



*Baltimore Musicales*

*presents*

## Love's Messenger

*featuring*

Elizbeth Barnes, mezzo-soprano

Mandy Brown, soprano

Angeli Ferrette, soprano

Ellie Yeonjung Kim, soprano

Jim Williams, bass

Erin Murphy Snedecor, cello

*and*

Elizabeth G. Hill, piano

### What is a Musicale?

**mu-si-cale** *noun* \myū-zī-'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.

Eight years ago, 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! Since 2014, we have performed over 85 unique programs featuring a rotating roster of nearly 100 professional singers and instrumentalists.

Today, in anticipation of Valentine's Day, we have assembled an assorted program of romantic treats—amorous art songs, opera arias and duets, and vocal chamber music celebrating love in its many forms. For centuries, poets have tasked birds, flowers, and even the wind with carrying messages of love; and composers continue to be inspired and moved by these charming, hopeful, and poignant texts. We hope you will be too.

We're glad you're here.

Thea Tullman Moore

Founder and Executive Director

Liebesbotschaft	Franz Schubert (1797-1828)	In the clouds of flowers	Heungryul Lee (1909-1980)
<i>Mandy Brown</i>		Dongsimcho	Sungtae Kim (1910-2012)
An die Musik	Franz Schubert (1797-1828)	<i>Ellie Yeonjung Kim</i>	
<i>Jim Williams</i>		Lilacs	Sergei Rachmaninoff (1873-1943)
Malinconia, Ninfa gentile Ma rendi pur contento Vanne, o rosa fortunata	Vincenzo Bellini (1801-1835)	<i>Elizabeth G. Hill</i>	
<i>Ellie Yeonjung Kim</i>		The Daisies Sure on This Shining Night	Samuel Barber (1910-1981)
Im wunderschönen Monat Mai Aus meinen Tränen sprießen Die Rose, die Lilie, die Taube, die Sonne	Robert Schumann (1810-1856)	<i>Angeli Ferrette</i>	
<i>Jim Williams</i>		My True Love Hath My Heart	Jake Heggie (b. 1961)
Belle nuit, ô nuit d'amour (from <i>Les contes d'Hoffmann</i> )	Jacques Offenbach (1819-1880)	<i>Elizebeth Barnes and Mandy Brown Erin Murphy Snedecor, cello</i>	
<i>Elizebeth Barnes and Angeli Ferrette</i>		Al Amor Con amores, la mi madre Del cabello más sutil	Fernando Obradors (1897-1945)
Song to the Moon (from <i>Rusalka</i> )	Antonín Dvořák (1841-1904)	<i>Elizebeth Barnes</i>	
<i>Mandy Brown</i>		Love's Philosophy	Roger Quilter (1877-1953)
Schlagende Herzen	Richard Strauss (1864-1949)	<i>Mandy Brown</i>	
<i>Angeli Ferrette</i>			

## Artist Biographies

Mezzo-soprano **Elizebeth Barnes**, praised for “singing and acting with assurance, liveliness and wit,” is a third generation opera singer following in the footsteps of her paternal grandmother and mother. Currently based in the Washington, D.C. area, Elizebeth is passionate about opera and new music, and making those available to diverse audiences. She has participated in The Aspen Opera Center, where she covered Countess Charlotte Malcolm in *A Little Night Music*. Elizebeth has also appeared in Fort Worth Opera’s Frontiers: New Work Showcase, where she sang the title role in a selection from *Albert Nobbs*. As an Apprentice Artist with Sarasota Opera, she covered the role of Zweite Dame in *Die Zauberflöte*. Other roles include Prince Charmant, Dido, Dorabella, Jo March, and Cherubino. Elizebeth is an alumna of The Hartt School of Music, and received her Master of Music degree from The Eastman School of Music.

Proclaimed “consistently impressive” by *DC Theater Scene* and “completely winning” by the *Chautauquan Daily*, **Mandy Brown** is a soprano who is sure to charm. Recent engagements include performing as the soprano soloist in Mahler’s *Symphony No.4* with The National Symphony Orchestra’s Summer Music Institute and Handel’s *Messiah* with the Music In McLean Concert Series with maestro Thomas Colohan. Operatic highlights include *Barbarina/Le nozze di Figaro* with Washington National Opera, *Charlene/Service Provider* and *Pizza Queen/20 Minutes or Less* with Washington National Opera’s American Opera Initiative, *Nannetta/Falstaff* with Chautauqua Opera, *Lady With A Hand Mirror/Postcard From Morocco*, *Love Simpson/Cold Sassy Tree*, the title role in *Amelia al Ballo*, *Camilla Pocket/Miss Havisham’s Fire*, *Rose Maurrant/Street Scene*, *Despina/Così fan tutte*, *Beth March/Little Women*, *Soeur Constance/Les dialogues des carmélites*, *Madame Silberklang/The Impresario*, and *La Princesse/L’enfant et les sortilèges*. She received her Master’s Degree in Opera Performance from the University of Maryland and her Bachelor’s Degree in Vocal Performance from Wichita State University.

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.

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).

**Ellie Yeonjung Kim** was recognized with “great critical acclaim” by *Opera News* online for her role as Rita in Donizetti’s *Rita* with the Martina Arroyo Foundation. Ellie is a Washington, D.C.-based soprano who is originally from Seoul, Korea. She has been a featured soloist in various concert performances including “Liebster Jesu, mein Verlangen” BWV 32, “Alles nur nach Gottes Willen” BWV 72 with Bach in Baltimore, “Wir danken dir, Gott, wir danken dir” BWV 29 and Britten’s *A Ceremony of Carols* with the Washington Bach Consort. She also performed the soprano solo in Mozart’s *Requiem*, Rutter’s *Gloria*, and Handel’s *Messiah* in the D.C. area. Ellie made her operatic debut performing Lucy in Gian Carlo Menotti’s *The Telephone* at the National Theater of Korea. Other operatic highlights include the role of Pamina in *Die Zauberflöte*, *Barbarina* in *Le nozze di Figaro*, *Sophie* in *Werther* and *Liù* in *Turandot*. She received her Master of Music degree from the Manhattan School of Music and her Bachelor of Music degree in Korea.

**Erin Murphy Snedecor** is a cellist based in Brentwood, MD whose work links contemporary chamber music, electronica, songwriting, and performance art. Her interdisciplinary work has lead her to create many of her own projects and ensembles, where in addition to performing she acts as composer, songwriter, arranger, artistic director, and beyond. Erin is a founding member, cellist, and music director of Balance Campaign, a contemporary sextet dedicated to the commission and performance of works by living composers. She also performs with earspace, a North Carolina-based contemporary ensemble that curates multisensory programs in unexpected venues. In addition to her classical projects, Erin is known for her ability to perform in a multitude of genres and styles. In 2009, Erin joined forces with Annapolis indie rock band Pompeii Graffiti, appearing on 3 studio albums and performing in local and touring performances. She is also half of the indie/folk duo Black Rhinoceros, and a writer and performer of classical electronica quartet DoubleSpeak. Most recently, Erin collaborated with Glade Dance Collective as part of the 2019 Fringe Festival under her solo moniker, Zoonanthellae, to compose and perform the music for their work, "Oizys in the Waiting Room." Erin received her BM from Ithaca College and her MM at University of Maryland, and is a 2023 Strathmore Artist-in-Residence.

**Jim Williams**, bass, is a versatile performer known for his powerful classical voice and his adept ability to handle multiple genres on stage. As a young artist with New York Lyric Opera Theater, he performed at Lincoln Center, Carnegie Hall, and Opera America, and appeared as Colas in *Bastien und Bastienne* and Bartolo in *Le nozze di Figaro*. Jim made his Washington, D.C. debut as Sarastro in Mozart's *The Magic Flute* with The IN Series and his Gilbert and Sullivan debut as the Sergeant of Police in Young Victorian Theatre Company's *Pirates of Penzance*. Jim has also performed with the Coalition for African Americans in the Performing Arts (CAAPA), Maryland Lyric Opera, Washington Opera Society, Opera Baltimore, Live Arts Maryland, Maryland Opera, and the Washington National Opera Chorus. After a nearly two-year break due to the pandemic shut down, Jim returned to the stage in Washington National Opera's concert series *Come Home: A Celebration of Return* in November 2021. In January 2022, he joined an ensemble of WNO Cafritz Young Artists, WNO Choristers and local young artists to workshop Tony Award-winning composer Jeanine Tesori's new opera, *Grounded*, along with librettist and renowned playwright George Brant. Jim is also sought out as a music educator, a background vocalist in studio recordings, a private vocal coach, and consultant throughout the Baltimore-Washington area. He received a Bachelor of Music degree with emphasis in Vocal Performance and Pedagogy from Oakwood University.

## Thank you for joining us today!

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 bring more music to the Leisure World community! We hope you will consider making a tax-deductible donation to Baltimore Musicales in support of our programs.

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*Thank you to everyone at the Inter-Faith Chapel for their hospitality. We can't wait to share more incredible music and poetry with you next time!*