

Faculty Artist Series Recital

*Song Cycles for Voice and Piano*



*John Milbauer*  
PIANO



*Yvonne Lee*  
SOPRANO



*Andrew Stuckey*  
BARITONE

Thursday, November 8, 2018  
Holsclaw Hall  
7:00 p.m.

FACULTY ARTIST SERIES RECITAL

***Song Cycles for Voice and Piano***

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PROGRAM

*Confessiones* .....J.A.C. Redford  
(b. 1953)

Andrew Stuckey, baritone  
John Milbauer, piano

*O Domine, percussisti cor meum verbo tuo*  
*Ego sum qui sum*  
*O Pulchritudo*  
*Deus creator omnium*  
*O Domine, quia fecisti nos ad te*

*Banalités* .....Francis Poulenc  
(1899-1963)

Yunah Lee, soprano  
John Milbauer, piano

*Chanson d'Orkenise*  
*Hôtel*  
*Fagnes de Wallonie*  
*Voyage à Paris*  
*Sanglots*

INTERMISSION

Milbauer's "Which Side Are You On?" program based on themes of protest, immigration, and workers' rights. A 2017 review in *Sevilla* said "this extraordinary program makes you discover that music reminds us that we all can be refugees, exiles, and immigrants...and John Milbauer says this through the keys of the piano." France's *Republique du Centre* has called him "a virtuoso of the first magnitude" while *American Record Guide* wrote, "Milbauer employs a full expressive range, performs with astounding delicacy, and conveys unspeakable wonder through an intimate touch and astonishing versatility." A laureate of the Orléans Concours in France for piano music of the 20th Century, he has performed concerts devoted only to chance music and enjoys playing music that employs electronic sounds, prepared piano, extended techniques, and graphic notation; in a similar vein, he has contributed a chapter on the performance of the music of John Cage to *The Pianist's Craft* series. A versatile musician, Milbauer has performed with the Mills Brothers, violinist David Garrett, and Pink Martini.

Milbauer studied music, classics, and government at Harvard College before earning degrees from the Eastman School of Music, The Juilliard School, Manhattan School of Music, and, as recipient of a Fulbright grant, the Liszt Academy in Budapest. He was awarded the Eastman Performer's Certificate and the Wolodarsky Prize from the Banff Centre, and was nominated for the Gina Bachauer prize for outstanding pianist at Juilliard. His teachers include Jerome Lowenthal, Ferenc Rados, György Sebök, Rebecca Penneys, and Joan Moffat. Currently Professor of Piano and Coordinator of the Keyboard Area at the University of Arizona Fred Fox School of Music, Milbauer has been Co-Director of the Chautauqua Piano Program with Nicola Melville since 2012, helping to transform it into one of the premiere summer piano programs in the Americas.

Mr. Stuckey has put his unique stamp on many varied roles including Tonio in *I Pagliacci*, and Sharpless in *Madama Butterfly*, Don Pizarro in *Fidelio*, the title role in *Gianni Schicchi*, and the High Priest in *Samson et Dalila*. He has interpreted these and other leading roles for opera houses throughout the United States, including the Washington National Opera, San Francisco Opera, and the opera houses of Santa Fe, Baltimore, Palm Beach, Portland, Augusta, Tulsa, Kansas City, St. Louis and Sarasota.

No stranger to concert work, Mr. Stuckey has had the privilege of performing Beethoven's Ninth Symphony, Dvorak's *Te Deum*, Britten's *War Requiem*, Handel's *Messiah*, Verdi's *Requiem*, Mendelssohn's *Elijah*, and Mozart's *Requiem*, among other beloved classics of the concert repertoire.

Mr. Stuckey's talents were recognized early in his career. He was chosen by the Lyric Opera of Chicago for its two-year apprentice program, out of a field of more than 1,200 performers. Prior to that, he was a resident artist for the Portland Opera and apprenticed twice with the Santa Fe Opera. Over the years, he has received many prestigious prizes, awards and grants, including the Sara Tucker study grant, the William Matheus Sullivan Foundation grant and The Union League grant. He won first prize in both the Florida Grand Opera's Young Patronesses of the Opera competition and the Palm Beach Opera competition. He was also a National Semi-Finalist for the Metropolitan Opera National Council Auditions.

In the pursuit of excellence, Mr. Stuckey credits the enormous influence of renowned singers, teachers, directors, conductors, and coaches who have guided his career. He has had the pleasure of working professionally with many respected opera singers, including Bryn Terfel, Renee Fleming, Renata Scotto, Mirella Freni, Susan Graham, Frank Lopardo, Marcello Alvarez and Dmitri Hvorostovsky. He credits much of his success to his vocal coaches and voice teachers Daniel Beckwith, Eric Weimer, Craig Rutenberg, Richard Boldin, Donna Brunisma, Phil Morehead, Jerry Langenkamp, John Stephens, Eduardo Chama and Marlana Malas.

Steinway Artist **JOHN MILBAUER** has recently performed in China, Brazil, Colombia, Costa Rica, Mexico, Spain, Switzerland, and Japan as well as throughout the United States. Highlights of the past two seasons include Ravel's *Concerto in G* with the Boston Pops and Keith Lockhart in Boston's Symphony Hall, an interactive media/music collaboration with MIT's media lab, Poulenc's *Aubade* with San Diego Winds, recitals with Stephanie Houtzeel of the Vienna State Opera, residencies with the Conservatorios Nacionales Superiores of Sevilla and Jaén in Spain, and a tour of major cities in China. Current projects include performances of

*Vier ernste Gesänge*.....Johannes Brahms  
(1833-1897)

Andrew Stuckey, baritone  
John Milbauer, piano

*Denn es gehet dem Menschen  
Ich wandte mich und sahe an alle  
O Tod, wie bitter bist du  
Wenn ich mit Menschen*

*Poema en forma de canciones* .....Joaquín Turina  
(1882-1949)

Yunah Lee, soprano  
John Milbauer, piano

*Dedicatoria  
Nunca olvida  
Cantares  
Los dos miedos  
Las locas por amor*

HOLSCLAW HALL IS PROUD TO FEATURE THE  
*Peter & Debbie Coogan Steinway B*

Please join us for a reception in the Green Room hosted by the Fred Fox School of Music.

## About the Artists

Lyric soprano **YUNAH LEE** is thrilling audiences in the U.S., Europe and Asia with her “handsomely colored full lyric sound” (*Opera News*) and “picture perfect” acting (*Berkshire Fine Arts*). Recent performances in the title role of *Madama Butterfly* were hailed in Germany as “a revelation... [her] voice unites the girlish innocence and the wistful sensuality [of Cio Cio San]” (*Online MusikMagazin*). “...thoroughly captivating, above all thanks to Yunah Lee, who is utterly convincing in mood and presentation... a commanding and touching performance revealing the highs and lows of Butterfly’s emotions.” (*Das Opernglas*).

In the 2017-2018 season, Ms. Lee made a company debut with Opera Naples in *Madama Butterfly* and appeared to sing the role of Pamina in *The Magic Flute* with Orchestra Miami. Ms. Lee enjoyed an exciting season in 2016-2017, making her company debuts with Washington National Opera in the title role of *Madama Butterfly* immediately after her successful debut with Austin Lyric Opera in her signature Puccini role. The season 2015-2016 brought Ms. Lee a huge success in making her role debut in *Rusalka* with Korea National Opera. In the 2014-2015 season, Ms. Lee made her company debuts with Utah Opera (*Madama Butterfly*), Tampa Opera (*Madama Butterfly*), Michigan Opera (*Madama Butterfly*) and Seoul Philharmonic (Eugene Onegin, *Tatyana*). In the 2013-2014 season, Ms. Lee joined the Metropolitan Opera and made her company debuts with Opera Quebec and the Glimmerglass Festival in the title role of *Madama Butterfly*. The previous season included performances with the Boston Lyric Opera (*Madama Butterfly*) and Opera Carolina (*The Magic Flute*, Pamina) as well as a solo recital at the Fifth Avenue Presbyterian Church in New York City and a concert tour in Japan.

Yunah Lee made her European opera debut in 2005 in the title role in *Madama Butterfly* with Stadttheater Bern in Switzerland. She immediately returned to Europe to appear in concert with Gran Teatre del Liceu in Barcelona, Spain and then to New York City Opera as Mimi in *La Bohème*. She made her debut in the role of Cio Cio San in her home town in New Jersey in 2002, and repeated the role over 160 times in venues including Virginia Opera, Grand Rapids Opera, Central City Opera, Kentucky Opera, Opera Carolina, Minnesota Opera, New York City Opera, Staattheater Bern, Staattheater St Gallen, De Vlaamse Opera, Staattheater Braunschweig, Opera Ireland, Boston Lyric Opera, Opera Quebec and Dallas Opera, among others.

Ms. Lee made her New York City Opera debut as Micaëla in *Carmen* after having sung the United States premiere of the contemporary opera *Kinkakuji* with them. She later returned to perform the roles of Mimì, Zerlina, and Dew Fairy and to cover Gretel, Antonia and Liù. Ms. Lee

toured Taiwan as Mimì, which she repeated in over 70 performances with New York City Opera, Cleveland Opera, Boheme Opera, Opera Roanoke, Aspen Music Festival, and made a company debut with the Korea National Opera in 2007. Ms. Lee made her debut with São Paulo Opera as Micaëla in *Carmen*, which she repeated with the New York City Opera, Fort Worth Opera, Tokyo City Orchestra. Ms. Lee’s other performances include Marguerite and Liù with Minnesota Opera, her debut in the role of Leila in *Les Pêcheurs de Perles* with Cleveland Opera and Donna Elvira in *Don Giovanni* with Palm Beach Opera and the National Opera of Korea.

Ms. Lee’s past performance roles include Nedda in *I Pagliacci*, Contessa Almaviva in *Le Nozze di Figaro*, Adnia in *L’elisir d’amore* and Juliette in *Romeo et Juliette*.

As an active concert singer, Ms. Lee has sung *Messiah*, Mozart *Requiem*, Haydn *Creation* and Bach *St. Matthew Passion* with the New York Oratorio Society at Carnegie Hall, and Verdi *Requiem* with National Chorale at Avery Fisher Hall. In 2008, Ms. Lee was invited to appear as a soloist in the Great Mountain Music Festival, where she performed works of Rodrigo, Villa Lobos, Handel, Earl Kim and George Crumb. The 2005-2006 season saw Ms. Lee’s debut with Hiroshima Symphony performing Mahler Symphony No. 2, in the memorial concert of the 60th year after the atomic bomb in Hiroshima, her solo recital in Los Angeles at USC’s Newman Hall, KMF Virtuoso Concert at Alice Tully Hall with pianist Warren Jones and her European concert debut with the Pablo Picasso Orchestra in Malaga, Spain.

Ms. Lee made her solo recital debut at Carnegie Hall and Ho-Am Recital Hall in Seoul, Korea followed by a national tour in five cities in South Korea. Ms. Lee was also featured in the Christmas Concert with Beijing National Symphony in China, in recitals with Shanghai Symphony and Seoul Arts Center, and in concert with Tokyo City Orchestra. Ms. Lee’s first recording of *The Four Seasons* in Korea.

**ANDREW STUCKEY** is a baritone whose many and varied roles speak to his accomplished voice and broad appeal. Mr. Stuckey sang the title role of *Rigoletto* with Opera on the James. He had the honor of working with the late maestro Lorin Maazel as Michele in *Il tabarro*, Sonora in *La fanciulla del West* and Iago in *Otello*. As the black-hearted Iago in Opera Roanoke’s stellar production, the Roanoke Times deemed his portrayal “not to be missed.” With the Festival Lyrique-en-mer in France he debuted, with great success, the title role in the comic opera *Falstaff*, following up with Germont in *La traviata*, a role he has perfected with several opera companies, including Santa Fe Opera, Opera Delaware and Opera New Jersey.