

The logo for Calliope's Call features a large, ornate, teal-colored letter 'C' on the left. To its right, the words 'Calliope's' and 'Call' are stacked vertically in a matching teal color. 'Calliope's' is in a serif font, and 'Call' is in a more decorative, gothic-style serif font.

With One Voice

Saturday, October 1, 2022

7:30pm

Old North Church

Marblehead, MA

Sunday, October 2, 2022

4:00pm

Arlington Street Church

Boston, MA

Virtual Broadcast

October 28 – November 30, 2022

Dana Varga, Soprano

Megan Roth, Mezzo-Soprano

Chance Jonas-O'Toole, Tenor

Tyler Reece, Baritone

Edward Rothmel, Piano

Artistic Director: **Megan Roth**

Administrative Director: **Evangelia Leontis**

Director of Public Relations: **Edward Vogel**

Technical Director: **Nathan Roth**

A Message from the Artistic Director



Welcome to our 2022-2023 season opener, *With One Voice*! We were thrilled to return to live performances and will continue to exercise caution around Covid-19 protocols to keep you and our artists safe and healthy. Whether you are joining us in person or online, we are delighted to continue to share our programs with you! The past two years have afforded us the opportunity to take a deep look at how Calliope's Call can best serve our community. One such way is in creating an atmosphere for connection, inspiration, and reflection. It was with those ideals in mind that this program was conceived. Many of you have asked when we might program small ensemble works and so this program, dear supporters, is for you! *With One Voice* is a program solely made up of vocal quartets, and in true Calliope's Call fashion, we have the old meeting the new; music from the traditional canon alongside contemporary works written within the last 20 years.

The first half of our program includes works by composers featured in previous seasons who, incidentally, were both "firsts" of two ongoing initiatives. First, we begin with a work by Tom Cipullo, the first composer who launched our composer spotlight series entitled *Cross Connections* in 2018. *Insomnia*, written in 2009, was written for Song Fest, the esteemed art song festival in California where young singers learn the subtle art of performing art song. The cycle is comprised of 10 movements on poems from Lisa Russ Spaar's anthology, "Acquainted with the Night: Insomnia Poems." The work utilizes all four singers as both soloists and ensemble members as we weave through stories that are instantly relatable and often humorous. Any sufferer of insomnia will relate to knowing all the intimate sounds a house can make, or the increasing frustration that mounts as you listen to your partner snoring blissfully through the night. Many began wrestling with insomnia during the pandemic, so Cipullo's charming cycle that treats the subject with levity seemed especially fitting at this time. Next, we turn to a beautiful work by Jocelyn Hagen, who was one of the very first winners of the Calliope's Call 'Call for Scores' competition. *Already Always*, written in 2014, is a work for quartet and piano. Hagen writes, "This piece is based on the idea that everything is cyclical ~ there is no home base, or key. Instead, the harmony is constantly shifting and evolving ~ a metaphor for life." Indeed, it is a metaphor for life and for community, as it was commissioned by a group of friends who wanted to honor a departed friend by having a piece of music exist for all time in their honor.

For those of you yearning for the traditional, we have the beloved *Zigeunerlieder* by Johannes Brahms, a personal favorite. Originally conceived for a solo quartet, tonight we will present 8 of the 11 movements. The texts are translations of Hungarian folk tunes that follow a story of young love and all of its passion and longing.

For a program taking place as we emerge from a pandemic, I wanted to include something that was written during this time. I was delighted to discover *April Showers* by Kile Smith, a composer I have been following over the years. *April Showers* is an enchanting work that alternates each of the four voices in solo movements with the others serving as 'back up singers.' The texts come from popular song lyrics of the 1920s on themes of solitude, loss, love, dreams, and hope, which reflect the emotional journey we've been living through during the pandemic. Though the texts speak of sadness, loss, and loneliness, Smith has infused an irresistible message of hope throughout the work through his musical language. Hope and connection are things we desperately cling to, and my hope is that in hearing this marvelous work, your hearts will feel full and you'll walk a bit lighter.

With a little something for everyone, my sincere hope is as we continue to emerge from isolation, you will find the connection and inspiration that's been missing through the texts and tunes of the past and present.

~ *Megan Roth, Founder & Artistic Director*

With One Voice

~Program~

Insomnia (2009)

You'll Never Sleep Tonight

House

Storm

Prayer

The Eve of St. Agnes

Snoring

Music

For the Bed at Kelmscott

House – Reprise

A Clear Midnight

Tom Cipullo

Already Always (2014)

Jocelyn Hagen

~Intermission~

Zigeunerlieder, Op. 103 (1887) *excerpts*

He, Zigeuner, griefe in die Saiten ein!

WiBt ihr, wann mein Kindchen

Lieber Gott, du weiBt, wie oft

Röslein dreie in der Reihe

Rote Abendwolken

Johannes Brahms

April Showers (2020)

That Old Gang of Mine

All Alone

The Prisoner's Song

Tea for Two

April Showers

Kile Smith

Insomnia

No. 1 You'll Never Sleep Tonight (Cornelius Eady)

He watching over Israel slumbers not nor sleeps.
You'll never sleep tonight.
Trains will betray you, cars confess their destinations.
Whether you like it or not.
They want more than to be in your dreams.
When I go to sleep, I never count sheep,
I count all the charms about Linda.
Woo!
They want to tell you a story.
You'll never sleep.
They yammer all night.
And then The birds take over,
Jeering as only the well-rested can.

No. 3 Storm (Lisel Mueller)

To see the lightening as a question mark
Made by a trembling hand
And hear the thunder as its dreaded answer,
Ambiguous in the distance
But, close, a rebuke as brutal as a clean blow to the head
Such childish superstition comes back to you at night
As you lie still
Enduring the bludgeoning of the fissured dark,
Still powerless, still....
Guilty.

No. 5 The Eve of St. Agnes (John Keats)

They told her how, upon St. Agnes' Eve,
Young virgins might have visions of delight,
And soft adorings from their loves receive
Upon the honeyed middle of the night,...
She sighed for Agnes' dreams,
The sweetest of the year...
So, purposing each moment to retire,
She linger'd still.

No. 7 Music (Howard Moss)

Intrinsic as the crickets are tonight.
The summer night is music made by them.
Uncritical, we listen to their themes.
The little orchestras that lure the stars
Down, down from fiery perimeters
Until we seem to touch them with our hands,
Have chirped into a silence.
Where are they
Who plucked the hours of our sleep away?

No. 2 House (Dana Gioia, 1986)

Now you hear what the house has to say.
Pipes clanking, water running in the dark,
The mortgaged walls shifting in discomfort,
And voices mounting in an endless drone of small complaints
like the sounds of a family
that year by year you've learned how to ignore
But now you must listen to the things you own,
All that you've worked for these past years,
The murmur of property, of things in disrepair,
The moving parts about to come undone.
And twisting in the sheets remember all the faces
you could not bring yourself to love.
How many voices have escaped you, until now,
The venting furnace, the floorboards underfoot,
The steady accusations of the clock numbering the minutes
no one will mark.
The terrible clarity this moment brings,
The useless insight,
The unbroken dark.

No. 4 Prayer (Anonymous)

Now I lay me down to sleep,
I pray Thee, Lord, my soul to keep.
Guide me safely through the night,
Wake me with the morning light.
If I should die before I wake,
I pray Thee, Lord, my soul to keep.

No. 6 Snoring (Juliet Wilson)

To torment me eve'ry night you invent new ways
dolorosa
Snore, snore, snoria
To torment me eve'ry night you invent new ways
of snoring.

No. 8 For the Bed at Kelmscott (William Morris, 1893)

The wind's on the wold And the night is acold,
And Thames runs chill Twixt mead and hill,
But kind and dear Is the old house here,
And my heart is warm Midst winter's harm.
Rest then and rest,
And think of the best Twixt summer and spring
When all birds sing In the town of the tree,
As ye lie in me And scarce doth move
Lest earth and it's love Should fade away
Ere the full of the day,
I am old and have seen Many things that have been,
Both grief and peace, And wane and increase.
No tale I tell Of ill or well,
But this I say,
Night treadeth on day,
And for worst and best
Right good is rest.

No. 9 House – Reprise (Dana Gioia, 1986)

How many voices have escaped you until now,
the venting furnace, the floorboards underfoot,
the steady accusations of the clock
Numbering the minutes...

No. 10 A Clear Midnight (Walt Whitman, 1881)

This is the hour O Soul,
thy free flight into the wordless,
Away from books, away from art,
The day erased, the lesson done,
Thee fully forth emerging,
silent, gazing, pondering the themes thou lovest best,
Night, sleep, death, and the stars.

Already Always (Jo Ford, 2012)

It's already always.
Did you know?
Turn inside out
To take it in.

Somersault down your
Hills of thought
Tucked in circles
The beginning
The end.

Where did you start
And when do you stop
If it's already always.

Clasp hands
Of here
With now
And dance.
I'm here.
You're now.
Together we last.

It's already always.

Zigeunerlieder (Hugo Conrat)

I. He, Zigenuer, grieve in die Saiten ein!

Spiel das Lied vom ungetreuen Mägdelein!
Laß die Saiten weinen, klagen, Traurig bange,
Bis die heiße Träne netzet diese Wange!

I. Hey, Gypsy, play your violin!
Play the song of the unfaithful girl!
Let the strings weep, lament, sadly and anxiously,
Until hot tears moisten my cheek!

III. Wißt ihr, wann mein Kindchen am allerschönsten ist?

Wenn ihr süßes Mündchen scherzt und lacht und küßt.
Mägdelein, du bist mein, inniglich küß ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

III. Do you know when my darling is most beautiful?
When her sweet little mouth jokes and laughs and kisses.
Dear little girl, you are mine, I kiss you fervently;
Loving heaven created you for me alone!

Wißt ihr, wann mein Liebster am besten mir gefällt?
Wenn in seinen Armen er mich umschlungen hält.
Schätzlein, du bist mein, inniglich küß ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

Do you know when I like my sweetheart best?
When he holds me close in his arms.
Dear lover, you are mine, I kiss you fervently;
Loving heaven created you for me alone!

IV. Lieber Gott, du weißt, wie oft bereut ich hab,
daß ich meinem Liebsten einst ein Küßchen gab.
Herz gebot, daß ich ihn küssen muß,
Denk so lang ich leb an diesen ersten Kuß.

IV. Dear God, you know how often I have regretted
The kiss I once gave my sweetheart.
My heart commanded me to kiss him;
I will think about that first kiss as long as I live.

Lieber Gott, du weißt, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb ist süß, wenn bitter auch die Reu,
Armes Herze bleibt ihm ewig, ewig treu.

Dear God, you know how often in the silence of the night
I have thought about my loved one in pleasure and pain.
Love is sweet, even if repentance is bitter;
My poor heart will remain eternally, eternally true to him.

VI. Röslein dreie in der Reihe blühen so rot,
daß der Bursch zum Mädlein geht, ist kein Verbot!
Lieber Gott, wenn das verboten wär,
Stand die schöne, weite Welt schon längst nicht mehr,
Ledig bleiben Sünde wär!

VI. Three little roses in a row blossom so red;
There's no law against a young man's visiting a young girl!
Dear God, if that were forbidden,
the beautiful, wide world would have been gone long ago;
To remain unmarried is a sin!

Schönstes Städtchen in Alföld ist Kecskekemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus!

The prettiest little town in Alföld is Kecskemét;
There, there are really a lot of good-looking and nice girls!
Friends, find yourself a bride there,
ask for her hand and establish your household;
Drain the cup of joy!

XI. Rote Abendwolken ziehn am Firmament,
Sehnsuchtsvoll nach dir, mein Lieb, das Herze brennt;
Himmel strahlt in glühender Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein.

Red evening clouds pass by in the firmament;
my heart burns longingly for you, my darling.
The sky beams in glowing splendor,
and I dream, by day and night,
Only of my sweet lover.

April Showers

1. That Old Gang of Mine (Billy Rose & Mort Dixon, 1923)

I've got a longing way down in my heart
For that old gang that has drifted apart.
They were the best pals that I ever had,
I never thought that I'd want them so bad.

Gee but I'd give the world to see
That old gang of mine!
I can't forget that old quartette that sang "Sweet Adeline"!
Goodbye forever, old fellas and gals,
Goodbye forever, old sweethearts and pals
(God bless them)!
Gee but I'd give the world to see
That old gang of mine!

Last night I strolled to that old neighborhood,
There on that corner I silently stood,
I felt so blue as the crowds hurried by,
Nobody knew how I wanted to cry.

3. The Prisoner's Song (Vernon Dalhart, 1924)

Oh, I wish I had someone to love me,
Someone to call me their own.
Oh, I wish I had someone to live with
'Cause I'm tired of livin' alone.

Oh, please meet me tonight in the moonlight,
Please meet me tonight all alone,
For I have a sad story to tell you,
It's a story that's never been told.

I'll be carried to the new jail tomorrow,
Leaving my poor darlin' alone,
With the cold prison bars all around me
And my head on a pillow of stone.

Now if I had the wings of an angel,
Over these prison walls I would fly,
And I'd fly to the arms of my poor darlin',
And there I'd be willing to die.

2. All Alone (Irving Berlin, 1924)

Just like a melody that lingers on,
You seem to haunt me night and day.
I never realized till you had gone
How much I cared about you.
I can't live without you.

All alone, I'm so all alone.
There is no one else but you.
All alone by the telephone
And I wonder when you will call again.
I'm all alone ev'ry evening,
All alone, feeling blue,
Wond'ring where you are, and how you are,
And if you are all alone too.

Just for a moment you were mine, and then
You seemed to vanish like a dream.
I long to hold you in my arms again.
My life is very lonely,
For I want you only.

4. Tea for Two (Irving Caesar, 1924)

I'm discontented with homes that are rented
So I have invented my own.
Darling this place is a lover's oasis
Where life's weary chase is unknown,
Far from the cry of the city, where flowers pretty
caress the streams,
Cozy to hide in, to love side-by-side in.
Don't let it abide in my dreams.

Picture you [me] upon my [your] knee,
just tea for two and two for tea,
Just me for you and you for me, alone!
Nobody near us, to see us or hear us,
No friends or relations on weekend vacations,
We won't have it know, dear,
that we have a telephone, dear.

You are revealing a plan so appealing
I can't help but falling for you,
Darling, I planned it; can't you understand it
Is yours to command it, so do.

5. April Showers (B.G. Desylva, 1921)

Life is not a highway strewn with flowers,
Still it holds a goodly share of bliss,
When the sun gives way to April showers,
Here is the point you should never miss.

Though April showers may come your way,
They bring the flowers that bloom in May
So if it's raining have no regrets
Because it isn't raining rain you know, it's raining violets.
And where you see clouds upon the hills,
You soon will see crowds of daffodils,
So keep on looking for a blue bird
And list'ning for his song,
Whenever April showers come along.

I have learned to smile when skies are gloomy,
Smile although my heart's about to break,
When I know that trouble's coming to me,
Here's the happy attitude I take.

About the Artists

Baritone **Tyler Reece** serves as Assistant Dean of Enrollment and Student Services at Longy School of Music of Bard College, where he also serves on the Vocal Studies faculty. Originally from Aspen, Colorado, he holds degrees from Luther College (BM) and the University of California, Santa Barbara (MM, DMA).

At home on the recital stage, Reece has performed Lieder staples such as *Winterreise*, *An die ferne Geliebte*, *Dichterliebe*, and—notably—*Frauenliebe und Leben*. Using the latter as a case study in his doctoral dissertation, *Liebe und Leben: Exploring Gender Roles and Sexuality in Nineteenth-Century Lieder*, Reece focused on the intersection of gender, sexual identity, and the evolution of performance practices in classical vocal music. By portraying the *Frauenliebe* protagonist as a gay male in the twenty-first century, he gave a much-needed modern makeover to Schumann's antiquated and often maligned cycle.

On the operatic stage, Reece was praised for his “comedic skill and solid singing” (*BravoCalifornia!*) in portraying Count Almaviva in Mozart's *Le nozze di Figaro*. He has also performed roles such as Guglielmo in *Così fan tutte*, John Styx in *Orpheus in the Underworld*, Marco in *Gianni Schicchi*, Papageno in *Die Zauberflöte*, the title role of Thomas Pasatieri's *Signor Deluso*, Malvolio in Joel Feigin's *Twelfth Night*, and Harold von Reckenburg in the North American premiere of Franz Léhar's *Die Juxheirat*.

Dr. Reece is also the winner of numerous awards through the National Association for Teachers of Singing for his interpretation and performance of art song.

Known for her “rich character portrayals” and “versatile voice,” mezzo-soprano **Megan Roth** enjoys a varied career performing opera, oratorio, art song, and chamber music, with repertoire spanning from early to contemporary music. Most recently, Megan “smoldered” in the role of Tisbe in *La Cenerentola* with Boston Midsummer Opera, receiving accolades as she “...vamped about with sufficient trashy glitter, bringing the angry coloratura across the footlights with comic menace.”

In June 2021, Megan performed in the company's first post-pandemic live performance as Despina in excerpts of *Così fan tutte*, along with other scenes and arias. Additional roles include Rosina in *Il barbiere di Siviglia* with Summer Garden Opera in Virginia and in *Little Women* with MassOpera, where she was praised for her “warm and sonically sumptuous Meg.” Other notable engagements include soloist in Copland's *In the Beginning* with Vox Humana in Dallas, Texas and Handel's *Messiah* with The Keene Chorale as well as the Rhode Island Civic Chorale and Orchestra.

As an active chamber musician, Megan performs with several renowned national ensembles including GRAMMY® nominated Skylark Vocal Ensemble and True Concord, Yale Choral Artists, and the Cincinnati Vocal Arts Ensemble. Also an accomplished violinist, Megan was honored to have a featured violin solo on the 2021 GRAMMY® nominated album *It's a Long Way* with the Skylark Vocal Ensemble. www.meganroth.com

Dr. Edward Rothmel has worked extensively as a pianist, coach, and conductor throughout the United States and abroad. A frequent vocal coach to students, Dr. Rothmel strives to guide them in developing their independent musicianship while fostering stylistically appropriate interpretation throughout their careers. In preparation for the premiere of *Letters from Georgia* by Kevin Puts, Edward served as rehearsal pianist and coach to Renée Fleming. Previously, he has served on the faculty of University of Northern Colorado, Boston University Tanglewood Institute, and Si Parla, Si Canta in Urbana, Italy. Other appointments include Vocal Coach at Mo. Lorin Maazel's Castleton Festival, Assistant Conductor and ongoing private coaching studio in Arlington, VA. Dr. Rothmel's students have gone on to many of the nation's most prestigious programs such as the Lindemann Young Artist Program and the Merola Opera Program.

As a collaborative pianist, Dr. Rothmel has appeared in recital at Weill Recital Hall at Carnegie Hall with tenor Albert Lee, and as a guest at institutions such as Pennsylvania State University and University of North Texas. Eddie received his DMA in Piano Accompanying and Chamber Music, with a Minor in Vocal Coaching from the Eastman School of Music where he studied with Dr. Jean Barr and was the recipient of the 2019 Jean Barr Award. He is also a graduate of Florida State University's College of Music, where he earned both his BM and MM in Piano Performance.

Praised by Opera News for his "charm, sharp diction, and ping," tenor **Chance Jonas-O'Toole** is a graduate of The Juilliard School with both a Bachelor of Music and Master of Music in Vocal Performance. In 2022, Chance joined the Merola Opera Program, where he sang Monostatos in *The Magic Flute*. In 2021, Chance joined Opera Theatre of St. Louis as a Gerdine Young Artist. In the 2019/2020 season, Chance performed the role of Jo the Loiterer in Virgil Thomson's *The Mother of Us All* with Met Live Arts and The Juilliard School at the Metropolitan Museum of Art in New York. He also toured to London's Opera Holland Park and Versailles' Opera Royale as the First Sailor in Purcell's *Dido and Aeneas* with Juilliard 415.

Chance debuted with the Boston Symphony Orchestra as the tenor soloist in Beethoven's *Choral Fantasy* under Andris Nelsons. In the summers of 2017 and 2018, Chance was a tenor fellow at the Tanglewood Music Center, where he sang in multiple world premieres and song recitals, as well as Bach cantatas under John Harbison. Chance is a recipient of the Novick Career Advancement Grant from the Juilliard School. He is currently based in Boston, MA.

Praised for her "radiant soprano", soprano **Dana Lynne Varga** has established herself as a dynamic interpreter of a wide variety of repertoire on opera and concert stages. Over the past year Dana performed at both Carnegie Hall and Boston's Symphony Hall; as soloist in both the Mozart and Brahms *Requiems* and in a professional octet with the Boston Pops. Dana's favorite opera roles performed include Fiordiligi in *Così fan tutte*, Musetta in *La bohème*, Anna Maurrant in *Street Scene*, Rosalinda in *Die Fledermaus*, Micaëla in *Carmen*, Hanna Glawari in *The Merry Widow*, and Alcina in *Alcina*. She has appeared with Teatro Nuovo, Opera Maine, MassOpera, Boston Lyric Opera, Odyssey Opera, Boston Midsummer Opera and many others.

Dana maintains a busy schedule on the concert platform. Recent highlights of her concert career include Haydn's *Lord Nelson Mass* with Mid-America Productions (Carnegie Hall), Beethoven's *Missa Solemnis* with the Cantata Singers (Jordan Hall), Vaughan Williams' *Sea Symphony* with the Metropolitan Chorale, Mozart's *Great Mass in C Minor* with Coro Allegro, and countless performances of Handel's *Messiah*, Haydn's *Creation* and Beethoven's *Ninth Symphony*.

Dana was the second place winner of the 2019 American Prize in art song and oratorio, and the first place winner of the 2016 Classical Singer National Vocal Competition. She earned her DMA from Boston University and MM from The New England Conservatory of Music. An accomplished voice teacher, career coach, and producer, Ms. Varga is a fierce advocate for singers, devoted to progressive change in the classical vocal industry. Please visit www.danavarga.com and www.theempoweredmusician.com.

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We would like to thank the following people whose financial contributions make these concerts possible.
Reflects donations received from August 2021 through July 2022.

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