



Emily D'Angelo, *mezzo-soprano*
with Sophia Muñoz, *pianist*

THE GERALD PERMAN FUND FOR EMERGING ARTISTS RECITAL

PROGRAM

"Night"	Florence Price (1887 - 1953)
"Heilige Nacht," Op. 2 No. 1	Alexander von Zemlinsky (1871 - 1942)
"Nachtwanderer," Op. 7 No. 1	Fanny Mendelssohn-Hensel (1805 - 1847)
"The World Feels Dusty" from <i>Twelve Poems of Emily Dickinson</i>	Aaron Copland (1900 - 1990)
"You are the Dust" from <i>Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt</i>	Missy Mazzoli (b. 1980)
"The Cloths of Heaven"	Rebecca Clarke (1886 - 1979)
"I've Heard an Organ Talk Sometimes" from <i>Twelve Poems of Emily Dickinson</i>	Aaron Copland (1900 - 1990)
From <i>Vier Lieder</i> , Op. 2 1. Erwartung 2. Jesus bittelt ("Schenk mir deinen goldenen Kamm")	Arnold Schoenberg (1874 - 1951)
"Turmwächterlied," Op. 8 No. 1	Alexander von Zemlinsky (1871 - 1942)
"Penelope."	Cecilia Livingston (b. 1984)
"The Seal Man"	Rebecca Clarke (1886 - 1979)
"Lorelei"	Clara Schumann (1819 - 1896)

ABOUT THE PROGRAM

Notes by Arthur Smith

Emily D'Angelo and Sophia Muñoz bring a tapestry of works together for this program, linking well-known composers with new voices, and bringing a fresh lens to familiar themes of the song repertoire.

The first group presents three-night scenes, beginning with African-American composer Florence Price's "Night" to a text by Louise C. Wallace. Born in Little Rock in 1887, Price was first educated by her mother, later studying at New England Conservatory with George Chadwick, a leading, if conservative, American composer of the era. After completing her studies, she was a teacher in Arkansas and Georgia. Price came into her own as a composer upon moving to Chicago in the late 1920s, writing in a variety of genres and working with the great contralto Marian Anderson. "Night" from 1946 reflects her fine pianism and taps a late romantic harmonic language appropriate for the dream-suffused text.

The teacher, and brother-in-law of Arnold Schoenberg (from whom we'll hear shortly), Alexander Zemlinsky was a central figure in turn of the century Viennese musical life. A close colleague and friend of both Gustav and Alma Mahler, he mentored composers who would come to be defined as the second Viennese School. His own compositions were more conservative harmonically and formally than many of his students and peers, but draw, like Florence Price's music, on a rich late romantic harmonic palette. In the case of "Heilige Nacht" which dates from 1897, the composer uses these lush harmonies to paint a subtly, star-lit love scene.

We are now appreciating Fanny Mendelssohn-Hensel's remarkable achievements as a composer. During her own life she was overshadowed by the immense fame of her younger brother, Felix, a public virtuoso from his earliest years, and who, once an established composer, discouraged his sister from publishing her music. We can now see Fanny as a superb composer in her own right, making a notable contribution in lieder with several hundred songs to her credit. In fact, there is some evidence to suggest that many lieder originally attributed to Felix may have actually been written by Fanny. Many of these, as well as her chamber and piano works, were performed in house concerts she presented, known as *Sonntagmusiken*. The Sunday afternoon events were centerpieces of Berlin musical life, introducing not only her works and those of Felix, but that of composers ranging from J.S. Bach to Chopin. "Nachtwanderer" dates from 1847, the last year of her life.

Mortality pervades the next three songs. "The World Feels Dusty" is from Aaron Copland's collection *Twelve Poems of Emily Dickinson*, from 1949-50, and finds him at his sparest and most angular in this elliptical meditation on death.

Contemporary composer Missy Mazzoli (b. 1980) is active in a range of genres and contexts. Her opera *Proving Up* was premiered in 2018 by the Cafritz Young Artists of Washington National Opera as part of their American Opera Initiative, and her music has been championed by the Chicago Symphony and the Kronos Quartet. Mazzoli has also written for television and film, notably for the series "Mozart in the Jungle" on Amazon Prime. "You are the Dust" is an aria from her opera *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt*, inspired by the life and works of a mystic, traveler and poet who lived from 1877-1904.

English-American composer Rebecca Clarke, like Florence Price, was a path-breaker. Born in 1886 in Harrow, Clarke initially studied the violin, turning to the viola at the suggestion of her teacher Charles Villiers Stanford, going on to national renown on the instrument, and becoming one of the first female professional orchestral musicians. Her superb Viola Sonata, admired by her friend and Library of Congress patron, Elizabeth Sprague Coolidge, is one of the finest solo works for the instrument.

Clarke wrote many songs, both in England and during her years in New York from WWII on. Although her early efforts tended towards the Victorian parlor song genre, her later works (both this luminous setting of W.B. Yeats' "The Cloths of Heaven") and "The Seal Man" which we will hear at the recital's close, reflect a musical

language influenced by the Impressionism of Debussy. She also shows a wonderful feel for word setting, recalling the knack for clarity and expression in language of her friend and mentor, Ralph Vaughn Williams.

The next set on the themes of faith and expectation opens with another of Copland's Dickinson's settings, "I've Heard an Organ Talk sometimes," which finds the composer in an Ives-like mood, as majestic, unresolved, block chords evoke religious mystery. The reference to 'a Bernardine' likely refers to the protagonist becoming more holy, perhaps a follower of St. Bernardino of Siena.

Schoenberg's "Ewartung" (distinct from his monodrama of the same name) portrays the mysterious beckoning of a woman, illuminated with the colorful darkness typical of the late Romantic phase of the composer (before he developed the 12-tone system of composition that was to revolutionize music). "Schenk mir deinen goldenen Kamm" is the second song in the same collection, *Vier Lieder* of 1899, and here, as in the Copland, the expectant waiting takes a religious cast.

Zemlinsky's "Tower Watchman's Song," the centerpiece of the program, dates from the same year as the Schoenberg works we have just heard. But where the Schoenberg is a dark mystery, here we have Romantic exaltation, as the night watchman exhorts his townspeople to turn towards faith with an ardor that reaches operatic heights.

The last group of this program turns to themes of water. Contemporary Canadian composer Cecilia Livingston (b. 1984) draws on one of the most evocative stories of waiting by the sea, that of Penelope waiting for her husband Odysseus to return to Ithaca in *The Odyssey*. The composer creates her own text from Homer, with the voice line both inhabiting Penelope but also meditating from outside about what that experience might have been like, in a radiant and openhearted musical language.

With "The Seal Man" we return to Rebecca Clarke, here setting prose by John Masefield (of 'Sea Fever' fame). Composed in 1922, this drama in miniature presents a dark folktale from the west coast of Ireland, with musical scene painting that depicts the forbidding shore and the downward pull of tragedy.

The Lorelei is another legendary half-human creature whose enchantment spells doom by the water, as she sits above the Rhine and draws sailors to a watery death. This folk tale, particularly in the lightly sardonic verse of Heinrich Heine, has captivated many composers; recent seasons at Vocal Arts DC have given us marvelous performances of Liszt's setting. Clara Schumann, who, like Fanny Mendelssohn, has been long eclipsed by the fame of a man in her life, wrote this work in 1843. Her version of the legend is driving and urgent, triplets racing by from the first moments, plunging us into the waves and inviting us to take part in the reckless, headlong passion that the nymph inspires.

TEXTS AND TRANSLATIONS

Florence Price: "Night"

Text by Louise C. Wallace (1902 - 1973)

Night comes, a Madonna clad in scented blue.
Rose red her mouth and deep her eyes,
She lights her stars, and turns to where,
Beneath her silver lamp the moon,
Upon a couch of shadow lies
A dreamy child,
The wearied Day.

Alexander von Zemlinsky: "Heilige Nacht" Op. 2 No. 1

Text by Friedrich Martin von Bodenstedt (1819 - 1892) | Translation by Ellen Goodnight

Heilige Nacht

Ruhe, heilige Nacht!
Dämmerig scheint der Mond.
Süß ist, o Mädchen, dein Kuß
Während der ruhigen Nacht.

Freundin, im Dunkel der Nacht
Wie kann ich traurig noch sein?
Hell wie die Sterne bist du
Während der ruhigen Nacht.

Freundin, die Sterne sind schön.
Und auch die Trauer ist süß;
Du bist das Liebste mir doch
Während der heiligen Nacht.

Holy night

Rest, holy night!
The moon shines in the twilight.
Sweet is, oh maiden, your kiss
During the quiet night.

Friend, in the dark of night
How can I still be sad?
Bright as the stars, you are,
During the quiet night.

Friend, the stars are beautiful,
And the sorrow is also sweet;
You are the dearest thing to me
During the holy night.

Fanny Mendelssohn-Hensel: "Nachtwanderer" Op. 7 No. 1

Text by Joseph Karl Benedikt, Freiherr von Eichendorff (1788 - 1857) | Translation by Ellen Goodnight

Nachtwanderer

Ich wandre durch die stille Nacht,
Da schleicht der Mond so heimlich sacht
Oft aus der dunkeln Wolkenhülle,
Und hin und her im Tal,
Erwacht die Nachtigall
Dann wieder alles grau und stille.

O wunderbarer Nachtgesang,
Von fern im Land der Ströme Gang,
Leis Schauern in den dunkeln Bäumen --
Irrst die Gedanken mir,
Mein wirres Singen hier,
Ist wie ein Rufen nur aus Träumen.

Night wanderer

I wander through the silent night,
The moon sneaks so secretly and gently
Often out from the dark cover of clouds.
And here and there in the valley,
The Nightingale wakes
But then all is gray and still again.

Oh wonderful night song,
From far away in the land of rivers,
Faint shivers in the dark trees --
If my thoughts go wrong,
My confused singing here,
Is like a cry from my dreams.

Aaron Copland: "The World Feels Dusty" from *Twelve Poems of Emily Dickinson*

Text by Emily Dickinson (1830 - 1886)

The world feels dusty,
when we stop to die...
We want the dew then
Honors taste dry...

Flags vex a dying face
But the least fan
stirred by a friend's hand
Cools like the rain

Mine be the ministry
when thy thirst comes...
Dews of thyself to fetch
and holy balms.

Rebecca Clarke: "The Cloths of Heaven"
Text by William Butler Yeats (1865 - 1939)

Had I the heavens' embroidered cloths
Enwrought with golden and silver light
The blue and the dim and the dark cloths
Of night and light and the half-light,

I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

Aaron Copland: "I've Heard an Organ Talk Sometimes" from *Twelve Poems of Emily Dickinson*
Text by Emily Dickinson (1830 - 1886)

I've heard an Organ talk, sometimes
In a Cathedral Aisle,
And understood no word it said
Yet held my breath, the while

And risen up and gone away,
A more Bernadine Girl
Yet know not what was done to me
In that old Hallowed Aisle.

Arnold Schoenberg: *Vier Lieder, Op. 2*

Text by Richard Fedor Leopold Dehmel (1863 - 1920) | Translation by Ellen Goodnight

1. Erwartung

Aus dem meergrünen Teiche
neben der roten Villa
unter der toten Eiche
scheint der Mond.

Wo ihr dunkles Abbild
durch das Wasser greift,
steht ein Mann und streift
einen Ring von seiner Hand.

Drei Opale blinken;
durch die bleichen Steine
schwimmen rot und grüne
funken und versinken.

Und er küßt sie, und
seine Augen leuchten
wie der meergrüne Grund:
ein Fenster tut sich auf.

Aus der roten Villa
neben der toten Eiche
winkt ihm eine bleiche
Frauenhand.

2. Jesus bittet

Schenk mir deinen goldenen Kamm;
Jeder Morgen soll dich mahnen,

1. Expectation

From the sea-green ponds
next to the red villa
beneath the dead oak
the moon is shining.

Where her dark image
reaches through the water,
stands a man and slips
a ring from his hand.

Three opals gleam;
through the pale stones
red and green sparks
swim and sink.

And he kisses her, and
his eyes shine
like the sea-green depths:
a window opens.

From the red villa
near the dead oak,
beckons him a pale
Woman's hand.

2. Jesus begs

Give me your golden comb;
every morning shall remind you

Daß du mir die Haare küßtest.
Schenk mir deinen seidenen Schwamm;
Jeden Abend will ich ahnen,
Wem du dich im Bade rütest,
O Maria!

Schenk mir Alles, was du hast;
Meine Seele ist nicht eitel,
Stolz empfang ich deinen Segen.
Schenk mir deine schwerste Last:
Willst du nicht auf meinen Scheitel
Auch dein Herz, dein Herz noch legen,
Magdalena?

that you kissed my hair.
Give me your silken sponge;
every evening I want to guess
for whom you prepared yourself in the bath -
oh, Mary!

Give me everything you have;
my soul is not vain,
proudly I receive your blessing.
Give me your heaviest burden:
will you not lay on my head
even your heart, your heart still lay -
Magdalene?

Alexander von Zemlinsky: "Turmwächterlied," Op. 8 No. 1

Text by Robert Franz Arnold (originally Levisohn) (1872 - 1938) | Translation by Ellen Goodnight

Turmwächterlied

Nacht ist es jetzt,
Und das Gestirn, das Gott gesetzt
Als Grenze (eh die Zeit noch war)
Zwischen des Lichtes klarem See
Und der Finsternisse Meer,
Die Sonne wich von ihrem Ort -
Doch bald erstrahlt sie wieder,
So hoffen wir in Demut.

Ihr Leut' in Burg und Feste,
Ihr, die ihr auf den Straßen ziehet,
Und ihr auf salzigem Meer,
Ihr alle solltet beten,
Eh des Tages Ringen
Oberhand gewinnt.
Und wendet die Gedanken
Ab von Haus und Heim
Und laßt sie aus den Herzen
Ziehen himmelwärts.
Denn der Herr ist gut und barmherzig
Jetzt und ewiglich.

Herr, nun kommen sie alle,
Gut und Böse,
Sieche und Heile,
Mit Ruf und Rede,
Seufzend im heiligen
Zeichen des Kreuzes.
Höre sie alle in deiner Gnade,
Gewähre ihnen nach deinem Willen.
Laß sie christlich beten.

Tower Watchman's Song

It is night now,
And the star that God set
As a border (before there was time)
Between the clear sea of light
And the ocean of darkness,
The sun has left her place -
But soon she will shine again,
So humbly we hope.

You people in castles and fortresses,
You, who draw out into the streets,
And you on the salty sea,
You should all pray
Before the day's struggles
Gains the upper hand.
And turn your mind
Away from house and home
And let them, from your hearts,
Fly heavenwards.
For the Lord is good and merciful
Now and forevermore.

Lord, now they all come,
Good and evil,
Sick and heal,
With shouts and speech
Sighing at the holy
Sign of the cross.
Hear them all in your grace,
Grant it them according to your will.
Allow them Christian prayer.

Rebecca Clarke: "The Seal Man"

Text by John Masefield (1878 - 1967)

And he came by her cabin to the west of the road, calling.
There was a strong love came up in her at that,
and she put down her sewing on the table, and "Mother," she says,
"There's no lock, and no key, and no bolt, and no door.
There's no iron, nor no stone, nor anything at all
will keep me this night from the man I love."
And she went out into the moonlight to him,
there by the bush where the flow'rs is pretty, beyond the river.
And he says to her: "You are all of the beauty of the world,
will you come where I go, over the waves of the sea?"
And she says to him: "My treasure and my strength," she says,
"I would follow you on the frozen hills, my feet bleeding."

Then they went down into the sea together,
and the moon made a track on the sea, and they walked down it;
it was like a flame before them. There was no fear at all on her;
only a great love like the love of the Old Ones,
that was stronger than the touch of the fool.
She had a little white throat, and little cheeks like flowers,
and she went down into the sea with her man,
who wasn't a man at all.
She was drowned, of course.
It's like he never thought that she wouldn't bear the sea like himself.
She was drowned, drowned.

Clara Schumann: "Lorelei"

Text by Heinrich Heine (1797 - 1856) | Translation by Ellen Goodnight

Ich weiß nicht, was soll es bedeuten,
Daß ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

I do not know what it should mean
That I am so sad;
A fairytale from olden times,
That I cannot get out of my mind.

Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel der Berge funkelt
Im Abendsonnenschein.

The air is cool, and it is getting dark,
And calmly flows the Rhein;
The tops of the mountains glitter
In the evening sunlight.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

The most beautiful maiden is seated
Up there in wondrous beauty,
Her golden jewels sparkle,
As she combs her golden hair.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewalt'ge Melodei.

She combs it with a golden comb
And sings a song the while;
It has a wondrous,
Powerful melody.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.

The skipper in his little ship
It seizes him with wild woe;
He does not see the rocky reefs,
He only looks up to the sky.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei getan.

I think the waves devour
The boatman and his boat;
And that, with her singing,
The Lorelei* has done.

* In German folklore, a Lorelei is a water nymph or mermaid who sits on a rock in the Rhine and lures sailors to shipwreck with her singing.

ABOUT THE ARTISTS



Mezzo-soprano **Emily D'Angelo** is the first and only vocalist to have been presented with the Leonard Bernstein Award from the Schleswig Holstein Festival. One of WQXR NYC Public Radio's "40 Under 40" singers to watch, Canada's "Top 30 Under 30" Classical Musicians, and the recipient of a 2020 Lincoln Center Emerging Artist Award, D'Angelo has won first prize in opera's most prestigious international competitions including the Operalia Competition where a historic win included First Prize, the Zarzuela Prize, the Birgit Nilsson Prize, and Audience Prize, as well as the Metropolitan Opera Competition, the Canadian Opera Company Competition, the George London Competition, the Gerda Lissner Competition, the Innsbruck Baroque Competition, and the Monini Prize from the Spoleto Festival dei Due Mondi.

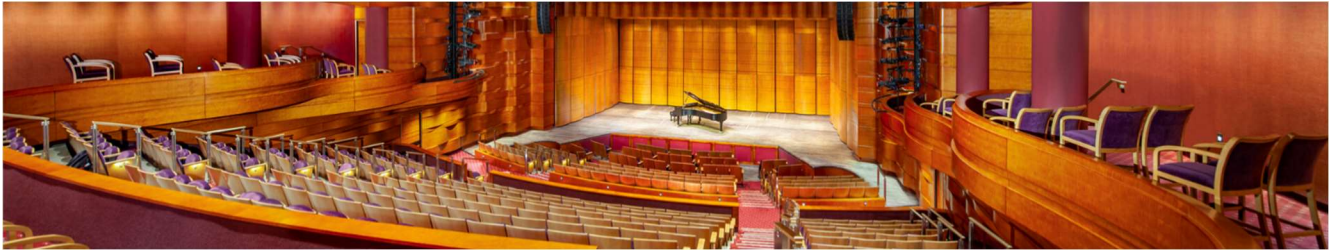
A staple of D'Angelo's operatic repertoire is the music of Mozart. Beginning with a stage debut in 2016 as Cherubino in *Le nozze di Figaro* at the Spoleto Festival dei Due Mondi with Maestro James Conlon. D'Angelo has gone on to perform Cherubino at the Berlin Staatsoper and the Bayerische Staatsoper; Anzio in the 2019 critically acclaimed production of *La clemenza di Tito* at the Metropolitan Opera; and Dorabella in *Così fan tutte* at Teatro alla Scala (broadcast live on RAI), the Canadian Opera Company, and the Santa Fe Opera. In 2021 she will make her role debut as Idamante in *Idomeneo* at the Bayerische Staatsoper, and will return to the Berlin Staatsoper Unter den Linden as Cherubino in a new production of *Le nozze di Figaro*. Another cornerstone of D'Angelo's repertoire is the music of Rossini; D'Angelo made a debut as Rosina in *Il barbiere di Siviglia* at The Glimmerglass Festival in a new production by Francesca Zambello, and has gone on to perform the role at the Canadian Opera Company, and the Santa Fe Opera. D'Angelo has sung Rossini's seldom-performed cantata *Giovanna d'Arco* numerous times in concert, both with the original piano score as well as with full orchestra. D'Angelo has performed diverse recital repertoire at numerous international venues, including the New York Park Avenue Armory, Chile Teatro del Lago, Athens Stavros Center, the Toronto Summer Music Festival, the Los Angeles SongFest Recital Series, the New York Morgan Library, Toronto Koerner Hall, the Santa Fe Festival of Song, the Palm Beach Society for the Four Arts, the Princeton University Concert Series, and has appeared in concert with orchestras including Los Angeles Philharmonic, Toronto Symphony Orchestra, Puerto Rico San Juan Symphony, Schleswig Holstein Festival Orchestra, Canadian Opera Company Orchestra, Cincinnati Symphony Orchestra, Deutsche Oper Berlin Orchestra, Montclair Orchestra, and National Arts Centre Orchestra.

Toronto-born, D'Angelo is an alumna of the Metropolitan Opera Lindemann Young Artist Development Program, the Canadian Opera Company Ensemble Studio, and the Ravinia Steans Institute. She is a graduate of the University of Toronto, and a grateful grant recipient of the Jacqueline Desmarais Foundation.



Pianist **Sophia Muñoz** has been a member of the music staff at the Komische Oper Berlin since the 2017-18 season. A graduate of the Lindemann Young Artist Development Program at the Metropolitan Opera (2016), past seasons include Assistant Conductor at the Metropolitan Opera for *L'italiana in Algeri* under Maestro James Levine, music staff at the Dallas Opera for *La Traviata* (2017) under Carlo Montanaro, the *Ring of Polykrates* by Korngold (2018), *Norma* under Emmanuel Villaume (2017), and the International Women's Conducting Institute (2016). She was staff pianist at Internationale Meistersinger Akademie (2017, 2016, 2015, 2013) and Eppaner Liedsommer (2016). Concert performances include Deutsche Grammophon's Yellowlounge celebrating International Women's Day with Nadine Sierra, Hera Hyesang Park, and Bomsori Kim (2021), and a feature on Hope@Home broadcast on ARTE (2020), Festival Nits de Classica Girona (2018) and Festival St. Paul de Vence (2018) both with Jakub Józef Orliński, recitals with René Barbera, salons in Berlin, the Park Avenue Armory, Rhinebeck Chamber Music Society's series, the Lindemann Young Artists Recital Series.

Upcoming concerts include Vocal Arts DC with mezzo Emily D'Angelo, and recitals in Prague and Madrid with Emily D'Angelo and Hera Hyesang Park. Sophia received both a Bachelor and Master of Music from Mannes College the New School for Music where she studied with Cristina Stanescu, Vlad Iftinca, and Pavlina Dokovska. She speaks English, German, French, Italian, and is studying Polish.



ABOUT VOCAL ARTS DC

The mission of VADC, now celebrating our 30th anniversary season, is to nurture and promote the classical voice recital genre and to introduce new audiences to the richness, cultural diversity, and beauty of the classical song literature. VADC is the only organization anywhere in North America, and one of the few in the world, which presents a full concert season solely devoted to classical voice recitals. As such, it has made Washington DC a magnet for the world's greatest stars of the opera and concert stage. VADC presents a season of six to eight recitals, usually in the Kennedy Center's Terrace Theater, occasionally in other venues. These generally feature world-renowned singers, although VADC also attempts to introduce to its audience emerging artists whom it considers to be on the threshold of international stardom. Beginning with our 25th anniversary season of 2015-2016, Vocal Arts DC made a firm commitment to broaden the contemporary library of solo vocal works by commissioning new works from living composers. Toward that goal, we have presented world premieres of new works by Jake Heggie, Gregory Spears, and Lowell Liebermann, and will offer first hearings of new pieces by Caroline Shaw and Tyshawn Sorey during our 2020-2021 season. In addition to its main stage performances, VADC operates an in-school educational program for secondary and high school students in collaboration with the Duke Ellington School of the Arts in Washington, DC.

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VADC is the grateful recipient of major grants from the National Endowment for the Arts and The Morris & Gwendolyn Cafritz Foundation and appreciates generous support from the Howard and Sarah D. Solomon Foundation, The Dallas Morse Coors Foundation, and The Nancy Peery Marriott Foundation