



COLLEGE OF VISUAL AND PERFORMING ARTS

Department of Music

Graduate Vocal Recital

Adrianna Sgarlata

Assisted by:

Dr. Patricia Parker, *piano*

Charlie Mitchell, *trumpet*

James Myers, *tenor*

Monday, May 5, 2008

4:30 p.m.

Fairfax Old Town Hall

Adrianna Sgarlata, soprano

PROGRAM

I

Let the Bright Seraphim from *Samson*
Charlie Mitchell, trumpet
Come and Trip it, from *L'Allegro*
Bel Piacere, from *Agrippina*
George Frederic Handel (1685-1759)

II

Placido zeffiretto, Op. 7, No. 1
Pur nel sonno almen talora, Op. 7, no. 2
Affetti, non turbate, Op. 7, No. 5
Vincenzo Righini (1756-1812)

III

Les oiseaux dans la charmille from *Les Contes D'Hoffmann*
Jacques Offenbach (1819-1880)

⤵ *Intermission* ⤴

IV

Kling!, Op. 48, No. 3
Die Nacht, Op. 10 No. 3
Schlagende Herzen, Op. 29, No. 2
Cäcilie, Op. 27, No. 2
Richard Strauss (1864-1949)

V

Spring, No. 1
Dirge, No. 4
Diaphinia, No. 5
Dominick Argento (b. 1927)

VI

Vocalise
Sergei Rachmaninoff (1873-1943)

VII

Make our Garden Grow from *Candide*
James Myers, tenor
Glitter and be Gay
Leonard Bernstein (1918-1990)

Miss Sgarlata is a student of Prof. Patricia Miller.

PROGRAM NOTES

Let the Bright Seraphim from *Samson*

Bel Piacere from *Agrippina*

Come and Trip it from *L'Allegro, il Pensieroso ed il Moderato*

George Frederic Handel was born in Halle Germany in 1685 and died in 1759. A well known composer of the Baroque era, Handel composed works in all of the genres of the day. His most famous works include his operas and oratorios. His output of operas is immense, and in 1741 while in Dublin, Ireland, Handel shifted his attention to oratorios. Handel was instrumental in the creation and increased popularity of oratorios as he incorporated more choral and ensemble moments. While in Dublin, he composed *Messiah* and began drafting *Samson*.

The libretto for *Samson* was written by Newburgh Hamilton and was adapted from Milton's *Samson Agonistes* and other poems based on the story of Samson and Dalila from the Old Testament's Book of Judges. While the poems maintain the integrity of the story, they are not based on the existing scripture, as are the airs in *Messiah*. The air "Let the Bright Seraphim" is performed by an Israelite Woman in Act III. Samson has died a hero while pulling down the Philistine temple. The Israelites are mourning and Samson's father asks that Samson not be remembered in sadness, but that the people rejoice. The Israelite woman comes forward to sing "Let the Bright Seraphim," a song that relates the rejoicing of the angles.

L'Allegro, il Pensieroso ed il Moderato (1740) is based on the poetry of John Milton. The opera portrays three characters, two of the characters being based on the pastoral poems by Milton: L'Allegro, a tenor, Il Pensieroso, a soprano, and the third character Il Moderato, a bass, inspired by separate text. *Come and Trip it* is an aria sung by L'Allegro and is a jovial minuet that is later repeated by the chorus.

Written in 1709, *Agrippina* is one of Handel's most successful operas. "Bel Piacere" is sung by Poppea, who has been promised to Nero by the emperor. Poppea believes Nero is unfaithful and sings of her longing for a faithful lover.

Let the Bright Seraphim from *Samson*

Let the bright Seraphim in burning row,
Their loud uplifted Angel-trumpets blow:

Let the Cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

Bel Piacere from *Agrippina*

Bel piacere e godere,
E godere fido amor!
Questo fà contento il core.
Di bellezza non s'appressa lo splendor
Se non vien d'un fido core.

'Tis great pleasure to enjoy,
To enjoy a faithful love!
This brings contentment to the heart.
Splendour is not measured by beauty,
If it does not come from a faithful heart.

Come and Trip it from *L'Allegro, il Penseroso ed il Moderato*

Come, and trip it as you go,
On the light fantastic toe,
Trip it, trip it, come, and trip it as you go

Placido zeffiretto, Pur nel sono almen talora, Affetti non turbate

Vincenzo Righini (1756-1812) was born in Italy and enjoyed a career of composition, conducting, and teaching. As a young choir singer in Bologna, Italy, Righini began his career as a singer but soon exhausted his voice and began composing operas. His first opera *Il convitato di pietra* (1776) was a success and created a demand for Righini to begin teaching voice in Vienna. He created the *Exercices pour se perfectionner dans l'art du chant* and was praised for his firm understanding of the voice and methods of teaching.

Placido zeffiretto

Placido zeffiretto,
Se trovi il caro ofetto,
Digli che sei sospiro
Ma non, ma non gli dir di chi.

Gentle zephyr, if you find
The dear object (of my love),
Tell him that you are someone's sighing
But do not tell him whose.

Limpido Ruscel letto,
Se trovi il caro oggetto,
Diggli che pianto sei,
Ma non gli dir qual ciglio
Crescer ti fè così.

Clear little brook, if you find
The dear object (of my love)
Tell him that you are someone's sobbing,
But do not tell him whose eyelids
Made your stream swell so.

Pur nel sonno almen talora

Pur nel sonno almen talora
Vien colei che m'innamora
Le mie pene a consolar;
Rendi amor, se giusto sei,
Più veraci I sogni miei,
O non farmi risvegliar.

At least while I am sleeping
The one I love does at times
Come to console my sorrow;
Love, if you are just,
Make my dreams come true,
Or do not let me be awakened.

Affetti, non turbate

Affetti, non turbate
La pace all'alma mia,
Sia vostra scelta, o sia
L'oprar necessità.
Perchè rei vi credete
Se liberi non siete?
Perchè non vi cangiate
Se avete libertà?

Feelings do not disturb
The peace of my soul,
Whether it be by your choice
Or be it necessity.
Why do you think yourselves culprits
If you are not free?
Why do you not change
If you are free?

Les oiseaux dans la charmille from *Les Contes di Hoffmann*

Jacques Offenbach (1819-1880) was a French composer and musician from Cologne Germany. As a young boy, his father took him and his brother to Paris to study cello and violin respectively. Jacques took a job playing in the orchestra for the Opéra Comique and later performed

with Rubinstein and Liszt. While continuing to perform as a cellist, Offenbach began composing operas and tried to have them produced. With no success, he was appointed as the conductor for the Théâtre Français and continued to compose operas. Toward the end of his life, Offenbach found success with various operas and continued in his attempts for success with his final opera *Les Contes d'Hoffmann*. However, this was to be his last work, as he died before staging and rehearsals were complete in late 1880.

Based on a play by E.T.A Hoffmann (1851) and libretto by Jules Barbier, *Les Contes d'Hoffmann* was written in three acts, each recounting a different aspect of Hoffmann's own life. Although the order of the three acts is sometimes changed, it is typical that *Les oiseaux dans la charmille* (The Doll Aria) is performed in Act I by Olympia. Olympia is a mechanical doll created by the scientist, Spalazani and is Hoffmann's first love in the opera. She is brought out during a party to entertain the guests. As she sings, her mechanical nature is heard in the exactness of her singing. When she begins to lose her power, Cochenille is standing behind her and winds her up so that she can continue singing.

Les Oiseaux

Les oiseaux dans la charmille
 Dans les cieux l'astre du jour,
 Tout parle à la jeune fille d'amour!
 Ah! Voilà la chanson gentille
 La chanson d'Olympia! Ah!

The birds in the hedges,
 The star of daylight in the sky,
 Everything speaks to a young girl of love!
 Ah! This is the sweet song,
 The song of Olympia! Ah!

Tout ce qui chante et résonne
 Et soupire, tour à tour,
 Emeut son coeur qui frissonne d'amour!
 Ah! Voilà la chanson mignonne
 La chanson d'Olympia!

Everything that sings and sounds
 And sighs, in its turn,
 Moves her heart, which trembles with love!
 Ah! This is the darling song,
 The song of Olympia! Ah!

Kling!, Op. 48, No. 3, Die Nacht, Op. 10 No. 3, Schlagende Herzen, Op. 29, No. 2, Cäcilie, Op. 27, No. 2

Born in 1864 to an upper-class family, Richard Strauss began his musical training at the age of 4 when he began taking piano lessons to be followed by violin lessons at age 7. Strauss was highly influenced by Wagner and Brahms and composed a variety of works including symphonies, tone poems, opera, and lieder. *Kling* is a romantic lied set to the text of poet Karl Henckell, who was known for his involvement in a socialist movement that was turning away from the typical sentiment of romantic verse. However, Strauss chose this piece in order to express emotion and added the words "Kling and Sing" to the end. The lied *Die Nacht* was composed in 1885 and was among the first group of Strauss's lieder to appear in print. *Schlagende Herzen* was composed with particular attention to the beat and rhythm found in the song, which mimics the title *Beating Hearts*. As a young man is rushing to meet his lover he sings of his beating heart, which can be heard in the repetitive words kling klang. The lied *Cäcilie* is another of Strauss's sentimental works. It was dedicated to his wife, Pauline de Ahna, and was presented to her on their wedding day. The name, Cäcilie, was also the name of the wife of poet Heinrich Hart's.

Kling!

Poem by Karl Henckell

Meine Seele gibt reinen Ton,
Und ich wähnte die Arme
Von dem wütenden Harme
Wilder Zeiten zerrissen schon.

Sing, meine Seele den Beichtgesang
Wiedergewonnener Fülle!
Hebe vom Herzen die Hülle!
Heil dir, geläuterter Innenklang!

Kling! Meine Seele, kling dein Leben,
Kling, quellendes, frisches Gebild.
Blühendes hat sich begeben
Auf dem verdorrten Gefild.
Kling, meine Seele, kling.

My soul gives a pure sound,
And I imagined the poor one
From the raging affliction
Of turbulent times already torn.
Sing, my soul the confession song
Of reclaimed abundance!
Lift from the heart the hood!
Hail to thee, purified inward sound!
Resound, my soul, resound your life,
Resound, flowing, fresh creation.
Beauty begins to prosper
On the hardened field.
Resound, my soul, resound.

Die Nacht

Poem by Hermann von Gilm

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um [im]1 weitem Kreise,
Nun gib acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des
Nimmt vom Kupferdach des
Weg das Gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.

Out of the woods treads the night,
Out of the trees she gently steals,
She looks around in a wide circle,
Now be careful.

All the lights of this world,
All flowers, all colors
She erases and she steals the sheaves
Away from the field.

She takes everything, whatsoever is
lovely,
Takes the silver away from the river,
Takes from the copper roof of the
cathedrals,
Away the gold.

The shrub stands plundered;
Come closer, soul to soul,
Oh the night, I'm afraid, she steals
You from me, too.

Schlagende Herzen

Poem by Otto Julius Bierbaum

Über Wiesen und Felder ein Knabe ging;
Kling klang, schlug ihm das Herz,
Es glänzt ihm am Finger von Golde ein Ring,
Kling klang, schlug ihm das Herz!
O Wiesen, o Felder, wie seid ihr schön!
O Berge, o Täler, wie schön!
Wie bist du gut, wie bist du schön,
Du gold'ne Sonne in Himmelhöhn!
Kling klang, schlug ihm das Herz.
Schnell eilte der Knabe mit fröhlichem Schritt,
Kling klang, schlug ihm das Herz.
Nahm manche lachende Blume mit;
Kling klang, schlug ihm das Herz.
Über Wiesen und Felder weht Frühlingswind,
Über Berge und Wälder weht Frühlingswind,
Im Herzen mir innen weht Frühlingswind,
Der treibt zu dir mich leise, lind.
Kling klang, schlug ihm das Herz.
Zwischen Wiesen und Feldern ein Mäd-
stand,
Kling klang, schlug ihr das Herz,
Hielt über die Augen zum Schauen die Hand,
Kling klang, schlug ihr das Herz.
"Über Wiesen und Felder, über Berge und
Wälder,
Zu mir, zu mir, schnell kommt er her,
O wenn er bei mir nur, bei mir schon wär."
Kling klang, schlug ihr das Herz.

Over meadows and fields a boy walked;
Kling klang, beat his heart,
On his finger shone a gold ring,
Kling klang, beat his heart!
Oh meadows, oh fields, how beautiful you are!
Oh mountains, oh valleys how beautiful!
How good you are, how lovely you are,
You golden sun so high in the sky!
Kling klang, beat his heart.
Quickly hurried the boy with merry step,
Kling klang, beat his heart.
He took many a laughing flower with him;
Kling klang, beat his heart.
Over meadows and fields blows the spring
wind,
Over mountains and forests blows the spring
wind,
In the heart within me blows the spring wind,
That drives me to you softly, gently.
Kling klang, beats his heart.
Between meadows and fields stood a maiden,
Kling klang, beats her heart,
She shaded her eyes with her hand to see,
Kling klang, beats her heart.
"Over meadows and fields, over mountains and
forests,
To me, to me he quickly comes,
Oh, if only he were already here with me."
Kling klang, beats her heart

Cäcilie

Poem by Heinrich Hart

Wenn du es wüßtest, Was träumen heißt
Von brennenden Küssen, von Wandern und
Ruhem
mit der Geliebten
Aug' in Auge und kosend und plaudernd,
Wenn du es wüßtest, du neigtest dein Herz!
Wenn du es wüßtest, was bangen heißt,
In einsamen Nächten, umschauert vom
Sturm,
Da niemand tröstet milden Mundes die
kampfmüde Seele,
Wenn du es wüßtest, du kämest zu mir.
Wenn du es wüßtest, was leben heißt,
Umhaucht von der Gottheit weltschaffendem
Atem
Zu schweben empor, lichtgetragen, zu seligen
Höh'n,
Wenn du es wüßtest, du lebstest mit mir!

If you only knew what it means to dream
Of burning kisses, of wandering and resting
With the beloved,
Eye into eye and caressing and talking,
If you only knew you would bow your heart!
If you only knew what yearning means,
In lonely nights, shuddered about by storm,
When no one with gentle words comforts the
strife-weary soul,
If you only knew, you would come to me.
If you only knew what it means to live,
Blown about by the world-creator's breath
To soar upwards, lightly carried to blissful
heights,
If you only knew, you would dwell with me.

Spring, Dirge, Diaphinia

Dominick Argento (b. 1927) was an American composer, who studied music at the Peabody Conservatory of Music and graduated in 1951 with an affinity for the composition of vocal music. After returning from Florence as a Fulbright scholar, Argento began cultivating a career in opera, starting as the musical director of the Hilltop Musical Company and later co-founding the Minnesota Opera in 1963. His works are very unique in that each one is intended to create a new idiom for the voice. A frequent composer of song cycles, Argento chose existing texts from poets and sets the music to the original context of the lyrics.

Spring

Poem by Thomas Nash

Spring, the sweet Spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipes all day,
And we hear aye birds tune this merry lay,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet,
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring! The sweet Spring!

Dirge

Poem by William Shakespeare

The title "Dirge" is given to this piece, as it is a burial song. The term comes from England and is mostly used as a type of song among British composers, although that is not the case in Argento's setting.

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand, thousand sighs to save,
Lay me, O where
Where sad true lover never find my grave,
To weep there!

Diaphenia
Poem by Henry Constable

Diaphenia like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are beloved of their dams:
How blest were I if thou would'st prove me.

Diaphenia like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me.

Diaphenia like to all things blessed,
When all thy praises are expressed,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king;
Then in requite, sweet virgin, love me!

Vocalise

Russian born composer Serge Rachmoninoff was highly influenced by the great composers Tchaikovsky and Rimsky-Korsakov. Rachmoninoff began his career as a pianist and studied at the St. Petersburg Conservatory. After transferring to several different Conservatories due to financial and family consideration, Rachmoninoff began composing in 1888 and continued his composition for the rest of his career with the completion of operas, symphonies, and solo works for a variety of instruments. The *Vocalise* was composed as the last song in Opus 34, and was originally written for voice and piano but later scored for voice and orchestra. Here the singer is to sound like an instrument, singing on a single vowel of the singers choosing. Since it's composition, the popularity of this song has lead arrangers to score the song for a myriad of instruments, and it has been performed in a variety of orchestral settings.

Make Our Garden Grow
Glitter and Be Gay

American composer, Leonard Bernstein was born in 1918 and studied at the famous American institutions Harvard, Curtis Institute, and Berkshire Music Center. His career began in 1943 when he conducted his first orchestra. This was soon followed by his premiere of the ballet *Fancy Free*. Well respected in both conducting and composing, Bernstein composed a variety of works including symphonies, songs, and operas. *Candide* was written in 1956 and is based on Voltaire's play of the same name. "Glitter and Be Gay" is performed by Cunegonda and is somewhat of a caricature of operatic jewel arias.

Make Our Garden Grow

CANDIDE

You've been a fool
And so have I,
But come and be my wife.
And let us try,
Before we die,
To make some sense of life.
We're neither pure, nor wise, nor good
We'll do the best we know.
We'll build our house and chop our wood
And make our garden grow...
And make our garden grow.

CUNEGONDE

I thought the world
Was sugar cake
For so our master said.
But, now I'll teach
My hands to bake
Our loaf of daily bread.

CANDIDE AND CUNEGONDE

We're neither pure, nor wise, nor good
We'll do the best we know.
We'll build our house and chop our wood
And make our garden grow...
And make our garden grow.

Glitter and Be Gay

Glitter and be gay,
That's the part I play;
Here I am in Paris, France,
Forced to bend my soul
To a sordid role,
Victimized by bitter, bitter circumstance.
Alas for me! Had I remained
Beside my lady mother,
My virtue had remained unstained
Until my maiden hand was gained
By some Grand Duke or other.
Ah, 'twas not to be;
Harsh necessity
Brought me to this gilded cage.
Born to higher things,
Here I droop my wings,
Ah! Singing of a sorrow nothing can assuage.

And yet of course I rather like to revel,
Ha ha!
I have no strong objection to champagne,
Ha ha!
My wardrobe is expensive as the devil,
Ha ha!
Perhaps it is ignoble to complain...
Enough, enough
Of being basely tearful!
I'll show my noble stuff
By being bright and cheerful!
Ha ha ha ha ha! Ha!

Pearls and ruby rings...
Ah, how can worldly things
Take the place of honor lost?
Can they compensate
For my fallen state,
Purchased as they were at such an awful cost?

Bracelets...lavalieres
Can they dry my tears?
Can they blind my eyes to shame?
Can the brightest brooch
Shield me from reproach?
Can the purest diamond purify my name?

And yet of course these trinkets are endearing,
Ha ha!
I'm oh, so glad my sapphire is a star,
Ha ha!
I rather like a twenty-carat earring,
Ha ha!
If I'm not pure, at least my jewels are!

Enough! Enough!
I'll take their diamond necklace
And show my noble stuff
By being gay and reckless!
Ha ha ha ha ha! Ha!

Observe how bravely I conceal
The dreadful, shame I feel.
Ha ha ha ha!

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PERFORMER BIOGRAPHIES

Adrianna Sgarlata, soprano, received her undergraduate degree from George Mason University and is continuing her education there as a Graduate Student in the Masters of Music Program. She will graduate in May 2008, and has been studying voice for ten years. She has performed with the GMU Opera workshop in numerous operas with roles including Amahl in *Amahl and the Night Visitors*, Lauretta in *Gianni Schicchi*, Pamina in *Die Zauberflöte*, Susanna in *Le Nozze di Figaro*, Miss Titmouse in *Too Many Sopranos*, and Madame Goldentrill in *Der Schauspieldirektor*. She is a six time state finalist and two time first place winner in the annual National Association of Teachers of Singing (NATS) Voice Competition, and has also won first place in the Mid-Atlantic regional competition and well as best overall college female and best in show at the State level. In addition, she was the first place winner in the Sue Goetz Ross Memorial Competition for the Friday Morning Music Club. Most recently, she was a winner in the George Mason University 2008 Concerto Competition. A student of Professor Patricia Miller, Ms. Sgarlata has performed as a soloist for the U.S. Chamber of Commerce, the U.S. Department of Justice, the USO, the Italian Embassy in Washington, D.C, and was honored to be a guest soloist for America's 400th Anniversary Celebration in May 2007. She was honored to represent the Commonwealth of Virginia in the 2007 Miss America Pageant.

James Myers, Tenor, is a native of Fairfax County Virginia. He holds a Bachelor of Music degree from James Madison University and is currently pursuing graduate studies in vocal performance at George Mason University under the tutelage of Patricia Miller. Mr. Myers' performance credits have included Nanki-Poo in the Washington Savoyards' production of *The Mikado*, Sam Kaplan in *Street Scene* with the JMU Opera Theatre, and Don Curzio in *The Marriage of Figaro* with the Mittelsächsisches Theater in Freiberg, Germany. James is a first place winner of the 2008 N.A.T.S. Mid-Atlantic Region singing competition in the category of Advanced College Men Musical Theatre. He is also a graduate of Overtures: Signature Theatre's young artist program for musical theatre. Upcoming engagements include a return to the Mittelsächsisches Theater in Freiberg, Germany where James will be performing the role of Daniel Buchanan in Kurt Weill's *Street Scene*.

Patricia Parker received her bachelors and masters degrees in piano performance from the University of Michigan. She subsequently attended the special studies program at The Juilliard School of Music and in 1988, she received her doctorate in piano performance from Florida State University.

Dr. Parker has taught at the University of Southern Mississippi, Henry Street Settlement House in New York City and the summer academy at Interlochen, Michigan. She is professor emerita from Jacksonville State University where she taught piano, theory and form and analysis for over two decades.

She has performed chamber music recitals in Russia, Eastern Europe and middle-eastern countries and has played frequently in the south as a piano soloist and a chamber musician. In the spring of 1995, she was chosen as one of twelve semi-finalists to participate in the International Beethoven Sonata competition.

Currently Dr. Parker is on faculty at George Mason University, teaching piano and accompanying voice and string studios.

Trumpeter **Charlie Mitchell** is from Lake Charles, Louisiana, where he took first place in the Gulf Coast Trumpet Competition. Currently pursuing an M.M. in performance, he studies with Dr. Dennis Edelbrock. Performances with major ensembles include the Boston Brass, Marcus Roberts Trio, and Metropolitan Jazz Ensemble.