



*Baltimore Musicales*

*presents*

## Alive in Song

*featuring*

Angeli Ferrette, soprano

Claire Galloway, soprano

Justin Harrison, baritone

Ashley Rose Larkin, soprano

Thea Tullman Moore, soprano

Nicholas Provenzale, baritone

Edward Washington II, tenor

*and*

Elizabeth G. Hill, piano

### What is a Musicale?

**mu·si·cale** *noun* \myü-zî-'kal\  
[French *soirée musicale*, literally, musical evening]

(1872) : a social entertainment with music as the leading feature. A musical gathering or concert, typically small and informal.

In 2014, as a relative newcomer to Baltimore, I organized our first musicale at the First Christian Church in Roland Park. I wanted to create an opportunity for artists and music-lovers to come together in an informal setting to share music and poetry. In 19th century Europe, this type of gathering typically took place around the piano in someone's living room. Friends and neighbors would spend an evening performing "art songs"—musical settings of poetry—that were composed in many different languages and required a sensitive collaboration between singer and pianist.

Because I couldn't possibly fit everyone in my living room, these concerts were the next best thing! For the last ten years, we have performed over 100 unique programs of art songs, opera, musical theater, and vocal chamber music featuring our rotating roster of professional singers and instrumentalists.

Our mission at Baltimore Musicales is to preserve the art of the song recital, and we couldn't be more excited to open our 10th season with a program showing just how vibrant, current, and resonant this art form still is. It is a special treat to be able to showcase new works by living composers with strong ties to Maryland and to have several of the artists here with us today!

We hope you enjoy the program.

Thea Tullman Moore  
Founder and Executive Director

Climbing	Erik Franklin (b. 1989)	Silence	Jake Heggie (b. 1961)
Æbleblomst Sommersang	Carl Nielsen (1865-1931)	I'm Nobody	Lori Laitman (b. 1955)
	<i>Claire Galloway</i>	Will there really be a morning?	Ricky Ian Gordon (b. 1956)
Nimmersatte Liebe Neue Liebe	Hugo Wolf (1860-1903)		<i>Ashley Rose Larkin</i>
	<i>Ashley Rose Larkin</i>	Joy	Ricky Ian Gordon (b. 1956)
Memories	Charles Ives (1874-1954)		<i>Claire Galloway</i>
November Blues	Joshua Fishbein (b. 1984)	— <b>brief intermission</b> —	
I Want to Die While You Love Me	Undine Smith Moore (1904-1989)	The Madman My Friend The Good God and the Evil God War	Timothy Amukele (b. 1976)
	<i>Nicholas Provenzale</i>		<i>Edward Washington II with ensemble</i>
Watch and Pray	Arr. Undine Smith Moore (1904-1989)	Don't Feel No-Ways Tired	Arr. Jacqueline Hairston (b. 1932)
	<i>Angeli Ferrette</i>	Ride Up in the Chariot	Arr. Betty Jackson King (1928-1994)
Precious Lord, Take My Hand	Thomas A. Dorsey (1899-1993)		<i>Angeli Ferrette</i>
	<i>Justin Harrison</i>		
Alma mia	Maria Grever (1885-1951)		
Cuando acaba de llover	Carlos Guastavino (1912-2000)		
	<i>Nicholas Provenzale</i>		

## Artist Biographies

Grammy Award winner **Angeli Ferrette** has performed across the U.S. and abroad, appearing in concert, oratorio, and opera. She has performed with The Metropolitan Opera, The Washington National Opera, Afro- House Productions, The Heritage Signature Chorale, National Cathedral, Alexandria Choral Society, the City Choir of Washington, Washington Masters Chorale, Vocal Arts Society, Aria Club, and the Repertory Opera Theater of Washington. Over the years, she has received several awards and honors including the National Association of Negro Musicians Award of Artistic Excellence and the Life Time Member Award by the Coalition for African Americans in the Performing Arts. Angeli won 2<sup>nd</sup> place in The Pleiades Project Black Brilliance Competition, was a finalist in the Rochester Oratorio Society Competition, Harlem Opera Theatre Competition, the National Association of Negro Musicians Competition, and a semi-finalist in the Classical Singer Competition. She holds degrees and certificates from the University of Northern Iowa and The Peabody Conservatory, and received her M.B.A. from Trinity Washington University.

Scottish-American soprano **Claire Galloway**'s theatricality covers the gamut of "palpable pain" and "splendid, funny moments" (B.I.T.R.). Most recently, she appeared as soprano soloist in Brahms's *Ein deutsches Requiem*, and premiered the roles of Mathilde Schechter and Miriam in Arnold Saltzman's *Geniza: Hidden Fragments* with the Chesapeake Symphony Orchestra. Having performed Fiordiligi, Blanche de la Force, Vitellia, Dinah, Contessa, and Donna Elvira, she has also premiered roles in *Friends House* by Steven Crino, Dove's *Mansfield Park* and Frances Pollock's *Stimney*. In 2022, Claire won Second Prize in the International Clara Schumann Competition and in 2021 she was a semifinalist in the Jensen Vocal Competition. She has performed with Lidal North in Oslo, Opera NexGen, Saltworks Opera, Opera Baltimore, Savannah Opera, Bel Cantanti Opera, and Stillpointe Theatre. A recent Fellow at Songfest, the Nordic Song Festival in Sweden, and the Ravinia Steans Music Institute, Claire's innovative recital programming has resulted in the best-attended concert event at the Baltimore War Memorial Arts Initiative.

Baritone **Justin Harrison**'s most recent operatic performances have included the roles of Masetto in *Don Giovanni* with Maryland Opera Studio and John Kumalo in *Lost in the Stars* with Annapolis Opera. Justin originated the role of Giovanni in the premiere of Frances Pollock's *Briscola the Magician* and performed the role of Marullo in *Rigoletto* with Bel Cantanti Opera. A frequent concert soloist, he has performed Haydn's *Creation*, Handel's *Messiah*, Soper's *Voices from the Killing Jar*, Dubois' *The Seven Last Words of Christ*, Fauré's *Requiem*, Bach's "Liebster Gott, wenn werd ich sterben" BWV 8, and Ravel's *Don Quichotte à Dulcinée*. Justin is the 2nd place winner of the Mary E. Singletary Vocal Arts Competition for Emerging Artists. During his two years with the Maryland Opera Studio, he appeared as Harry Easter in *Street Scene*, Billy in *Mahagomny Songspiel*, Count Almaviva in *Le nozze di Figaro*, Marquis de la Force (cover) and 1st Officer in *Dialogues des Carmélites*, and Ed Larson in the world premiere of Theo Popov's *Town Hall*.

A recognized leader in contemporary music advocacy, pianist **Elizabeth G. Hill** has performed across the U.S. and Europe in service of her life's work: joining cultures together through music. Elizabeth is a co-founder of the chamber ensemble Meraki, dedicated to awakening cultural compassion through music. She is also pianist for Balance Campaign, a chamber group whose focus lies exclusively on commissioning and performing works by underrepresented composers. She currently performs in numerous ensembles within the Washington, D.C. area, including the National Philharmonic and the American Pops Orchestra. Also known for her work as a solo performer, educator, and lecturer, Elizabeth is a private piano teacher in the D.C. metro area, and serves on the Collaborative Piano Faculty at the HeifetzPEG International Music Institute. She has given numerous lecture recitals and presentations across the United States. Originally raised in Anchorage, Alaska, Elizabeth holds degrees from Mary Baldwin College (B.A.), James Madison University (M.M.), and The Catholic University of America (D.M.A. with a specialization in Chamber Music).

**Ashley Rose Larkin** is a Washington, D.C. based soprano who cantors regularly at The Church of The Little Flower in Bethesda and runs a thriving voice studio out of her home in Silver Spring, MD. This spring, she joins the chorus of Washington National Opera for their production of Puccini's *Turandot*. Past performances include the Soprano Soloist in Bob Chilcott's *St. John Passion* at St. Luke's Lutheran, Aurora in the Chicago premiere of *High Fidelity* with ColorBox Theatre, the title role in Seymour Barab's *Little Red Riding Hood* with Annapolis Opera, and Fiammetta in Gilbert & Sullivan's *Gondoliers* with Young Victorian Theatre Company. Ashley received her Master of Music degree from the Chicago College of Performing Arts, Roosevelt University where she studied with Judith Haddon. During her tenure at CCPA, she performed the roles of Madame Herz in Mozart's *The Impresario*, and Le Feu/ Le Rossignol in Ravel's *L'enfant et les sortilèges*. She received a Bachelor of Science degree in Music from Towson University where she studied with Dr. Theresa Bickham. While at Towson, she performed Königin der Nacht in Mozart's *Die Zauberflöte*, Susanna in excerpts from Mozart's *Le nozze di Figaro*, and Jody the Juggler in Malcolm Fox's *Sid the Serpent Who Wanted to Sing*.

Praised for her "shining vocal grace" (*Chicago Tribune*), "crystalline voice and natural stage presence" (*The Wall Street Journal*), soprano **Thea Tullman Moore** has delighted audiences in both opera and concert performances. With "exceptional stratospheric ease and timbral sweetness" (*Financial Times*), she performed the role of Lucia in *The Rape of Lucretia* with Chicago Opera Theater and Opera Festival of New Jersey. She was "a lively embodiment of La Musica, who also looks and moves well onstage" (*The New York Times*) in *Orfeo* at the Brooklyn Academy of Music. Thea also sang the role of Jenny in Phil Hagemann's *Roman Fever* at Lincoln Center, The Assistant in Richard Wilson's *Æthelred the Unready* at New York City's Merkin Concert Hall, and the title role in Seymour Barab's *The Betrothal of Becky Brown* at The Actors Institute of New York. Other roles include Poppea in *The Coronation of Poppea*,

Mademoiselle Silberklang in *The Impresario*, and Flora in *The Turn of the Screw*. Thea has appeared in recital at the Ravinia Festival, the Aspen Music Festival, the Académie musicale de Villecroze in Provence, and in salon recitals hosted by Central City Opera and Chicago Opera Theater. She has been a featured soloist in a number of major oratorio works, including Bach's *St. Matthew Passion*, Schubert's *Mass in G*, Rutter's *Requiem*, Handel's *Messiah*, and Vivaldi's *Gloria*. A native of Chicago, she graduated Phi Beta Kappa from Vassar College and received her Master of Music degree from the Manhattan School of Music. She is the founder and executive director of Baltimore Musicales.

From the Kennedy Center to Hong Kong City Hall, **Nicholas Provenzale's** appearances have delighted audiences and critics alike. His operatic engagements include roles with Musica Viva Hong Kong, Indianapolis Opera, Kentucky Opera, San Diego Opera, and Bronx Opera. He has also appeared with the South Dakota Symphony, the San Diego Symphony Orchestra, and the Thailand Philharmonic. As a recording artist with Albany Records, he can be heard as Eisenstein in *Die Fledermaus*, and Beau Braxton in the world premiere of Pasatieri's *God Bless Us, Every One*. His latest album featuring songs of Ernest Charles, *When I Have Sung My Songs* was released in 2022. It is described by *Fanfare Magazine* as "sung with loving care and considerable skill." Nicholas won Third Place in the Art Song division of The American Prize in 2016 and won the Hawaii Public Radio Art Song Competition in 2013. Recent performances include concerts at the InterHarmony Festival in Italy, Aeneas in Wilmington Concert Opera's virtual production of *Dido and Aeneas*, and a virtual lecture-recital at the Sam Houston State University Art Song Festival. An enthusiastic educator, Nicholas joined the faculty of West Chester University of Pennsylvania in 2020 as Assistant Professor of Voice and Director of Opera.

American tenor **Edward Washington II** was born in England, raised in Saudi Arabia, and lives in New York City. He graduated from Stetson University's School of Music and received his master's degree from Morgan State University. He has premiered new music by American composers/arrangers including Timothy Amukele, Scott Joiner, Mark Butler and Robert Troeger. Edward appeared in concert with the Wheeling Symphony, U.S. Air Force Band, Jacksonville Symphony Orchestra, Orlando Philharmonic, Baltimore Symphony Orchestra, Morgan State University Choir, Vox Fortura and the American Spiritual Ensemble. He has performed with Orlando Opera, Central Florida Lyric Opera, Opera Orlando, International Festival of the Voice, Michigan Opera Theater, Opera Omaha, New York City Opera, Lyric Opera of Chicago, and the Metropolitan Opera. Oratorio performances include Handel's *Messiah*, Beethoven's *Mass in C*, Mozart's *Vesperae de Domenica*, Hailstork's *I Will Lift Up Mine Eyes* and Dubois' *Seven Last Words of Christ*. Operatic roles include Tamino, Nanki Poo, Pang, Spoletta, Robbins and Parpignol. He was featured twice at Carnegie Hall in New York and once at Carnegie Hall in Pittsburgh. As a brother of Phi Mu Alpha Sinfonia, Edward is constantly seeking to advance music in America.

## Thank you for joining us today!

We hope you will consider making a tax-deductible donation to Baltimore Musicales in support of our programs. Ticket sales only cover a small percentage of our operating costs. Your contributions make it possible for us to pay our artists a fair wage and to bring more music to the Baltimore community.

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