

*Eastman School of Music*  
*Voice, Opera & Vocal Coaching Department*

**FORTIETH ANNUAL  
JESSIE KNEISEL  
LIEDER COMPETITION**



*Saturday, May 7, 2022*

**Kilbourn Hall**

**1:00 P.M.**

*Julia Bullock, Adjudicator*

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| 1:05 P.M. | Kyrsten Chambers Jones / Jenny Choo Kirby |
| 1:30 P.M. | McKenzie Garey / Ava Linvog               |
| 1:55 P.M. | Katriana Kirby-Kopczynski / Hanyun Gu     |
| 2:20 P.M. | - Break -                                 |
| 2:30 P.M. | Hannah Harrow / Gregory Smith             |
| 2:55 P.M. | Andrés Ramírez Román / William Shi        |
| 3:20 P.M. | Elise Noyes / I-Hsiang Chao               |



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

# JULIA BULLOCK

## *Soprano*

American classical singer Julia Bullock “communicates intense, authentic feeling, as if she were singing right from her soul” (*Opera News*). Combining versatile artistry with a probing intellect and commanding stage presence, she appears on the most preeminent stages across the world. An innovative curator in high demand from a diverse group of arts presenters, museums and schools, her notable positions have included collaborative partner of Esa-Pekka Salonen at the San Francisco Symphony, 2020–22 Artist-in-Residence of London’s Guildhall School, 2019-20 Artist-in-Residence of the San Francisco Symphony, and 2018-19 Artist-in-Residence at New York’s Metropolitan Museum of Art.

Named a 2021 Artist of the Year by *Musical America*, who hailed her as an “agent of change,” Julia is also a prominent voice of social consciousness. As *Vanity Fair* notes, she is “politically engaged” with the “ability to inject each note she sings with a sense of grace and urgency, lending her performances the feel of being both of the moment and incredibly timeless.”

Julia stars in Michel van der Aa’s opera *Upload*, which had its staged premieres at the Bregenzer Festspiele and Dutch National Opera in 2021 and will be taken to New York’s Park Avenue Armory and Cologne Opera in 2022. This season Julia also debuts in the title-role of *Theodora* at the Royal Opera House Covent Garden opposite Joyce DiDonato. Other key operatic debuts so far include San Francisco Opera in the world premiere of *Girls of the Golden West*, Santa Fe Opera in *Doctor Atomic*, Festival d’Aix-en-Provence and Dutch National Opera in *The Rake’s Progress*, and the English National Opera, Teatro Real Madrid and the Bolshoi Theatre as *The Indian Queen*. Julia also appeared in the world premiere of Blanchard’s *Fire Shut Up in My Bones* in her hometown of St Louis.

In concert, Julia has collaborated with the Deutsches Symphonie-Orchester (Roderick Cox), London’s Philharmonia Orchestra (Salonen), Los Angeles Philharmonic (Dudamel), San Francisco Symphony (Salonen, Michael Tilson Thomas), New York Philharmonic (Alan Gilbert), Boston Symphony Orchestra (Nelsons), Japan’s NHK Symphony (Paavo Järvi) and the London Symphony Orchestra and Berlin Philharmonic’s Karajan Academy with Sir Simon Rattle.

Julia’s recital highlights include Carnegie Hall, the Philadelphia Chamber Music Society, Cal Performances at UC Berkeley, Boston’s Celebrity Series, Washington’s Kennedy Center, and the Mostly Mozart and Ojai Music festivals, where she joined Roomful of Teeth and the International Contemporary Ensemble for the world premiere of *Josephine Baker: A Portrait*. This was the original prototype for *Perle Noire: Meditations for Joséphine*, a work conceived by Julia in collaboration with Peter Sellars and written for her by Tyshawn Sorey and Claudia Rankine.

Julia’s growing discography includes *Doctor Atomic*, recorded with composer John Adams conducting the BBC Symphony Orchestra, and *West Side Story*, captured live with Tilson Thomas and the San Francisco Symphony, both of which were Grammy-nominated. She also appears on the soundtrack of Amazon Prime Video’s *2021 Underground Railroad* composed by Nicholas Britell. Julia was born in St. Louis, Missouri, and holds degrees from the Eastman School of Music, Bard College’s Graduate Vocal Arts Program, and New York’s Juilliard School.



### **Dr. Jessie Kneisel (1904-1992)**

Dr. Jessie Kneisel, a Rochester native, enjoyed a forty-year career as professor of German language, literature, and diction at the Eastman School of Music from 1936 until 1976. Her passion for German culture began early in life. During her high school years, the works of Eduard Mörike and the song settings of his poems by Hugo Wolf kindled her interest in German lieder. She received her bachelor's and master's degrees in history and German from the University of Rochester in 1928 and 1930. An elected member of Phi Beta Kappa, Dr. Kneisel studied at the

University of Bonn, Germany, and received her doctorate from Columbia University in 1947. Her doctoral thesis on Wolf's Mörike settings established her as a leading authority in a hitherto neglected field of research. In the early 1960s, Dr. Kneisel spent a sabbatical year studying opera in Germany and Austria; upon her return to Eastman, she established a course on German opera libretti. She was an inspired teacher whose personality and scholarship made a deep impression on her students. After her retirement in 1976 she remained deeply invested in the affairs of the Eastman School; she and her husband Karl often spent summers in Europe, visiting former students who had gone abroad to make a career as opera singers in Austria and Germany.

### **The Jessie Kneisel Lieder Competition**

With the establishment of the Jessie Kneisel Prize in 1981, Eastman began a tradition of celebrating Dr. Kneisel's rich contributions to the school and her life-long love of German and Austrian culture. An annual competition determines the winners of the Kneisel Prize for an outstanding performance of German lieder by a singer and collaborative pianist, and was made possible through a gift from former Kneisel student George T. McWhorter.



### **Ann Clark Fehn (1945-1989)**

Ann Clark Fehn was associate professor of German and Associate Dean of Undergraduate Studies at the College of Arts and Sciences of the University of Rochester until her untimely death at age 44 in 1989. She was a scholar as well as a musician, having earned her Bachelor of Arts degree in piano from the Oberlin College-Conservatory, where she studied with John Perry. She actively performed throughout her career, and was particularly interested in German lieder. In the 1980s she team-taught doctoral seminars at Eastman with Jürgen Thym, professor of

musicology, and co-authored articles with him and Rufus Hallmark of the City University of New York on text music relations in the German lied. Fehn was a distinguished teacher and scholar of 20th-century German literature, German lyric poetry, and the relationship between music and literature.

### **The Ann Clark Fehn Memorial Award**

Established in 1997, the Ann Clark Fehn Memorial Award recognizes excellence in the accompaniment of German lieder. The recipient is chosen during the annual Jessie Kneisel Lieder Competition, and the award is supported in part by a gift from Fehn's mother, Mrs. Margaret V. Clark.

**Kyrsten Chambers Jones, mezzo-soprano**  
**Jenny Choo Kirby, piano**

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| from <i>Vier Gesänge</i> , Op. 2, no. 4<br>Warm die Lüfte (Alfred Mombert) (3:30)   | Alban Berg<br>(1885-1935)              |
| Aus banger Brust, Op. 50, no. 4 (Richard Dehmel) (2:30)   | Jean Sibelius<br>(1865-1957)           |
| from <i>Fünf Lieder</i> , Op.38<br>#1. Glückwunsch (Richard Dehmel) (3:00)  | Erich Korngold<br>(1897-1957)          |
| from <i>Three Songs of Heine</i><br>Du schönes Fischermädchen (Heinrich Heine) (1:40)   | Samuel Coleridge-Taylor<br>(1875-1912) |
| from <i>Vier Lieder</i> , Op. 43<br>Von ewiger Liebe (August von Fallersleben) (4:30)   | Johannes Brahms<br>(1833-1897)         |
| from <i>Frauenliebe und -leben</i> , Op.42<br>#6 Süsßer Freund, du blickest (Adelbert von Chamisso) (4:30)  | Robert Schumann<br>(1810-1856)         |
| from <i>Frauenliebe</i> , Op. 60, no. 7<br>An meinem Herzen, an meiner Brust (Adelbert von Chamisso) (1:50)                                       | Carl Loewe<br>(1796-1869)              |
| Abendstern, D. 806 (Johann Mayrhofer) (2:30)  | Franz Schubert<br>(1797-1828)          |
| from <i>Sieben Gesänge aus 'Walter Scott's Fraulein vom See'</i><br>Ellens Gesang II, D. 838 (Sir Walter Scott/translation by Adam Storck) (3:00) |  |
| Memnon, D. 541 (Johann Mayrhofer) (4:00)  |  |

**McKenzie Garey, soprano**  
**Ava Linvog, piano**

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| Drei Lieder, Op. 22<br>Was Du mir bist? (Eleonore van der Straaten) (2:56)<br>Mit Dir zu schweigen (Karl Kobald) (1:57)<br>Welt ist stille eingeschlafen (Karl Kobald) (3:12) | Erich Korngold<br>(1897-1957)           |
| from <i>Fünf Lieder</i> , Op. 10<br>Vorwurf (Nikolaus Lenau) (2:26)<br>Bergeslust (Joseph Karl Benedikt, Freiherr von Eichendorff) (1:28)                                     | Fanny Mendelssohn Hensel<br>(1805-1847) |
| Abendempfindung (unknown) (4:57)<br>Als Luise die Briefe (Gabriele von Baumberg) (1:36)   | Wolfgang Amadeus Mozart<br>(1756-1791)  |
| Die Gebüsch (Schlegel) (3:02)<br>Heimliches Lieben (von Klenke) (4:08)<br>Der Musensohn (Johann Wolfgang von Goethe) (2:04)   | Franz Schubert<br>(1797-1828)           |

**Katriana Kirby-Kopczynski, soprano**  
**Hanyun Gu, piano**

Aus Diego Manzanares (Ernestine von Krosigk) (0:55)	Franz Schubert
Abendständchen. An Lina (Gabriele von Baumberg) (1:40)	(1797-1828)
Der Unglückliche (Caroline Pichler) (6:00)	
Schwanenlied, Op. 1, no. 1 (Heinrich Heine) (2:30)	Fanny Mendelssohn Hensel
	(1805-1847)
Das ist ein Flöten und Geigen (Heinrich Heine) (0:55)	Samuel Coleridge-Taylor
	(1875-1912)
Ich sagte nicht, Op. 51, no. 1 (Eduard Wissman) (2:20)	Amy Beach
	(1867-1944)
from <i>Bretanolieder</i> , Op. 68 (Clemens Brentano)	Richard Strauss
V. Amor (3:20)	(1864-1949)
Arme Heilige (Rainer Maria Rilke) (3:15)	Ruth Schönthal
from <i>Drei Liebeslieder</i> (Lotte Kottke)	(1924-2006)
I. Endziel (1:20)	
from <i>Das Rot</i> (Caroline von Günderrode)	Wolfgang Rihm
I. Hochroth (4:10)	(b. 1952)

**Hannah Harrow, soprano**  
**Gregory Smith, piano**

Liane (Johann Mayrhofer) (3:10)	Franz Schubert
Lied der Mignon (Nur wer die Sehnsucht kennt) (Johann Wolfgang von Goethe) (3:10)	(1797-1828)
Die Männer sind mechant! (Johann Gabriel Seidl) (2:30)	
from <i>Drei Lieder</i> , Op. 12	Clara Schumann
Warum willst du And're fragen? (Friedrich Rückert) (2:25)	(1819-1896)
from <i>5 Lieder</i> , Op. 10	Fanny Mendelssohn Hensel
Nach Süden (Wilhelm Hensel) (2:10)	(1805-1847)
from <i>Mörike Lieder</i> (Eduard Mörike)	Hugo Wolf
Die Nixe Binsefuss (2:16)	(1860-1903)
Er ist's (1:30)	
from <i>Sechs Lieder</i> , Op. 48	Edvard Grieg
Zur Rosenzeit (Johann Wolfgang von Goethe) (2:55)	(1843-1907)
Ein Traum (Friedrich Martin von Bodenstedt) (2:30)	
Hat dich die Liebe berührt (Paul Heyse) (2:35)	Joseph Marx
Und gestern hat mir Rosen gebracht (Thekla Lingens) (2:06)	(1882-1964)
from <i>Fünf Liebeslieder nach Texten von Richarda Huch</i> , Op. 26	Viktor Ullmann
Sturmlied (1:50)	(1898-1944)
Wenn je ein Schönes mir zu bilden glückte (2:15)	

**Andrés Ramírez Román, tenor**  
**William Shi, piano**

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| from <i>Dichterliebe</i> , Op. 48 (Heinrich Heine)<br>II. Im wunderschönen Monat Mai (1:45)<br>II. Aus meinen Tränen sprießen (1:00)<br>V. Ich will meine Seele tauchen (1:00)<br>VII. Ich grolle nicht (1:42) | Robert Schumann<br>(1810-1856) |
| An den Mond, D. 193 (Ludwig H. C. Hölty) ('Geuss, lieber Mond') (3:10)<br>Der Jüngling an der Quelle, D. 300 (Johann von Salis-Seewis) (2:00)<br>Du bist die Ruh, D. 776 (Friedrich Rückert) (4:30)            | Franz Schubert<br>(1797-1828)  |
| from <i>8 Gedichte aus Letzte Blätter</i> , Op. 10<br>I. Zueignung (Hermann von Gilm) (2:00)<br>from <i>5 Lieder</i> , Op. 32<br>I. Ich trage meine Minne (Karl Friedrich Henckell) (2:13)                     | Richard Strauss<br>(1864-1949) |
| from <i>5 Lieder</i> , Op. 72<br>III. Verzagen (Karl Lemcke) (3:00)  | Johannes Brahms<br>(1833-1897) |
| from <i>Mörrike-Lieder</i><br>VI. Er ist's (Eduard Mörike) (1:40)<br>from <i>Goethe-Lieder</i><br>L. Ganymed (Johann Wolfgang von Goethe) (5:20)   | Hugo Wolf<br>(1860-1903)       |

**Elise Noyes, soprano**  
**I-Hsiang Chao, piano**

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| Mignon (Kennst du das Land) (Johann Wolfgang von Goethe) (6:30)   | Hugo Wolf<br>(1860-1903)                |
| Junghexenlied, Op. 39, no. 2 (Otto Julius Bierbaum) (2:30)  | Richard Strauss<br>(1864-1949)          |
| Suleika I, D. 720 (Marianne von Willemer) (5:30)<br>Lied der Mignon II (So laßt mich scheinen) D. 877, no. 3 (Johann W. v Goethe) (3:15)<br>An den Mond, D. 193 (Ludwig Hölty) (3:00) | Franz Schubert<br>(1797-1828)           |
| Lorelei (Heinrich Heine) (2:15)   | Clara Schumann<br>(1819-1896)           |
| Wanderlied, Op. 1, no. 2 (Johann Wolfgang von Goethe) (2:00)  | Fanny Mendelssohn Hensel<br>(1805-1847) |
| Es schläft ein stiller Garten, Op. 98, no. 4 (Carl Hauptmann) (2:30)  | Max Reger<br>(1873-1916)                |
| Lied der Jungfrau, Op. 13, no. 3 (Maurice Maeterlinck) (1:45)   | Alexander Zemlinsky<br>(1871-1942)      |