



# I LIFT MY LAMP BESIDE THE GOLDEN DOOR

Phillip Cheah, *voice* • Trudy Chan, *piano*

Monday, November 18, 2019 at 8:00 pm  
Church of St. Luke in the Fields

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| From <i>Vignettes: Ellis Island</i><br>Prologue<br>Preparing to leave for America: Emma — Manny — Clara<br>Boarding the ship: Theresa | Alan Louis Smith (b. 1955) |
| <i>Songs of a Sourdough</i><br>The Heart of the Sourdough<br>The Lure of Little Voices<br>Premonition<br>Grin<br>L'Envoi              | Stephen Lias (b. 1966)     |
| From <i>Vignettes: Ellis Island</i><br>Boarding the ship: Kaj<br>On the ship: Regina<br>In the harbor: Dora — Estelle — Max — Martha  | Alan Louis Smith           |
| The New Colossus  | Juliana Hall (b. 1958)     |
| From <i>Vignettes: Ellis Island</i><br>On the Island: Kaj — Allan — Max   | Alan Louis Smith           |
| From <i>Nightsongs</i><br>Creole Girl   | H. Leslie Adams (b. 1932)  |
| Autumn in New York  | Vernon Duke (1903–1969)    |
| The Last Blast of Anthony the Trumpeter   | Kamala Sankaram (b. 1978)  |
| From <i>Vignettes: Ellis Island</i><br>In America: Morris — Catherine<br>Epilogue: Anna   | Alan Louis Smith           |

## ABOUT THE ARTISTS

Since its début in 2009, **CHEAH CHAN DUO** has garnered acclaim for its electrifying concerts of uniquely curated thematic art song programs. Lauded by *Time Out New York* for its “restlessly inquisitive” performances, the Duo has become a mainstay of the New York musical scene with performances at The National Opera Center, The DiMenna Center for Classical Music, Tenri Cultural Institute, Cornelia Street Café, North of History, Spectrum NYC, the Church of St. Luke in the Fields, St. Bartholomew’s Church, and Symphony Space. A strong advocate for new and rarely performed music with several world and US premières, the Duo’s notable performances have included a retrospective recital at the historic Victoria Theatre in Singapore; a featured performance at the National Museum of American Jewish History in Philadelphia as part of the *1917: How One Year Changed the World* exhibition; a 90<sup>th</sup> birthday tribute concert to Ned Rorem with the composer in the audience; an evening devoted to the music of Frank J. Oteri, featuring the world première of the ASCAP Foundation Charles Kingsford Fund commissioned song cycle *Versions of the Truth* composed expressly for the Duo; the commemorations of the centenaries of the First World War and Armistice Day; a literary-themed concert for National Poetry Month; two celebrations of Pride Week with LGBT composers and poets; a Lunar New Year concert exploring Chinese composers and their influences; a celebration of Juneteenth with an all-African American program; and a *Time Out New York*-featured program of British art songs. The Duo can be heard on *The Persistence of Song*, an upcoming recording of songs by Jonathan David on the Centaur label with their commissioned work *Two King Songs*.

Hailed by *The New York Times* for his “particularly potent contribution”, **PHILLIP CHEAH** maintains an active professional life as a conductor, vocalist, pianist, and teacher. His singing has been noted for its “warm tone and stately presence” (*parterre box*) with a unique three-and-a-half octave vocal range that “defies the laws of nature” (*Time Out New York*). He is a member of the professional choir at the Church of St. Luke in the Fields and sang for many seasons with the renowned Bach Vespers Choir at Holy Trinity Church. He has performed at Lincoln Center, Carnegie Hall, Trinity Church Wall Street, the Cathedral of Saint John the Divine, Saint Bartholomew’s Church, and Temple Emanu-El with major ensembles like the New York Philharmonic, Los Angeles Philharmonic, and American Symphony Orchestra, and artists including Lorin Maazel, Riccardo Muti, Kurt Masur, Jane Glover, Esa-Pekka Salonen, Gustavo Dudamel, John Scott, Sir Paul McCartney, Olympia Dukakis, Ramin Djawadi, YEBBA, and Madonna. He has appeared as a soloist with the Church of St. Luke in the Fields, The Glass Menagerie, Crescent Choral Society, Vertical Repertory Players, and the Canby Singers. He can be heard on the Pro Organo, Tzadik, and MSR Classics recording labels. Praised by *The New York Times* for the “warm tone and carefully calibrated blend” elicited from his ensembles, Phillip is the Music Director of Central City Chorus and Amuse Singers as well as a founding member of the New York-based new music chorus, C4: The Choral Composer-Conductor Collective. He has conducted REBEL Baroque Orchestra, the Adelphi Orchestra, New Music New York, Cerddorion Vocal Ensemble, and various New York Summer Sings hosted by the New York Choral Society, the West Village Chorale, St. George’s Choral Society, and the New York Choral Consortium. Equally at home with opera and musical theater, he was the assistant conductor and répétiteur at the Amato Opera for three seasons and he has served as the music director for productions at The Brearley School, Acting Manitou, Dwight-Englewood School, Bloomington Music Works, and 13th Street Repertory Company. Phillip holds both B.S. and M.M. degrees from Indiana University Jacob School of Music in piano performance, choral conducting, and opera coaching. In addition to studying at the Universität für Musik und darstellende Kunst Wien under the auspices of the Institut für Europäische Studien, he was also a recipient of the 2002 National Endowment for Humanities Grant to study the German operas of Wolfgang Amadeus Mozart in Vienna, Austria.

**TRUDY CHAN**, since moving to New York City from Hong Kong in 2002, has performed in a variety of contexts including serving as the pianist for solo and chamber works performed during the Annual ASCAP Deems Taylor Awards Ceremonies at Lincoln Center and harpsichordist for an all-Telemann concert at St. Peter’s Church as well as a day-long re-interpretation of Eric Satie’s *Vexations* at Long Island City’s Sculpture Center. She also served as the orchestral pianist for performances by the Sonos Chamber Orchestra under the direction of Erik Ochsner and as one of two pianists for Central City Chorus’s performances of Brahms’s *Liebesslieder Waltzes* and *German Requiem* under the direction of Phillip Cheah. Back in Hong Kong, Trudy was staff accompanist for the Hong Kong Academy for Performing Arts and performed with the Hong Kong Sinfonietta as well as for Radio/TV HK. She additionally spent five summers performing at Italy’s Orvieto Musica Festival. An avid educator, she has given presentations on the differences between piano and harpsichord performing technique at the Cornish School of the Arts in Seattle, and for the past three years has been a guest presenter for the summer music composition residency at the Vermont College of Fine Arts in Montpelier, Vermont, where she most recently gave a seminar on socially conscious opera. Trudy also runs a boutique company, Black Tea Music, working with composers and new music performing artists.