



presents

SEEDS OF *peace*

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

Tuesday, November 13, 2018 at 8:00 pm
Church of St. Luke in the Fields

Please hold your applause until the end of the program

So Pretty (Betty Comden and Adolph Green)**	Leonard Bernstein (1918–1990)
<i>War Scenes</i> (Walt Whitman)* A Night Battle Specimen Case An Incident Inauguration Ball The Real War Will Never Get In The Books	Ned Rorem (b. 1923)
Mazurka, Op. 17 No. 4†	Fryderyk Chopin (1810–1849)
Prelude, Op. 28 No. 4†	Fryderyk Chopin
Prayer for Peace (Abbie Betinis after Rev. Bates G. Burt)	Abbie Betinis (b. 1980)
Nocturne, Op. 62, No. 1†	Fryderyk Chopin (1810–1849)
<i>Poèmes pour la paix</i> Lay (Jehan Regnier) Ode (Pierre de Ronsard) Sonnet I (Olivier de Magny) Sonnet II (Olivier de Magny) Sonnet (Jean Daurat) Hymn of Peace (Jean Antoine de Baïf)	Ned Rorem
From <i>Evening Songs</i> Seed of Peace (Hermine Stanyard)	Trevor Weston (b. 1967)
From <i>Five Poems of Gerard Manley Hopkins</i> Peace	Robert Savage (1951–1993)

* *in celebration of Rorem's 95th birthday*

** *in celebration of Bernstein's centennial*

† *in celebration of Poland's centenary of regained independence*

ABOUT THE ARTISTS

Now in its milestone tenth season, **Cheah Chan 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, the Church of St. Luke in the Fields, the Chapel at St. Bartholomew's Church, and Symphony Space. Lauded by *Time Out New York* for its "restlessly inquisitive" performances, 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 90th 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 commemoration of the First World War centenary; a literary-themed concert for National Poetry Month; two celebrations of Pride Week with LGBT composers and poets; and a *Time Out New York*-featured program of British art songs. A strong advocate for new and rarely performed music, the Duo has also performed works by Chris Cresswell, Jonathan David, Drew Hemenger, Jennifer Higdon, Steve Holtje, Laura Kaminsky, Gilda Lyons, Meredith Monk, René Silva, Martha Sullivan, and Dennis Tobenski, several of which were world or US premières.

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 which "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, The Metropolitan Museum of Art, Madison Square Garden, Saint Thomas Church Fifth Avenue, 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, 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 choirs, Cheah 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 venerable 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 the 13th Street Repertory Company. Cheah 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 Tong Ti Chan has been actively involved in many aspects of music for many years. Originally based in Hong Kong where she worked as a pianist, harpsichordist, choral conductor, and musicologist, she is currently based in New York City where she continues to maintain a busy schedule in a variety of musical activities. In Hong Kong, Chan served as the staff accompanist for the Hong Kong Academy for Performing Arts and additionally performed with the Hong Kong Sinfonietta, in the Hong Kong Fringe Festival, and with DanceArt, as well as for Channel 4, Radio Television Hong Kong. While based in Hong Kong, she also spent five summers in Orvieto, Italy, to perform as both pianist and harpsichordist at the Orvieto Musica Festival. Since relocating to New York, Chan has performed solo, chamber, and orchestral music as both pianist and harpsichordist. She served as the harpsichordist for an all-Telemann concert at St. Peter's Church, and as pianist in the Sonos Chamber Orchestra in performances of music by Ferruccio Busoni, Claude Debussy, Gustav Mahler, Jean Sibelius, and Michael Torke. She has also performed the *Duo for Cello and Piano* by Arthur Berger, plus solo piano works by Irving Fine and Nicolas Slonimsky during the Annual ASCAP Deems Taylor Awards ceremonies at Lincoln Center. As a solo harpsichordist, she participated in *Pianoless Vexations*, a whole-day event at the Sculpture Center in which Erik Satie's notorious day-long piano composition was re-interpreted on instruments other than the piano. In addition, she has performed solo piano and harpsichord works by Frank J. Oteri in a variety of venues including the Cornish College of Music's PONCHO Concert Hall in Seattle, where John Cage first prepared a piano. Chan worked at the Promotion Department at the New York office of Boosey & Hawkes for over a decade. Since the Fall of 2015, she has been running Black Tea Music which specializes in managing and promoting composers.

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