



*Baltimore Musicales*

*presents*

# Phenomenal Women: Spring's Renewal

*featuring*

Elizebeth Barnes, mezzo-soprano

Mandy Brown, soprano

Amanda Densmoor, soprano

Claire Galloway, soprano

Thea Tullman Moore, soprano

Jocelyn Pride, soprano

*and*

Yejin Lee, 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.

Nine 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 in someone's living room around the piano. 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 100 unique programs of art songs, opera, musical theater, and vocal chamber music featuring a rotating roster of professional singers and instrumentalists.

Today, we are excited to present the third installment in our ongoing series celebrating women composers. Historically overlooked and underrepresented, these trailblazing women from around the world faced enormous obstacles, hostility, and discrimination. Still, they persisted in sharing their gifts, paving the way for younger generations. This program showcases the tremendous range, virtuosity, expressiveness, and necessity of their compositions.

We're glad you're here.

Thea Tullman Moore

Founder and Executive Director

Music of Life

*Ensemble*

B. E. Boykin  
(b. 1989)

Young Love in Spring

Spring

Margaret Bonds  
(1913-1972)  
Florence Price  
(1887-1953)

*Amanda Densmoor*

Im wunderschönen Monat Mai  
Aus meinen Tränen  
Blumenlied

*Elizabeth Barnes and Amanda Densmoor*

Fanny Mendelssohn Hensel  
(1805-1847)

Night

In the Springtime

Florence Price  
(1887-1953)  
Betty Jackson King  
(1928-1994)

Die stille Lotosblume

Mailed

*Mandy Brown*

Clara Schumann  
(1819-1896)  
Mary Howe  
(1882-1964)

*Elizabeth Barnes*

He's Got the Whole World in His Hand  
You Can Tell the World

Margaret Bonds  
(1913-1972)

*Jocelyn Pride*

L'heure exquise  
Brume  
Spleen

*Claire Galloway*

Poldowski  
(1879-1932)

Now Spring in All Her Glory

Emily Crocker  
(b. 1949)

*Ensemble*

Wir drei  
Je demande à l'oiseau  
Fairy Lullaby

*Mandy Brown*

Amy Beach  
(1867-1944)

in Just-spring  
this is the garden  
sweet spring is your time

*Jocelyn Pride*

Ellen Mandel  
(b. 1957)

## Artist Biographies

Praised for “singing and acting with assurance, liveliness and wit,” mezzo-soprano **Elizebeth Barnes** is a commanding performer who is passionate about opera, new music, and making those genres available to diverse audiences. She is thrilled to be making her role debut as Tisbe in *La Cenerentola* with Bel Cantanti Opera. She also looks forward to reprising her duo recital in collaboration with Ruby Nightingale, “Warm Air Whispering,” in Santa Fe, New Mexico this coming June. Elizebeth has previously covered Countess Charlotte Malcolm in *A Little Night Music* with The Aspen Opera Center. She was featured in Fort Worth Opera’s Frontiers: New Work Showcase, where she sang the title role in a selection from *Albert Nobbs*. She was also an Apprentice Artist with Sarasota Opera, covering the role of Zweite Dame in *Die Zauberflöte*. She appeared with the Hawaii Performing Arts Festival as Jo March in *Little Women*. Other roles include Cherubino in *Le nozze di Figaro*, Dorabella in *Così fan tutte*, Suor Zelatrice in *Suor Angelica*, Dido in *Dido and Aeneas*, Prince Charmant in *Cendrillon*, Edith in *Pirates of Penzance*, and Peep-Bo in *The Mikado*. An alumna of The Hartt School of Music, she 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 Maurant/*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.

Indonesian-American soprano **Amanda Densmoor** is a recent graduate of the University of Maryland’s Maryland Opera Studio, where she earned her Master of Music degree in Opera Performance. As a concert soloist, Amanda has sung in Carissimi’s *Jephte*, Haydn’s *Missa in Angustiis*, and Mozart’s *Requiem*. Her recent roles include Valentina Scarcella (*Later the Same Evening*), Queen of the Night (*Die Zauberflöte*), Servilia (*La clemenza di Tito*), Nella (*Gianni Schicchi*), Suor Genovieffa (*Suor Angelica*), Patience (*Patience*), Counsel (*Trial by Jury*), Second Woman (*Dido and Aeneas*), and Kate (*The Pirates of Penzance*). Amanda is passionate about new music and

has premiered the role of Mother in Joseph C. Phillip Jr.’s *Four Freedoms*, and will premiere the role of Meera in the orchestral workshop of Omar Najmi’s new opera, *This Is Not That Dawn*, with Catalyst New Music. Amanda earned her Bachelor of Music degree in Vocal Performance, summa cum laude, from the University of Maryland.

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 *Stinney*. 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.

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.

**Jocelyn Pride**, a native of Sacramento, CA, is a versatile performer equally at home in operatic, theatre and concert venues. At an early age, she recognized the power of music to heal, which influenced her to study music therapy at Shenandoah University. After earning her Bachelor's degree, she became a Board-Certified Music Therapist working with seniors as an Activity Director. In this setting, she utilized her skills as a clinical musician to serve seniors and veterans. Jocelyn has performed with Washington National Opera's Chorus in well-known works such as *Candide*, *Lost in the Stars* and Terrance Blanchard's *Champion*. She was recently seen in the lead role of Corfasia in the Afro-futuristic opera ballet, *Cloud Nebula*, by composer Scott Patterson. As a featured soloist with Opera Nova and the Coalition for African Americans in the Performing Arts (CAAPA), she performed several pieces by William Grant Still and other African-American composers. In 2022, Jocelyn was a semi-finalist in the American Traditions Vocal Competition in Savannah, GA. She is currently a proud member of the preeminent U.S. Army Chorus.

Pianist **Yejin Lee** has been praised for her "coloristic and poetic expressions" and "compelling and thrilling rhythmic senses." She made her solo debut at Weill Recital Hall of Carnegie Hall in New York with an invitation from the Annual Velia International Music Festival. She has performed as a guest artist at the Cultural Art Center in Jaen, Spain, the Tyler Recital Hall in Florida, and the Seoul Arts Center and Yong San Art Hall in Seoul, Korea. She has claimed top awards at a number of national and international competitions, including the Dallas International Piano Competition, Kingsville International Piano Competition, and the Wideman International Piano Competition. Yejin also had the privilege to perform at the Mozarteum Academy in Salzburg, Banff Music Festival, Gijon Music Festival in Spain, and the PianoTexas International Academy & Festival, where she shared musical inspiration with great pedagogues and pianists like Richard Goode, Dmitri Bashkurov, Stephen Hough, John O'Connor, John Perry, and Karl-Heinz Kämmerling. Yejin holds both piano performance and vocal accompanying degrees from Oberlin Conservatory with honors under Haewon Song and Philip Highfill and Master's and Doctorate degrees from the Peabody Institute of the Johns Hopkins University. She currently serves as piano faculty at Washington Conservatory of Music and guest faculty with the University Choir at George Washington University.

*We would like to thank Reverend Dr. Amy McCullough, Christopher Schroeder, and everyone at Grace Church for welcoming us today and allowing us to use this beautiful space.*

Thank you to the following donors for their generous support this season:

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