

The Musical Merit Foundation of Greater San Diego
Presents

Tasha Koontz
Soprano

and

Peter Walsh
Piano

In Recital

April 11th, 2021
3:00 PM

Christ Lutheran Church
San Diego, CA

Repertoire

Er Ist's

Verschwiegene Liebe

Auch Kleine Dinge

Das Verlassene Mägdlein

Ich Hab in Penna

By Hugo Wolf (1860-1903)

Ach, ich fühl's

From *Die Zauberflöte* by W.A. Mozart (1756-1791)

Bel Piacere

From *Agrippina* by G.F. Handel (1685-1759)

E pur così in un giorno...Piangerò la sorte mia

From *Giulio Cesare* by G.F. Handel (1685-1759)

Three Browning Songs

The Year's At The Spring!

Ah, Love, But A Day!

I Send My Heart Up To Thee

By Amy Beach (1867-1944)

-Intermission-

Ah! Je veux vivre

From *Roméo et Juliette* by Charles Gounod (1893-1818)

Eccomi in lieta vesta

From *I Capuletti e i Montecchi* by Vincenzo Bellini (1801-1835)

Je dis que rien ne m'épouvante

From *Carmen* by Georges Bizet (1838-1875)

Marietta's Lied

From *Die Tote Stadt* by Erich Korngold (1897-1957)

No word from Tom

From *The Rake's Progress* by Igor Stravinsky (1882-1971)



Recognized by *Parterre Box* for her “sumptuous, gleaming lyric instrument” and by *Opera Wire* for her “secure silvery high notes,” soprano Tasha Koontz is an artist garnering attention from coast to coast. Ms. Koontz lends her unique combination of nuanced and vocally exciting performances to a gallery of leading ladies in her repertoire. In the 2019/20 season, Ms. Koontz sang the soprano solos in Mendelssohn's *A Midsummer Night's Dream* with the **San Diego Symphony**, performed the role of the High Priestess in Verdi's *Aïda* with the **San Diego Opera**, performed as the soprano soloist in Vivaldi's *Gloria* with the **San Diego Festival Chorus & Orchestra**, and performed Barber's *Knoxville: Summer of 1915* with the **California Chamber Orchestra**. Recently, Ms. Koontz was heard on the WFMT radio broadcast of the 2019 performance of *Aïda* with **Chicago Symphony Orchestra** in which she sang High Priestess. Ms. Koontz recently had the pleasure of covering Ana Maria Martinez in the role of Mimì in Puccini's *La Bohème* in a groundbreaking drive in opera production by

San Diego Opera in October 2020. Due to the COVID-19 pandemic, Ms. Koontz's upcoming engagements have been postponed. These included solo engagements to sing in Beethoven's 9th Symphony, *Carmina Burana*, recital appearances, and opera performances. Ms. Koontz will next appear with **San Diego Opera** in the 2021 and 2023 seasons.

In the 2018/19 season, Ms. Koontz returned to **San Diego Opera** singing the role of Frasquita in *Carmen* under the baton of Maestro Yves Abel. *Broadway World* recognized Ms. Koontz for her “accurate powerful voice,” and the *San Diego Union Tribune* followed suit, describing her as a “power soprano.” Later that same season, Ms. Koontz made her debut with the **Chicago Symphony Orchestra** singing the High Priestess in Verdi's *Aïda* under the baton of Maestro Riccardo Muti.

In the 2017/18 season, Ms. Koontz returned to **San Diego Opera** to sing Edith in the season's opening production of *Pirates of Penzance*, as well as her debut with **Central City Opera** as the First Lady in *Die Zauberflöte* with great success. David Marlowe described her performance of First Lady as “nothing short of divine.”

In the 2016/17 season, Ms. Koontz made her **San Diego Opera** debut as Annina in *La Traviata* conducted by David Agler and directed by Marta Domingo. Of her performance, *Opera Today* declared, “Tasha Koontz sang beautifully as Annina.”

Additional roles performed include Violetta in *La Traviata* and Mimì in *La bohème* with **Opera on the Avalon**, Donna Anna in *Don Giovanni* with **Bay View Music Festival**, Alice Ford in *Falstaff* with **Indiana University Opera Theater** and with **/kor/ Productions** in Chicago, the Countess Almaviva in *The Marriage of Figaro* with **Northwestern University**, as well as Woman 1 in Ricky Ian Gordon's *The Grapes of Wrath* with **Sugar Creek Opera**.

Equally at home on the concert stage, Ms. Koontz has performed as the soprano soloist with the **La Jolla Symphony & Chorus** for their performances of Gustav Mahler's *Symphony No. 4*, as well as Carl Orff's *Carmina Burana*. Ms. Koontz debuted with the **San Diego Symphony** in their

Jacobs Masterworks: Music and world of Wolfgang Amadeus Mozart Concert. Additional concert repertoire includes Brahms' *Ein Deutes Requiem*, Strauss' *Four Last Songs*, Handel's *Messiah*, Poulenc's *Gloria*, Bach's *B minor Mass*, as well as Faure's *Requiem*. The soprano has also appeared with the **Chicago Arts Orchestra, Newfoundland Orchestra, Coeur d'Alene Symphony Orchestra, Spokane Symphony Orchestra** and the **Northwestern University Orchestra**.

Ms. Koontz has been the first place vocal winner in the **Musical Merit Foundation Awards** competition as well as the **La Jolla Symphony & Chorus Young Artist Competition**, the second place winner in the **Susan and Virginia Hawk Vocal Scholarship Competition**, the recipient of an encouragement award in the **Metropolitan Opera National Council Auditions Western Region**. She was also chosen to compete in the semi-finals of the **Belvedere Competition**, was named a Finalist in the **Fritz and Lavinia Jensen Foundation Vocal Competition**. Additional awards and recognition include the **Metropolitan Opera National Council Auditions** Illinois and Indiana Districts and Central Region as well as the San Diego District and Western Region, the **Coeur d'Alene Symphony Competition**, the **Bel Canto Foundation Competition**, and the **Brava! Opera Theater Competition**.

Ms. Koontz is a Master of Music graduate of the **Jacobs School of Music at Indiana University**, where she studied with acclaimed soprano Carol Vaness, and received her Bachelor of Music from **Northwestern University**.
<https://www.tashakoontz.com/>



Peter Walsh has established a reputation as a dynamic pianist of great versatility, equally at home as a recitalist, orchestral keyboardist, and assistant to conductors at opera theaters across the country. Walsh has been hailed by Opera News for his “especially solid and prominent playing” and “warmly expressive accompaniment.” He has served on the music staffs of Opera Omaha, Utah Opera, Central City Opera, Wolf Trap Opera, San Diego Opera, Houston Grand Opera, and LA Opera, and has assisted renowned

conductors James Conlon, Gustavo Dudamel, Grant Gershon, Jane Glover, Eun Sun Kim, Speranza Scappucci, Robert Spano, and Patrick Summers, amongst others.

In the 2020-2021 season Walsh was engaged to play Opera Omaha's production of *Le nozze di Figaro* and accompany its recitatives — a production that was canceled due to Covid-19. He played orchestral keyboard for San Diego Opera's drive-in production of Puccini's *La bohème*, and collaborated with baritone Rod Gilfry in a virtual recital for Vocal Arts DC. Walsh presented his own virtual solo piano recital in November of 2020 and has been playing outdoor, socially-distanced services at Congregation Beth Israel in San Diego. He has additionally maintained a private, online studio of piano students and vocal coaching clients.

Walsh began the 2019-2020 season at San Diego Opera where he assisted Joseph Colaneri with a concert production of Verdi's *Aida*. He presented a recital with baritone Rod Gilfry at Messiah College in Harrisburg, Pennsylvania, and assisted Mary Chun with the world premiere of Carla Lucero's *Juana* at the UCLA Herb Alpert School of Music. Walsh concluded 2019 at LA Opera playing fortepiano for Barrie Kosky's acclaimed silent film production of *The Magic Flute* under the baton of James Conlon, and returned in 2020 to assist Eun Sun Kim with *Roberto Devereux*. Walsh was further engaged to play *I Capuleti e i Montecchi* at Opera Omaha and *Porgy and Bess* at the Washington National Opera, both of which were postponed due to Covid-19.

In the 2018-2019 season Walsh joined the music staff of Opera Omaha for productions of *Pagliacci* and *L'elisir d'amore*. He additionally joined Utah Opera for *The Magic Flute*, and returned to LA Opera for *Hansel and Gretel* starring Susan Graham. Other engagements included a recital with baritone Rod Gilfry and the world premiere workshop reading of Carla Lucero's *Juana* at the UCLA Herb Alpert School of Music. Walsh concluded the season at Central City Opera where he played and coached *Madama Butterfly* and prepared, accompanied, and conducted a double bill of Debussy's *La damoiselle élue* and Poulenc's *Litanies à la Vierge Noire* from the piano and organ to critical and public acclaim.

Walsh is a graduate of the Houston Grand Opera Studio and the LA Opera Domingo-Colburn-Stein Young Artist Program. While at the Houston Grand Opera from 2016-2018, Walsh was consistently responsible for playing the company's most ambitious programming, including productions of *Nixon in China*, *Götterdämmerung*, and *Elektra*. While at LA Opera from 2014-2016 he served on the music staff for numerous company productions. Significant performance credits at LA Opera include playing fortepiano for Barrie Kosky's *The Magic Flute*, accompanying the recitatives for Paisiello's *Il barbiere di Siviglia*, and playing orchestral piano in concert with Renée Fleming and Andrea Bocelli.

An active recitalist, Walsh has performed in Carnegie Hall under the auspices of the Marilyn Horne Legacy at Carnegie Hall. He has enjoyed a long term collaboration with baritone Rod Gilfry and has performed with Gilfry and legendary mezzo-soprano Dolora Zajick in performances at the Dorothy Chandler Pavilion. Walsh has performed in recital at Ravinia, the Music Academy of the West, the Aspen Music Festival, and the Fall Island Vocal Arts Seminar.

As a soloist, Walsh was awarded first prize in the MTAC State Solo Competition and first alternate in the regionals of the MTNA Young Artists' National Competition. He performed as a finalist in the Loeb/Louviere International Competition at the Wilshire Ebell of Los Angeles, and has performed as a soloist with the Los Angeles Chamber Orchestra. Walsh holds bachelor's, master's, and doctoral degrees in piano performance from the USC Thornton School of Music, where he studied with Lucinda Carver and Kevin Fitz-Gerald. He has held faculty appointments at the USC Thornton School of Music, El Camino College, the University of La Verne, and the California State Summer School for the Arts.

Texts and Translations

Er Ist's

Spring lets its blue ribbon
flutter again in the breeze;
a sweet, familiar scent
sweeps with promise through the land.
Violets are already dreaming,
and will soon arrive.
Hark! In the distance - a soft harp tone!
Spring, yes it is you!
It is you that I have heard!

Verschwiegene Liebe

Over treetops and crops
and into the moonlight,
who could guess them,
who could comprehend them?
Thoughts lull themselves,
the night is discreetly silent,
thoughts are free.

Only one could guess it,
the one who has thought of her
in the rustling of the grove
when no one else is awake
except the clouds that fly
my love is discreetly silent
and beautiful as the night.

Auch Kleine Dinge

Even small things can delight us,
Even small things can be precious.
Think how gladly we deck ourselves with
pearls;
They fetch a great price but are only small.
Think how small the olive is,
And yet it is prized for its goodness.
Think only of the rose, how small it is,
And yet smells so lovely, as you know.

Das Verlassene Mägdlein

Early, when the cocks crow,
Before the tiny stars recede,
I must be at the hearth,
I must light the fire.

The flames are beautiful,
The sparks fly;
I gaze at them,
Sunk in sorrow.

Suddenly I realise,
Faithless boy,
That in the night
I dreamt of you.

Tear after tear
Then tumbles down;
So the day dawns –
O would it were gone again!

Ich Hab in Penna

I have one lover living in Penna,
Another in the plain of Maremma,
One in the beautiful port of Ancona,
For the fourth I must go to Viterbo;
Another lives over in Casentino,
The next with me in my own town,
And I've yet another in Magione,
Four in La Fratta, ten in Castiglione.

Ach, ich fühl's

Ah, I can feel it, love's happiness
Is fled forever!
Nevermore, O hours of bliss,
Will you return to my heart!
See, Tamino, these tears
Flow for you alone, beloved.
If you do not feel love's yearning,
I shall find peace in death!

Bel Piacere

A great pleasure it is
to enjoy a faithful love!
This suffices to make the heart happy.

Beauty's splendor is no welcome guest
if it comes not from a faithful heart.

E pur così in un giorno...Piangerò la sorte mia

Why then, in one day, I am deprived of
magnificence and glory?
Oh, cruel fate! Caesar, my beloved idol is
probably dead, Cornelia and Sextus are
defenceless and cannot give me assistance.
O God! There is no hope left in my life.

I shall weep over my cruel fate
so long as there remains
life in my breast.

But once I have perished,
I shall become a ghost and
torment that tyrant from all directions,
day and night.

The Year's At The Spring

The year's at the spring
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearl'd;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven --
All's right with the world!

Ah, Love, But A Day

Ah, Love, but a day,
And the world has changed!
The sun's away,

And the bird estranged;
The wind has dropped,
And the sky's deranged;
Summer has stopped.

Look in my eyes!
Wilt thou change too?
Should I fear surprise?
Shall I find aught new
In the old and dear,
In the good and true,
With the changing year?
Ah, Love, look in my eyes,
Wilt thou change too?

I Send My Heart Up To Thee

I send my heart up to thee, all my heart
In this my singing,
For the stars help me, and the sea,
And the sea bears part;
The very night is clinging
Closer to Venice' streets to leave one space
Above me, whence thy face
May light my joyous heart to thee,
To thee its dwelling place.

Ah! Je veux vivre

I want to live in this dream which intoxicates
me. This day still, sweet flame, I keep you in
my soul like a treasure!

This intoxication of youth lasts, alas, only for
one day! Then comes the hour when one
weeps.

Far from the morose winter let me slumber
and inhale the rose, before plucking its
petals.

Sweet flame! Stay in my soul like a sweet
treasure for a long time still.

Eccomi in lieta vesta

Here I am in a cheerful attire...
Here I am adorned... like a victim on the altar.
Oh! If only I could as if wounded fall
from the altar to the floor!
Oh wedding candles, you abhor me, so fatal
you are, ah! You are the candles on my deathbed.
I burn... a flame, a fire
torments me.

I ask for a cool breeze, but in vain.
Where are you, Romeo? In which land?
Where, where should I send you my sighs?

Oh! How many times, oh, how many,
did I ask the heavens for you, crying!
With such fervour I wait for you,
but my desire is in vain!
The light of your presence
shines for me like daylight:
ah! The air that dances around me
reminds me of your breath.

Je dis que rien ne m'épouvante

It is the smugglers ordinary refuge.
He is here, I will see him!
And the task that his mother imposed
Without trembling, I will accomplish it.

I say that nothing frightens me,
I say alas that I answer for myself,
But no matter how brave I am,
At the back of the yard, I'm dying of terror
Alone, in this wild place
Alone, I'm afraid,
But I'm wrong to be afraid,
You will give me courage,
You will protect me, Lord.
I'm going to see this woman up close

Including the accursed devices
Ended up doing an infamous
Of the one I once loved;
She is dangerous, she is beautiful,
But I do not want to be afraid,
No, no, I do not want to be afraid!
I will speak loudly in front of her,
Ah! Lord ... you will protect me.
Protect me! O Lord!
Give me courage!
Protect me! O Lord!
Protect me! Lord!

Marietta's Lied

Joy, that near to me remains,
Come to me, my true love.
Night sinks into the grove
You are my light and day.
Anxiously beats heart on heart
Hope itself soars heavenward.

How true, a sad song.
The song of true love,
that must die.

I know the song.
I heard it often in younger,
in better days.
It has yet another verse—
Do I know it still?

Though sorrow becomes dark,
Come to me, my true love.
Lean (to me) your pale face
Death will not separate us.
If you must leave me one day,
Believe, there is an afterlife.

No word from Tom