

Northwestern University

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC

Patrice Michaels & Friends

Julian Velasco, *saxophone*

Cavatina Duo

Eugenia Moliner, *flute*

Denis Azabagic, *guitar*

Jason Carlson, *piano*

Nick Photinos, *cello*

Kuang-Hao Huang, *piano*

Elio Bucky, *projections designer*

Chelsea Lyons, *cue runner*

MARY B. GALVIN RECITAL HALL
2022–23 SEASON

Patrice Michaels & Friends

TUESDAY, FEBRUARY 28, 2023, AT 7:30 P.M.

3 Vocalises

Prelude

Scherzo

Quasi menuetto

Ralph Vaughan Williams

(1872–1958)

Patrice Michaels, *soprano* and Julian Velasco, *soprano saxophone*

Fantasia in A Major

Georg Philipp Telemann

(1681–1767)

arr. Alan Thomas

Cavatina Duo

Eugenia Moliner, *flute*

Denis Azabagic, *guitar*

From a Classical Age Soirée

***Morgenlied* (Johann Timotheus Hermes)**

Sophia Westenholz

(1759–1838)

***Fidelity* (Anne Hunter)**

Franz Josef Haydn

(1732–1809)

***L'autre jour à l'ombrage* (JP C de Florian)**

Joseph Boulogne

Chevalier de Saint-Georges

(1745–1799)

***Vorrei di te fidarmi* (Metastasio)**

Vincenzo Righini

(1756–1812)

Patrice Michaels, *soprano* and Jason Carlson, *piano*

Fandanguillo* from *Suite Castellana

Federico Moreno Torroba

(1891–1982)

Denis Azabagic, *guitar*

ReImaginings

<i>Danza, danza, fanciulla gentile</i>	Laurie Altman (b. 1944)
<i>Maybe</i> (Carl Sandburg)	John Musto (b. 1954)
<i>Frankie and Johnny</i>	Chuck Israels (b. 1936)
<i>Epilogue: The Long View,</i> <i>Questions Answered</i> (Ruth Bader Ginsburg)	Patrice Michaels (b. 1956)

Patrice Michaels, *soprano* and Kuang-Hao Huang, *piano*

<i>Recerca II</i>	David Salleras (b. 1980)
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Julian Velasco, *saxophone*

How We Are

<i>While We're Young</i> (William Engvick) from <i>Gig Songs</i> <i>As You Are</i> (Red Mitchell)	Laurie Altman Nils Lindberg (1933–2022) <i>arr. P. Michaels</i>
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Nick Photinos, *cello*

Patrice Michaels, *soprano* and Kuang-Hao Huang, *piano*

Prelude Op. 53, No. 19	Nikolai Kapustin (1937–2020)
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Kuang-Hao Huang, *piano*

<i>No hay olvido</i> , Sonata 1994 (Pablo Neruda)	Laurie Altman
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Patrice Michaels, *soprano*

Cavatina Duo

Eugenia Moliner, *flute*

Denis Azabagic, *guitar*

Improvisation

Nick Photinos

(b. 1974)

Nick Photinos, *cello*

Luminaria

Patrice Michaels

Patrice Michaels, *looping station/handpan/piano/voice*

Canzone di Doretta from *La rondine*

Giacomo Puccini

(1858–1924)

Patrice Michaels, *soprano* and Jason Carlson, *piano*

PROFILE

Patrice Michaels' vocal virtuosity in both live and recorded performances rank her as "A formidable interpretative talent" (The New Yorker), possessing "a voice that is light, rich and flexible" (Opera News). Her many recordings (Albany, Amadis, Cedille, Neos and Decca labels) range from baroque chamber concerts, through the groundbreaking and much-lauded *Divas of Mozart's Day*, to explorations of 20th century repertoire and new jazz-inflected classical works. Ms. Michaels' appearances include Shanghai, Czech National, St. Louis, Atlanta and Minnesota Orchestras, New York's Concert Royal and Chicago's Music of the Baroque. She debuted with the Cleveland Opera in *Fidelio*, sang in *Candide* at Lyric Opera of Chicago, performed in Menotti's *The Medium* (Chicago Opera Theater on Cedille Records) and with Heartbeat Opera NYC this past spring. Recitals include the Festival of Contemporary Music in Havana, Music at the Supreme Court, Harvard University and The Schubert Club.

Michaels writes music with words, frequently centering on themes of social justice and American history. She is currently developing an opera on the life of Pauli Murray, American activist/lawyer/poet/scholar/clergywoman. Songs set to poems by five Latinx authors, "Un viaje en la canción/A Journey in Song" are scheduled for publication in the spring. *THE LONG VIEW: A Portrait of Ruth Bader Ginsburg in Nine Songs* has received significant critical acclaim, and forms the basis of the stage show "Notorious RBG in Song" which tours nationally featuring Ms Michaels as a performer. Michaels' choral work, "Refuge," was premiered at the Kennedy Center in July 2019, and is published by GIA. A joint commission by The National Constitution Center, Lyric Fest of Philadelphia and Musicians Club of Women allowed

Michaels to compose *RESOLVED: Songs of Women's Suffrage and the 19th Amendment*, which debuted in summer 2020 as an NBC/Peacock video featuring mezzo-soprano J'Nai Bridges. Other works by Michaels include incidental music for Shakespeare's *A Midsummer Night's Dream*, a one-act opera on Euripides' *The Trojan Women*, and the children's show *A Song for Harmonica*.

Michaels served as Music Editor for the 2019 Royal Conservatory of Music (RCM) eight-volume anthology *Resonance: A Comprehensive Voice Series*, and has contributed supplemental teaching materials for RCM's online teaching resource. She has been a guest master clinician at such institutions as the University of Tel Aviv Buchman-Mehta School, Mexico City's Escuela Superior de Musica, and ISA Havana.

Patrice is a graduate of Pomona College, the University of Minnesota Twin Cities, and a diplomate of Banff Centre for Arts and Creativity. Formerly Professor at Lawrence University and for ten years Director of Vocal Studies at The University of Chicago, she now serves the Voice/Opera Program in the Bienen School of Music at Northwestern University.

www.patricemichaels.com/

Described as a “phenomenal sax soloist” (Chicago Tribune), **Julian Velasco** (he/him) is a Mexican-American collaborative artist, educator, and fierce advocate for contemporary arts. Raised in the diverse musical culture of Los Angeles, his background draws from classical, jazz, experimental, and popular styles whose influences inform his approach to all music. Known as “both an infectious joyous interpreter of new music and a monster improviser” (Chicago Tribune), Velasco has premiered over 70 new works, collaborating with artists including the Bang on a Can All-Stars, Mei-Ann Chen, Billy Childs, Nico Muhly, Alex Mincek PRISM Quartet, Annika Socolofsky, and Rodney Whitaker. His first solo album *As We Are* debuted at #4 on Billboard's Traditional Classical Album Charts, regarded as “fabulous” (Third Coast Review) and “gorgeous.” (Gramophone). Velasco is the Artistic Director and soprano saxophonist of ~Nois saxophone quartet. Founded in 2016, ~Nois has become one of the premier ensembles in the U.S. ~Nois has been awarded top prizes at prestigious chamber music competitions including the Fischhoff and the M-Prize competitions. Since its founding, ~Nois has given over 120 performances in 22 states. Julian holds degrees from Northwestern University and Michigan State University. He is a Luminarts Fellow and Cedille Records' Emerging Artist.

<http://www.julianvelascomusic.com/>

The Cavatina Duo — **Eugenia Moliner**, flute (Spain) and **Denis Azabagic**, guitar (Bosnia) — has become one of the most impressive combinations of its kind in the world. Critics are raving: “Style, sympathy, and technical aplomb . . . it’s doubtful that the Cavatina’s sophisticated and artistic playing could be surpassed.” — Fanfare They perform in such major venues and festivals as The Ravinia Festival, Da Camera Society (Los Angeles), Aix-en-Provence Summer Festival, Symphony Center Chicago, the National Concert Hall of Taipei, National Center for the Performing Arts in Beijing, Radio and television stations in Europe and North America (WFMT, NPR) have broadcast the duo’s performances and they are the first guitar and flute duo featured on both the cover of Classical Guitar Magazine (UK) and the cover of Flute Talk (USA). Composers from around the world have been inspired to write and arrange new works for the duo. In 2010, Cavatina Duo premiered Alan Thomas’s Concerto for Flute, Guitar, and Orchestra with Camerata Serbica in Belgrade. Since then, they have performed the concerto with orchestras in Europe, the United States, and Mexico; Chicago Sinfonietta, Traverse Symphony, Sarajevo Philharmonic, and the Monterrey Orchestra. In addition to their recordings on the Cedille label, the Cavatina Duo has recorded CDs for Spanish and North American labels Ópera Tres, Bridge, and Orobroy Records. Ms. Moliner and Mr. Azabagic are faculty of the Chicago College of the Performing Arts at Roosevelt University.
<http://www.cavatina duo.com/>

Jason Carlson is a collaborative pianist and vocal coach. He is a frequent recitalist, including appearances with New York Philharmonic trombonist Joseph Alessi, legendary flautist Sir James Galway, and a lecture recital on law and opera with Supreme Court Justice Ruth Bader Ginsburg. As a répétiteur, Jason has worked with renowned singers such as Neil Shicoff and Elizabeth Futral, and has served as a rehearsal pianist under maestros Lorin Maazel, Stephen Osgood, John DeMain, Andrew Bisantz, Dean Williamson, and William Waters, among others. Jason is currently an accompanist and rehearsal pianist at Northwestern University, and has assisted with musical preparation for over 30 main-stage operas. He has also served as the music director for the Northwestern University Intensive Vocal Performance Summer Seminar since 2009, as well as music director and advisor to OPUS, Northwestern’s student-run opera initiative, since its inception in 2015. Jason is the founding music director for the award-winning Third Eye Theater Ensemble, specializing in contemporary works by living composers, and has also served as music director for many regional opera companies, including Main Street Opera, Petite Opera, American Chamber Opera, and New Moon Opera. He has previously held teaching positions at the Castleton Festival

and the Music in the Marche program in Italy, and has been invited to give masterclasses locally and worldwide, with venues including the Chicago Vocal Arts Consortium, Mahidol University in Bangkok, Thailand, and the Academy of Performing Arts in Hong Kong.

Denis Azabagic (Bosnia and Herzegovina), has won twenty-four prizes in international competitions and Mel Bay has published a book based on his experience and insights on the subject of competitions. He has recorded 14 CDs for labels such as Naxos, Cedille, Opera Tres, Bridge records, Neos and Orobroy, and released two DVDs for the Mel Bay Company. As a guest instrumentalist and soloist Azabagic has appeared with the Chicago Symphony Orchestra, Chicago Sinfonietta, Tallahassee Symphony Orchestra, Illinois Symphony Orchestra, Sacramento Chamber Orchestra, Madrid Symphony, Traverse Symphony, Monterrey Symphony, L'Orchestre Royal de Chambre de Mons, among many others. He has also collaborated with the Casals Quartet, Chicago Chamber Musicians, Civitas Ensemble and Music Now. Azabagic's performances have been broadcast live on NPR and WFMT radio, and on television in Asia, Europe and the United States. In 2018 Denis Azabagic was named Director of Lead Guitar, Chicago, a not-for-profit organization that builds free, sustainable classical guitar programs in schools with limited arts access. Since 2019 he has been the artistic director of Chicago International Guitar Festival and faculty member of the Summer Guitar School "PrSt" in his native home of Tuzla (Bosnia and Herzegovina) as well as Guitar director of the "Curso Juan Gual Esteve" in Burriana (Spain). <http://www.azabagic.com/>

Four-time Grammy Award-winning cellist **Nick Photinos** is one of the most innovative and multifaceted cellists of our time. An ardent advocate for new music, Photinos has collaborated, toured, and recorded with artists ranging from Dawn Upshaw, Philip Glass, and the Bang on a Can All-Stars, to Björk, Wilco, Bryce Dessner, and Bonnie "Prince" Billy. He has appeared as soloist with numerous orchestras including the Cleveland, Philadelphia, Cincinnati, Toronto, Utah, and Atlanta Symphonies, and performed across the globe including the Sydney Opera House, the Barbican in London, KBC Hall in Seoul, and in the US from Disney Hall to Carnegie Hall in New York City. Photinos was the founding cellist and Artistic Director of Eighth Blackbird from 1996-2020, and currently serves on the cello faculty at the Longy School of Music of Bard College, the University of Michigan, Northwestern University, and performs in the Grossman Ensemble at the University of Chicago and in Trio Diorama. For more information, go to <http://www.nickphotinos.com/>

Pianist **Kuang-Hao Huang** performs throughout the United States as well as in Europe and Asia. Mr. Huang is most often heard collaborating with Chicago's finest musicians, from instrumentalists of the Chicago Symphony Orchestra to singers with the Lyric Opera. He has performed with the Avalon, Euclid, Spektral and Vermeer String Quartets and has been a guest of the Chicago Chamber Musicians. Mr. Huang can be heard in recordings on the Aucourant, Cedille, Innova and Naxos labels. An advocate of new music, Mr. Huang gave the world premiere performances of works by Louis Andriessen and Chen Yi at Weill Hall as part of Carnegie Hall's Millennium Piano Book Project. He has also premiered numerous ensemble works, including pieces by Laurie Altman, Mason Bates, Jacob Bancks, Kyong Mee Choi, Stacy Garrop, Geoffrey Gordon, John Harbison, Daniel Kellogg, James Matheson, Shulamit Ran and Laura Schwendinger. Mr. Huang is a member of Fulcrum Point New Music Project and has appeared on the Chicago Symphony Orchestra's MusicNOW series. A dedicated teacher, Mr. Huang serves on the faculties of the Chicago College of Performing Arts at Roosevelt University and Concordia University-Chicago. He has also taught at the Bienen School of Music at Northwestern University. Mr. Huang is Associate Artistic Director of Rush Hour Concerts. The organization presents free and accessible world-class chamber music performances throughout Chicago and is also the driving force behind Make Music Chicago, a day-long, citywide celebration of music on the summer solstice. For more information, go to <http://www.khpiano.net/>

TEXTS AND TRANSLATIONS

Morgenlied (Hermes)

*Wie lieblich winkt sie mir die sanfte
Morgenröthe!*

Der Schatten weicht vor ihr zurück.

Wie schön ist die Natur!

O Herr, vor dem ich bete,

Sie überströmet mich mit Glück,

*Und sanft ergiesse sich dein Licht
in meine Seele,*

Und zeige mir den Weg zu dir!

Stärk mich durch deine Kraft.

Und wenn ich Schwacher fehle,

Dann, Vater, hab' Geduld mit mir!

Westenholz

How lovingly the gentle dawn looks at me!

The shadows retreat before her.

How beautiful is Nature!

O God, before whom I pray,

Flood me with joy,

And gently pour your light
into my soul,

And show me the way to you!

Make me strong with your power.

And if I show weakness,

Then, Father, have patience with me!

Fidelity (Hunter)**Haydn**

While hollow burst the rushing winds,
And heavy beats the show'r,
This anxious, aching bosom finds
No comfort in its pow'r.

For ah, my love, it little knows
What thy hard fate may be,
What bitter storm of fortune blows,
What tempests trouble thee.

A wayward fate hath spun the thread
On which our days depend,
And darkling in the checker'd shade,
She draws it to an end.

But whatsoe'er may be our doom,
The lot is cast for me,
For in the world or in the tomb,
My heart is fix'd on thee.

L'autre jour à l'ombrage (de Florian)**Boulogne**

*L'autre jour, à l'ombrage,
Un jeune et beau pasteur
Racontait ainsi sa douleur
À l'écho plaintif du bocage !*

The other day, in the shade
A young and handsome shepherd
Told his sorrow
To the plaintive echo of the countryside!

*Bonheur d'être aimé tendrement,
Que de chagrins vont à ta suite.
Pourquoi viens-tu si lentement
Et t'en retournes-tu si vite?*

Happiness is to be loved tenderly,
But grief will follow along.
Why do you come so slowly
And turn away so quickly?

*Ma bergère m'oublie.
Amour, fais-moi mourir!
Quand on cesse de nous chérir,
Quel cruel fardeau que la vie.*

My shepherdess has forgotten me.
Love, make me die!
When one ceases to cherish us
What a cruel burden is life.

Vorrei di te fidarmi (Metastasio)

*Vorrei di te fidarmi
Ma per usanza antica
Intesa ad ingannarmi
Io ti conosco amor.
Sì, ti conosco amor.*

*Se t'accarrezzo amica,
Tu mi prepari un laccio;
Se ti raccolgo in braccio,
Tu mi ferisci il cor.*

Danza, danza, fanciulla gentile

*Danza, danza, fanciulla,
al mio cantar;
Gira leggera, sottile al suono,
al suono dell'onde del mar.
Senti il vago rumore
dell'aura scherzosa
che parla al core
con languido suon,
e ch'invita alla danza
d'appresso il mare.*

Maybe (Sandburg)

Maybe he believes me, maybe not
Maybe I can marry him, maybe not.
Maybe the wind on the prairie,
The wind on the sea, maybe
Somebody, somewhere maybe can tell.
I will put my head on his shoulder
And when he asks me I will say yes,
Maybe.

Frankie and Johnny

Frankie & Johnny were sweethearts,
Oh Lordy, how they did love.
They swore to be true to each other,
Just as true as the stars above.
He was her man, he wouldn't do her wrong.

Vincenzo Righini

I would like to have faith in you
But from ancient experience
Intent upon deceiving me
I know you to be, Love.
Yes, I know, Love.

If I caress you warmly
You set a snare for me;
If I take you in my arms
You sink a dagger into my heart.

Altman

Dance, girl
To my song.
Twirl lightly and softly to the sound,
The sound of the waves of the sea.
Hear the lovely rustle
Of the playful breeze
That speaks to your heart
With a languid sound,
And invites you to dance
Beside the sea.

Musto

Israels

Frankie went down to the corner
Just to get a bucket of beer.
She said, "Mister Bartender, has my lovin' Johnny been here?
He is my man, he wouldn't do me wrong."

"I ain't gonna tell you no story,
Ain't gonna tell you no lie.
Johnny left here 'bout an hour ago
With a gal named Nellie Bly.
If he's your man, he's doin' you wrong."

Frankie looked over the transom
And much to her surprise
There on a cot sat Johnny, makin' love to Nellie Bly.
"He's my man, but he's doin' me wrong."

Frankie pulled back her kimono,
Drew out her old forty-four.
Rooty-toot-toot that gal did shoot right through that hardwood door.
She shot her man 'cause he was doin' her wrong.

Roll out your rubber-tired buggy,
Roll out your rubber-tired hack,
She's takin' her man to the graveyard but she ain't gonna bring him back.
She shot her man, 'cause he was doin' her wrong.

This story has no moral,
This story has no end.
This story goes to show that you can't put your trust in men.
She shot her man, 'cause he was doin' her wrong.

**Epilogue: *The Long View*,
Questions Answered (Ruth Bader Ginsburg)**

Michaels

"What qualities should a President seek
In a Supreme Court Justice?

Someone who thrives in the study of law.
Someone able to read and absorb quickly massive amounts of material.
Someone who likes the life of thinking, speaking and writing.
I think these are the qualities a President should seek.

It is the best and hardest job I have ever had.

As I grow older, it is harder for me to do the job [than it once was]*.

At least until age seventy, I could extend my hours so the day could last until I finished whatever I was doing.

Well, now I have to leave off every now and then, and sleep for hours, as I did this morning.

I slept through three alarms.

Finally, a U.S. Marshall opened my door, and, ever so gently, woke me up.

And the second part of your question was about polarization....”

*Excerpted from Thomas Jefferson Law Review
Question and Answer Session With Supreme Court Justice Ruth Bader Ginsburg:
Women And The Law Conference 2013
Thomas Jefferson School of Law
San Diego, California
bracketed material not set musically

While We're Young (Engvick)

Altman

Songs were made to sing

While we're young.

Ev'ry day is spring

While we're young.

None can refuse,

Time flies so fast!

Too dear to lose,

Too sweet to last.

Though it may be just

For today,

Share our love we must,

While we may.

So blue the skies,

All sweet surprise

Shines before our eyes

While we're young.

***As You Are* (Mitchell, Michaels)**

Lindberg

You're part of nature
As you are,
'Cause nature made sure
Ev'ry star,
Ev'ry moon that sets in motion
Ev'ry ocean, ev'ry stone
Would have a nature
All Its own.
And when you say
You're all alone
You're the blue note
In a love song
What a love song—
Am I wrong?
Aren't our lives just a part of our music?
The things we feel variation and theme?
All the joy in our art
And even each pain-filled heart
Plays a part in nature's perfect scheme.
As nature grows things
So do we
But nature knows things
We can't see.
When the time comes
For a change of heart
There's a reason,
A change of season.
As nature sees you
Prune away the old
Try something new and bold
You know she loves you
As you are.

***No hay olvido*, Sonata 1994 (Neruda)**

Altman

In Spanish and English as set by the composer

No hay olvido
Y tantas cosas que quiero olvidar.
If you ask me where I've been
I must say "It happens."

There is no forgetting
And such things one wants to forget.
Si me preguntáis en dónde he estado
debo decir "Sucedé".

I must speak of the ground	<i>Debo de hablar</i>
which the stones obscure.	<i>del suelo que oscurecen las piedras,</i>
Of the river that enduring destroys itself;	<i>del río que durando se destruye;</i>
I know the only things birds lose	<i>no sé sino las cosas que los pájaros pierden,</i>
The sea left behind, or my sister weeping.	<i>el mar dejado atrás, o mi hermana llorando.</i>

<i>Por qué tantas regiones, por qué un día</i>	Why these regions? Why a day
<i>se junta con un día? Por qué una negra noche</i>	Followed one by another?
	Why a black night
<i>se acumula en la boca? Por qué muertos?</i>	Collecting in the mouth?

<i>Si me preguntáis de dónde vengo,</i>	If you ask me 'where have you come from?'
<i>tengo que conversar con cosas rotas,</i>	I must converse with things slipping away
<i>con utensilios demasiado amargos,</i>	With things that are bitter to taste
<i>con grandes bestias a menudo podridas</i>	with great festering beasts most often
<i>y con mi acongojado corazón.</i>	And with my inconsolable heart.
They are not memories, those things that have crossed	<i>No son recuerdos los que se han cruzado</i>

Nor is the yellowish dove that sleeps in forgetfulness.	<i>ni es la paloma amarillenta que duerme en el olvido,</i>
Faces with tears	<i>sino caras con lágrimas,</i>
Are fingers at the throat	<i>dedos en la garganta,</i>
And that which drops from leaves	<i>y lo que se desploma de las hojas:</i>
The darkness of a day elapsed	<i>la oscuridad de un día transcurrido,</i>
Of a day nourished with our sad blood.	<i>de un día alimentado con nuestra triste sangre.</i>

Here are violets, swallows,	<i>He aquí violetas, golondrinas,</i>
Everything that pleases us and that appears.	<i>todo cuanto nos gusta y aparece</i>
On sweet and lovely picture cards	<i>en las dulces tarjetas de larga cola</i>
Where time and sweetness promenade and walk.	<i>por donde se pasean el tiempo y la dulzura.</i>

But let us not penetrate beyond those teeth.	<i>Pero no penetremos más allá de esos dientes,</i>
Let us not bite through the rind	<i>no mordamos las cáscaras</i>
That silence accumulates,	<i>que el silencio acumula,</i>

because I don't know how to fight this:	<i>porque no sé qué contestar:</i>
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<i>hay tantos muertos,</i>	so much death,
<i>y tantos malecones que el sol rojo partía,</i>	and the Malecon split by the red sun,

<i>y tantas cabezas que golpean los buques,</i>	and so many heads banging against the ship's hull
<i>y tantas manos que han encerrado besos,</i>	and so many hands closing over a kiss
<i>y tantas cosas que quiero olvidar.</i>	and so many things that I want to forget.

Canzone di Doretta from *La rondine*

Giacomo Puccini

Chi il bel sogno di Doretta

Who could guess Doretta's beautiful
dream?

Potè indovinar?

The mystery of how it's never ending?

Il suo mister come mai

Come mai finì?

Ahimè! Un giorno uno studente

Alas! One day a student

In bocca la baciò

kisses her on the lips

E fu quel bacio rivelazione

and what a revelation was this kiss:

Fu la passione!

It was passion!

Folle amore!

Mad love!

Folle ebbrezza!

Mad intoxication!

Chi la sottil carezza

Who could ever describe the subtle caress
of a kiss so ardent?

D'un bacio così ardente

Mai ridir potrà?

Ah! my dream!

Ah! Mio sogno!

Ah! my life!

Ah! Mia vita!

Che importa la ricchezza

Of what importance are riches

Se alfine è rifiorita

If, in the end, happiness

La felicità?

Withers?

O sogno d'or

Oh golden dream:

Poter amar così!

To be able to love like this!

SPECIAL THANKS TO:

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Antonio Ruiz-Nokes, translation support

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- Latecomers will be seated at the discretion of the house manager. In consideration of the artists and other members of the audience, patrons who must leave before the end of the concert are asked to do so between pieces.
- Photography and audio/video recording of performances is strictly prohibited without prior written consent of the Concert Management Office.
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- The presenter reserves the right to ask any patron who is disrupting the event in any way to leave the concert hall.
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- When joining us for upcoming concerts, please leave the Concert Management Office phone number (847-491-5441) with anyone who might need to reach you in case of emergency.