris, and back home via Zürich, Donaueschingen, and Munich.

During the years of 1773 – 1777 Mozart was employed by the Salzburg Court where he had many opportunities to compose several different genres of classical music. By 1781, Mozart took on a new adventure by moving to Vienna. While there he composed several new operas, symphonies, and string quartets. Mozart lived at the center of the Viennese musical world, and knew a great number and variety of people: fellow musicians, theatrical performers, and many aristocrats. Mozart's last year was, until his final illness struck, a time of great productivity—and by some accounts a time of personal recovery. He composed a great deal, including some of his most admired works. On December 5, 1791 he died at the age of 35.

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In quali...Mi tradi quell'alma ingrata (*Don Giovanni*)

Recitative

In quali eccessi, o Numi,
in quai misfatti orribili, tremendi
è avvolto il sciagurato!
Ah no! non puote tardar l'ira del cielo,
la giustizia tardar.
Sentir già parmi la fatale saetta,
chi gli piomba sul capo!
Aperto veggio il baratro mortal!
Misera Elvira! che
contrasto d'affetti
in sen ti nasce!
Perchè questi sospiri?
e quest'ambascie?

Aria

Mi tradi quell'alma ingrata,
Infelice, o Dio!, mi fa.
Ma tradita e abbandonata,
Provo ancor per lui pietà.
Quando sento il mio tormento,
Di vendetta il cor favella;
Ma, se guardo il suo cimento,
Palpitando il cor mi va.

In what excesses...that ungrateful soul betrayed me!

In what excesses, O Heavens,
In what horrible, terrible crimes
The wretch has involved himself!
Ah no! The wrath of heaven cannot delay,
Justice cannot delay.
I already sense the fatal bolt
Which is falling on his head!
I see the mortal abyss open!
Unhappy Elvira! what a
conflict of feelings
Is born in your breast!
Why these sighs?
And these pains?

That ungrateful soul betrayed me,
O God, how unhappy he made me!
But, though betrayed and abandoned
I still know pity for him.
When I feel my suffering,
My heart speaks of vengeance;
But when I see the danger he's in,
My heart beats for him.

During Act II scene II of the opera *Don Giovanni*, Donna Elvira, a noblewoman seduced and abandoned by Don Giovanni, expresses her conflicting feelings about the man that broke her heart. Sung in the cemetery where the Commendatore is buried, the aria eloquently foretells the fate of the master of seduction, while betraying her secret sorrow about Don Giovanni's awaited demise.

Johannes Brahms (1833 – 1897)

Johannes Brahms composed 196 songs for voice and piano. His Lieder spans his entire compositional career from age eighteen until his last songs in 1896. Born in Hamburg, Brahms spent much of his professional life in Vienna, Austria, where he was a leader of the musical scene. In his lifetime, Brahms' popularity and influence were considerable. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined method of composition for which Bach is famous, and also of development, a compositional ethos pioneered by Joseph Haydn, Wolfgang Amadeus Mozart and Beethoven.

Brahms's point of view looked both backward and forward; his output was often bold in its exploration of harmony and rhythm. As a result, he was an influence on composers of both conservative and modernist tendencies. Within his lifetime, his idiom left an imprint on several composers within his personal circle, who were strong admirers of his music, such as Heinrich von Herzogenberg, Robert Fuchs, and Julius Röntgen, as well as on Gustav Jenner, who was Brahms's only formal composition pupil.

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In 1890, the 57 year-old Brahms resolved to give up composing. However, as it turned out, he was unable to abide by his decision, and in the years before his death he produced a number of acknowledged masterpieces. While completing the Op. 121 songs, Brahms developed cancer. His condition gradually worsened and he died on April 3, 1897, aged 63.

Ach, wende diesen Blick

Ach, wende diesen Blick, wende dies Angesicht!
Das Innre mir mit ewig neuer Glut,
Mit ewig neuem Harm erfülle nicht!

Wenn einmal die gequälte Seele ruht,
Und mit so fieberischer Wilde nicht

In meinen Adern rollt das heiße Blut
Ein Strahl, ein flüchtiger, von deinem Licht,
Er wecket auf des Wehs gesamte Wut,
Da schlangengleich mich in das Herze sticht.

Ah, Turn Away This Gaze

Ah, turn away this gaze, turn away your face!
Don't fill my heart with ever renewing passion,
With ever new sorrow!

Whenever my tortured soul rests,
And my hot blood ceases to course with so

feverish a frenzy In my veins
A ray, a fleeting one, of your light,
Awakens the entire fury of my woe,
That like a serpent, stings my heart.

Opus 57, No. 4 *Ach, wende diesen Blick* was first published in 1871. The original poem, by Georg Frdrich Daumer was found in Daumer's collection *Frauenbilder und Huldigungen* (1853).

Alte Liebe

Es kehrt die dunkle Schwalbe Aus fernem Land zurück,
Die frommen Störche kehren Und bringen neues Glück.

An diesem Frühlingmorgen, So trüb verhängt und warm,
Ist mir, als fänd ich wieder Den alten Liebesharm.

Es ist, als ob mich leise Wer auf die Schulter schlug,
Als ob ich säuseln hörte, Wie einer Taube Flug.

Es klopft an meine Türe,
Und ist doch niemand draus;
Ich atme Jasmindüfte, Und habe keinen Strauß.

Es ruft mir aus der Ferne,
Ein Auge sieht mich an,
Ein alter Traum erfaßt mich Und führt mich seine Bahn.

Old Love

The dark swallow is returning From a distant land.
The blessed storks come back And bring new happiness.

On this spring morning So overcast and warm
It seems to me I have found again The old pain of love.

It's as if someone gently Touched me on the shoulder,
As if I heard a rustling Like the flight of a dove.

There's a knocking at my door,
And yet no one is out there;
I breathe the scent of jasmine, But I have no bouquet.

Someone calls me from the distance,
An eye looks on me,
An old dream seizes me And leads me on its way.

Opus 72, No. 1 was composed in 1876. It was first published in 1877 in Berlin. The 5 *Lieder und Gesänge* of Opus 71 were written at about the same time as the composer's *Symphony No. 2*. Brahms was particularly fond of the poet Candidus (1817 – 1872), setting seven of his poems to music. Born in France, Candidus was a minister, philosopher and poet who described himself as "in heart and mind German through and through."

Liebestreu

“O versenk, o versenk dein Leid,
Mein Kind, in die See, in die tiefe See!”
Ein Stein wohl bleibt auf des Meeres Grund,
Mein Leid kommt stets in die Höh.

“Und die Lieb, die du im Herzen trägst,
Brich sie ab, brich sie ab, mein Kind!”
Ob die Blum auch stirbt, wenn man sie bricht,
Treue Lieb nicht so geschwind.

“Und die Treu, und die Treu, ’s
War nur ein Wort, in den Wind damit hinaus.
O Mutter und splittert der Fels auch im Sturm,
Meine Treue, die hält ihn aus.

Opus 3, No. 1 was composed in 1853 and was first published in 1854. The 6 *Gesänge* of Opus 3 are dedicated to Bettina von Arnim, one of the most famous female personalities of the Romantic age. Schumann and the brothers Grimm dedicated works to her and she was a friend of Beethoven and Goethe. The text of *Liebestreu* is found in the *Lieder* (1844) of Robert Reinick (1805 – 1852), a painter and poet who wrote children’s fables and poetry.

Der Schmied

Ich hör meinen Schatz, Den Hammer er schwinget,
Das rauschet, das klinget, Das dringt in die Weite,
Wie Glockengeläute, Durch Gassen und Platz.

Am schwarzen Kamin, Da sitzt mein Lieber,
Doch geh ich vorüber, Die Bälge dann sausen,
Die Flammen aufbrausen Und lodern um ihn.

Opus 19, No. 4 was composed in the autumn of 1858 and first published in 1862. In Brahms’ first edition of this song there are a great number of dynamic markings in both the voice and piano parts. The composer had them removed from later editions. Johann Ludwig Uhland’s poem sparked an interest for Brahms. If you listen carefully, he outlines the blacksmith’s profession by creating the sound of a clanging hammer in the accompaniment.

Dein blaues Auge

Dein blaues Auge hält so still,
Ich blicke bis zum Grund.
Du fragst mich, Was ich sehen will?
Ich sehe mich gesund.

Es brannte mich ein glühend Paar,
Noch schmerzt das Nachgefühl:
Das deine ist wie See so klar
Und wie ein See so kühl.

Faithful Love

"Oh sink, sink your sorrow,
My child, in the sea, in the deep sea!"
A stone rests well at the bottom of the ocean;
My sorrow, though, always comes up to the surface.

"And the love that you carry in your heart,
Destroy it, destroy it, my child!"
If the flower also dies when one breaks it off,
True Love is not so swift.

"And your constancy, your constancy,
It is only a word; into the wind with it!"
Oh, Mother - even if the rock splinters in the wind,
My constancy withstands it.

The Blacksmith

I hear my sweetheart—The hammer he swings -
The rustling, the clinking, Comes to me from afar,
Like the sound of bells, Through streets and squares.

By the black fireplace There my lover sits;
But if I pass by, The bellows then whistle,
And the flames roar And glow around him.

Your Blue Eyes

Your blue eyes keep so still,
That I can gaze upon their very depths.
You ask me, What do I want to see?
I see my own well-being.

A glowing pair burned me once;
The scar still hurts, still hurts.
Yet your eyes are like the sea so clear,
And like the sea, so cool and detached.

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Opus 59, No. 8 was composed in 1873 and published in the same year. The text of *Dein blaues Auge* is found in the *Klänge* section of the poet Klaus Johann Groth (1819 – 1899). Much of Groth's fame came from the use of his native Low German dialect of Northern Germany. Groth's Low German poetry brought a new level of respect to speakers of the dialect. Brahms, also a native of northern Germany, set only Groth's High German poetry to music, calling his Low German pieces "all too personal." Low German was Brahms' native dialect and the language spoken by his father. Brahms and Groth were good friends.

Hector Berlioz (1803 – 1869)

Hector Berlioz holds a unique place in music history. Born in 1803 to a doctor father and a staunch Catholic mother, by age 13, he started his musical education taking lessons in guitar, flute, and singing. He never studied the piano as a child. Berlioz's father enrolled him in a Paris medical school in 1821. After only a year of medical school, Berlioz became very excited with the field of music. In August 1830, he finally won the Prix de Rome. During 1829-1830 he wrote his *Symphonie Fantastique*, which he finished during the revolution of 1830.

Between 1842 and 1863 he traveled to Germany, England, Austria, Russia and elsewhere where he conducted operas and orchestral music (both his own and others). During his lifetime, Berlioz was as famous as a conductor as he was a composer. Berlioz is best known for his orchestral works, but to his success are several operas, overtures, choral and vocal works, and songs. After a long battle with an intestinal illness, Berlioz succumbed to his sickness and died in Paris on March 8, 1869 surrounded by family and friends.

Villanelle (Les Nuits d'été)

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux, nous irons, ma belle,

Pour cueillir le muguet aux bois;
Sous nos pieds égrénant les perles
Que l'on voit, au matin trembler,
Nous irons écouter les merlesSiffler.

Le printemps est venu, ma belle;
C'est le mois des amants béni;
Et l'oiseau, satinant son aile,
Dit des vers au rebord du nid.
Oh ! viens donc sur le banc de mousse
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:Toujours!

Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché;
Puis chez nous tout joyeux, tout aises,
En paniers, enlaçant nos doigts,
Revenons rapportant des fraises.....Des bois.

Villanelle (Summer Nights)

When verdant spring again approaches,
When winter's chills have disappeared,
Through the woods we shall stroll,

The fair primrose to cull at will.
The trembling bright pearls that are shining,
Each morning we shall brush aside;
We shall go to hear the gay thrushes.....Singing.

The flowers are abloom, my darling,
Of happy lovers 'tis the month;
And the bird his soft wing englossing,
Sings carols sweet within his nest.
Come with me on the mossy bank,
Where we'll talk of nothing else but love,
And whisper with thy voice so tender:.....Always!

Fright'ning the hiding hare away,
While the deer at the spring is gazing,
Admiring his reflected horns.
Then back home, with our hearts rejoicing,
And fondly our fingers entwined,
Let's return, with fresh wild fruit.....Wood-grown.

Absence (Les Nuits d'été)

Reviens, reviens, ma bien-aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée,
Loin de ton sourire vermeil.

Entre nos coeurs quelle distance!
Tant d'espace entre nos baisers!
Ô sort amer! ô dure absence!
Ô grands désirs inapaisés!

D'ici là-bas que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
À lasser le pied des chevaux!

L'île inconnue (Les Nuits d'été)

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfile son aile, La brise va souffler!

L'aviron est d'ivoire, Le pavillon de moiré,
Le gouvernail d'or fin;
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

Est-ce dans la Baltique, Dans la mer Pacifique,
Dans l'île de Java?
Ou bien est-ce en Norvège, Cueillir la fleur de neige,
Ou la fleur d'Angsoka?
Dites, la jeune belle Où voulez-vous aller?

Menez-moi, dit la belle,
A la rive fidèle Où l'on aime toujours.

--Cette rive, ma chère, On ne la connaît guère
Au pays des amours.

Où voulez-vous aller? La brise va souffler!

Absence (Summer Nights)

Come back, come back, my dearest love!
Like a flower far from the sun,
The flower of my life has drooped,
removed from the charm of your smile.

Between our hearts how long a distance!
What a wide space our kisses divide!
O bitter fate! O cruel absence!
O longing vain, unsatisfied!

To that far land where dwells my love,
Alas! if I could only go!
If wings were tied to my body,
As to my soul, then I would fly!

To Love Forever (Summer Nights)

Tell me, my dear young thing,
Where might you wish to go?
The sail unfurls its wing, The breeze begins to blow!

The oar's made of ivory, The flag of silk moiré,
A golden helm most fine;
For ballast I have oranges,
For sails, the wings of angels,
For shipmate, a seraphim.

Might it be the Baltic? Or the wide Pacific?
To the Isle of Java?
Or to Norway might we go To cull flowers in the snow,
Or a bloom from Angsoka?
Tell me, my dear young thing, Where might you wish to go?

"Carry me," said the beauty,
"To that shore where truly We'll find eternal love."

--That certain shore, my dear, Is rarely known, I fear,
In the realm of love.

Where might you wish to go? The breeze begins to blow!

The six songs composed between the spring of 1840 and the fall of 1841, and published in the latter year as *Les Nuits d'été*, held a special meaning for Berlioz. Ranging from the innocent happiness to the desolation of utter loss, they comprise an intimate conspectus of romantic love contemplated with visionary power as to his marriage to the Irish actress Harriet Smithson. *Les Nuits d'été* was intended as a cycle rather than a loose collection as Berlioz took some care with the order of the songs.

Valerie Capers (b. 1935)

Dr. Valerie Capers was born in the Bronx and received her early schooling at the New York Institute for the Education of the Blind. She went on to obtain both her bachelor's and master's degrees from The Juilliard School of Music. She served on the faculty of the Manhattan School of Music, and from 1987 to 1995 was chair of the Department of Music and Art at Bronx Community College of the City University of New York (CUNY), where she is now professor emeritus. Her outstanding work as an educator has been lauded throughout the country as being both innovative and impressive. Susquehanna University awarded her the honorary degree of Doctor of Fine Arts in 1996, and Doane College (Crete, Nebraska) and Bloomfield (New Jersey) College (along with Wynton Marsalis) both awarded her honorary doctorates in 2004. Recent teaching and workshop venues include Doane College, Stanford University, the Cleveland (Ohio) public school system, St. Thomas (United States Virgin Islands) high schools, Brigham Young University (Provo, Utah) and the Mozarteum conservatory, Salzburg, Austria. Among the awards and commissions she has received are the National Endowment for the Arts, including a special-projects grant to present a jazz series at the Bronx Museum of the Arts, Meet the Composer, the CUNY Research Foundation, the Smithsonian, and The Fund for Artists of Arts International. Three of Dr. Capers' most noted extended compositions are Sing About Love, the critically acclaimed Christmas cantata produced by George Wein at Carnegie Hall; Sojourner, an operatorio based on the life of Sojourner Truth, performed and staged by the Opera Ebony Company of New York; and Song of the Seasons, a song cycle for voice, piano and cello (which has been recorded several times) was both commissioned by the Smithsonian Institute and premiered in Washington, D.C., at the invitation of the Smithsonian, and recently performed at Weill Recital Hall in New York City.

Song of the Seasons

Spring

The snow has left the mountainside
And cherry blossoms are in bloom!
The spring bird from its winter flight,
Returns to sing, it's joyous song
Of splendid dreams and things to be,
So sweet the sound drifts down to me.
The trees reflect a silver moon,
And dancing to a merry tune!
The brook goes gaily gliding by.
A smiling sun awaits the dawn,
The dark and cold of winter gone.
My heart cries out, My soul doth sing!
'Tis spring, 'tis spring!

Summer

I gazed into your eyes and saw reflected there,
The summer of my soul. Two people but a single heart,
The season of our youth to start,
Forever young, forever new, forever love, forever you.
We walked together you and I,
Beneath the vast hot summer sky.
The fields were green, the days were warm,
The breezes cool, your kisses strong.
And as the trembling trees looked on,
We loved in sweet fulfillment of our time.
Forever young, forever new, forever love,
Forever you... But soon the summer days did fade
Into a golden autumn shade that whispers
Of what used to be.
Forever! Now just a memory.

Autumn

The fields of green, Now brown and yellow.
A silvery white the moon. The distant mountains
clothed in mist, And early frost the bloom has kissed.
From ancient trees, Their gold and crimson splendor rise,
To mingle with the azure sky.
All labors now at rest, The harvest stored and set.
For autumn gentle autumn, Is the promise kept.

Winter

Late at night as I peer Into the dark and endless winter sky,
I listen to the rain, And I recall my youth.
A dream, a dream, was it merely a dream,
This age of innocence, This time of truth,
Of fleeting passions of worlds anew.
And now, in the winter of my days I sit and contemplate
on things to come And things to be.
As seasons end draws near to me.
Heigh ho! The snow has almost gone.
No more I'll sing my winter song.
The time has past, my heart beats fast!
My soul takes wing, Tomorrow, tomorrow, tomorrow, tomorrow SPRING!

(continued on following page...)

Haiku is a Japanese form of poetry that goes back several centuries. It consists of seventeen syllables. I've always loved haiku. So, when the Smithsonian Institution awarded me a commission, I decided that I would compose a piece for voice, piano and cello using several haikus for my text. However, I soon discovered that literally setting these seventeen syllable poems to a sustained melodic line was not going to work. I then decided that I would create my own text as a means for developing those fleeting moments of joy, beauty and wisdom so uniquely expressed in haiku poems. "Song of the Seasons" is a celebration of life! In "Spring," the singer greets the coming springtime with joy and exuberance. "Summer" is a love story. The enraptured lovers are caught up in the ecstasy of the "fulfillment" of their time as summer looks on in its full bloom and beauty. The song ends as summer wanes along with the love between the two lovers. Now it is time for autumn. "Autumn" is the coming of age of spring and summer. It has yielded a good harvest, and enjoys the richness of its maturity. "For autumn gentle, autumn is the promise kept." "Winter" is like old age, a time of reflection and wisdom. But winter like death, is of the end of the story. The cycle concludes by exclaiming with great joy the anticipation of spring returning once again.

~ Given by Dr. Valerie Capers © 1988

Cast Biographies

Qiana McNary, soprano, is a recent graduate of Roosevelt University Chicago College of Performing Arts where she received her Master of Music degree. She has performed in numerous opera theater productions, where her roles have included, Mistress of the Novices in *Suor Angelica*, Liberty in *The Proposal*, and Miss Jessel in *The Turn of the Screw*. During the summer of 2007, Qiana furthered her vocal studies at The Italian Operatic Experience in Urbania, Italy. In the spring of 2009, she was a featured singer on the Chicago WGN Morning News for the Opera Idol presentation for young opera singers in the Chicago area. Recently she was a semi-finalist in the Classical Singer University Competition. Ms. McNary was not only a National semi-finalist in the Emerging Young Artist competition, but won first place in the district and local rounds of the competition sponsored by the National Association of Negro Business and Professional Women's Clubs.

Saori Chiba, pianist, is a native of Tokyo, Japan. The "brilliant Japanese pianist"..... according to the *Chicago Daily Herald* is the recipient of numerous awards and accolades for her superb keyboard artistry. Of her five current recordings, two have captured the *Daily Herald's* coveted *TOP TEN CLASSICAL CDs OF THE YEAR AWARD* and one was selected to the *GRAMMY AWARD* Entry List category for *BEST CHAMBER MUSIC PERFORMANCE*. Saori Chiba's CDs are regularly featured on nationally prominent FM radio stations WFMT, WFIU, KING, KUAT, etc. Her vocal master class credentials include associations with Dalton Baldwin, Martin Katz, David Schrader and Denyce Graves. Moreover, she has also collaborated with *Ravinia Festival* conductor Maestro Christoph Eschenbach and globally recognized violinist Nadja Salerno-Sonnenberg. As a recitalist, Ms. Chiba has appeared on many prestigious chamber music programs, e.g., the *Dame Myra Hess Concerts* as well as the *PianoForte Salon Series* and *BaStra Recital Series*. Highly sought after as an accompanist, Ms. Saori Chiba frequently collaborates with Chicago Opera Theater and Opera Santa Barbara.

Sarah Jackson, cello, holds a Master of Music degree from Roosevelt University and a Bachelor of Music from the University of South Carolina. She has completed Suzuki training through Book 8 with Dr. Tanya Carey. In South Carolina, she studied with Dr. Robert Jesselson and taught in the String Project and Suzuki programs at the University. She has been an associate member of the Civic Orchestra of Chicago and substitutes regularly with the Kankakee Valley Symphony Orchestra. She is a member of the American String Teachers' Association and the Suzuki Association of the Americas. Ms. Jackson also plays in a string quartet with her three sisters, which has received much attention including a feature article in the State newspaper, the largest newspaper in South Carolina. In 2009, her quartet from Roosevelt University traveled to Quito, Ecuador to take part in the Mes Cultural Franz Liszt. She has participated in summer festivals including the South Carolina Governor's School for the Arts, Killington Music Festival, Green Mountain Chamber Music Festival and Hot Springs Music Festival in Arkansas.

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UNITED METHODIST CHURCH

BROADWAY'S MISSION STATEMENT

“God calls Broadway United Methodist Church to be a faith community embracing the diversity of our Chicago neighborhood and larger community. We welcome all persons – celebrating the human family’s God-given diversity of race, age, gender, sexual orientation, and physical or mental capacity. We also welcome persons of all social and economic classes and faith backgrounds. At Broadway, we are accepted into God’s nurturing family, which invites us into spiritual growth through worship, study, mission, and social action. We are grateful for the opportunities God gives us to experience and share the love of Christ.”



Broadway United Methodist Church
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www.broadwaychurchchicago.org

Upcoming Concerts at Broadway UMC

April 29th, 2011 — A recital of art song by queer composers and poets

Oliver Camacho, Tenor, and Eugenia Cheng, Piano

May 6th, 2011 — Children’s Hour, classical songs for and about children

Juliet Petrus, Soprano and Shannon McGinnis, Piano

Rev. Lois McCullen Parr, Pastor
Rev. Vernice Thorn, Associate Pastor
Sam Duplessis, Director of Music and Worship Arts
Tracy Nolan, Field Education Student
Abigail Ozanne, Field Education Student
Church Office

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