



presents

iVIVA LA MÚSICA!

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

Friday, October 21, 2016 at 7:00 pm • The Church of Saint Luke in the Fields

Please hold your applause until the end of each set

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| From <i>Tres canciones</i> (Luis Cernuda)
Violetas | Carlos Guastavino (1912–2000) |
| From <i>Las nubes</i> (Luis Cernuda)
Jardín antiguo
Deseo | |
| Del cabello más sutil (Traditional Spanish)
Con amores, la mi madre... (Juan de Anchieta)
Al Amor (Cristóbal de Castillejo) | Fernando Obradors (1897–1945) |
| Arawi (Traditional Quechua) | Gilda Lyons (b. 1975) |
| From <i>The Cape Cod Files</i>
Bandoneón (arr. Charles Whalen) | Paquito D’Rivera (b. 1948) |
| <i>Al (Des)Amor... Tres Romanzas</i> (Enrique Lihn) <i>world première</i>
Ahora sí que tú y yo...
Destiempo
Estación terminal | René Silva (b. 1984) |
| Canción al árbol del ovido (Fernán Silva Valdés)
From <i>Combat del somni</i> (Josep Janés)
Fes-me la vida transparent | Alberto Ginastera (1916–1983)
Federico Mompou (1893–1987) |
| From <i>Seis canciones de cuna</i> (Gabriela Mistral)
Encantamiento | Carlos Guastavino |
| En la cuna blanca (María Rosario Cipriota) | Alberto Ginastera |
| <i>Deux Mélodies</i> (Juan Ramon Jimenez)
Pastoral
Llueve sobre el rio | Federico Mompou |
| Elegía para un gorrión (Alma Garcia)
From <i>El Alba del Alhelí</i> (Rafael Alberti Merello)
Madrigal del Peine Perdido
La Gitana | Carlos Guastavino
Juan Orrego-Salas (b. 1919) |

program continues on the other side

From *Lamentos Haitianos* (Traditional Haitian)

José Vicente Asuar (b. 1933)

M'ague'ta royo
Gros Loa moin
Erzulie oh! Erzulie sa!

Cinco canciones populares argentinas (Traditional Argentinian)

Alberto Ginastera

Chacarera
Triste
Zamba
Arroró
Gato

ABOUT THE ARTISTS

The Cheah Chan Duo, now in their eighth season, have performed at the Church of St. Luke in the Fields, The DiMenna Center for Classical Music, Tenri Cultural Institute, Cornelia Street Café, and Symphony Space's Leonard Nimoy Thalia as part of the 2011 Music of Now Marathon. Lauded by *Time Out New York* for their "restlessly inquisitive" performances, their concerts feature uniquely curated programs using art songs and piano works to bring greater cultural and social awareness to their audience. Recent performances have included a 90th birthday tribute concert to Ned Rorem, 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 them), the commemoration of the centennial of the First World War, a literary themed concert for National Poetry Month, two celebrations of Pride Week with LGBT composers and poets, as well as four nation-themed programs: an evening of French melodies and short instrumental pieces for Bastille Day; a Time Out New York-featured program of British art songs; an American evening; and a German/Austrian liederabend. A strong advocate for new and rarely performed music, the Duo has also performed works by Jennifer Higdon, Chris Cresswell, Jonathan David, Laura Kaminsky, Dennis Tobenski, Drew Hemenger, and Steve Holtje, several of which were world premières.

Phillip Cheah, *voice*

Born in the United States and raised in Singapore, Phillip Cheah is currently based in New York City where he maintains an active professional life as a conductor, vocalist, pianist, and teacher. He has been praised for his singing with his "particularly potent contribution" (*The New York Times*), a "warm tone and stately presence" (*parterre box*), and a unique three-and-a-half octave vocal range which "defies the laws of nature" (*Time Out New York*). He has sung with the New York Philharmonic, Los Angeles Philharmonic, American Symphony Orchestra, Orchestra of St. Luke's, Saint Thomas Fifth Avenue, Trinity Wall Street, the Cathedral of Saint John the Divine, Saint Bartholomew's Church, and Temple Emanu-El. He has appeared as a soloist with the Church of Saint Luke in the Fields, The Glass Menagerie, the Crescent Choral Society, and the Canby Singers. Hailed by *The New York Times* for the "warm tone and carefully calibrated blend" elicited from his choirs, Cheah is in his seventh season as the Music Director of the Central City Chorus. He also directs Guildsingers, an early music consort of voices. He has conducted New Music New York, Cerddorion Vocal Ensemble, Amuse, and C4 Choral Composer/Conductor Collective, a New York-based ensemble he co-founded which is dedicated solely to the performance of music written in the last quarter-century. Additionally he is a regular guest conductor at the New York Summer Sings hosted by the New York Choral Consortium, the New York Choral Society, the West Village Chorale, and the St George's Choral Society. From 2003-2006, he was the assistant conductor and répétiteur at the Amato Opera. Equally at home with musical theatre, he has served as the music director for many productions at The Brearley School, Acting Manitou, Dwight-Englewood School, Bloomington Music Works, and the 13th Street Repertory Company.

Trudy Chan, *piano*

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, she 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. During her years 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.

ACKNOWLEDGEMENTS

David Shuler, Lynn Brewster, Amina Syedullah, and the staff of the Church of Saint Luke in the Fields; Álvaro Gallegos; Gloria Garafulich-Grabois and the Gabriela Mistral Foundation; Ben Manley; Jim Shevlin; Frank J. Oteri; and Zachary Cummings.