ARTISTS
Stanford Philharmonia Orchestra
Anna Wittstruck, Conductor
Ute Gfrerer, Soprano
Brian Thorsett and Andrew Forsyth, Tenors
Matthew Billman, Baritone
Joel Chapman, Bass

This program is presented in partnership with the McCoy Family Center for Ethics in Society.

This performance is funded in part by the Kurt Weill Foundation for Music, Inc., New York, NY.

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PROGRAM: STANFORD PHILHARMONIA ORCHESTRA

SATURDAY, MAY 10, 2014 / 7:30 PM / BING CONCERT HALL

PROGRAM

Wolfgang Amadeus Mozart: Symphony No. 31 in D Major, Paris
  Allegro assai
  Andante
  Allegro

John Gay, arr. Johann Christoph Pepusch: Songs from The Beggar’s Opera
  Virgins are like the fair flowers
  The modes of the court so common are grown
  Can love be controlled by advice?
  Why, how now, Madam Flirt?
  Through all the employments of life/Morgen Choral (Kurt Weill)
    Ute Gfrerer, Soprano
    Adam Detzner, Harpsichord
    Melanie Goldstein, Cello

Kurt Weill: Songs from Die Dreigroschenoper (The Threepenny Opera)
  Barbara Song
  The Ballad of Living in Style
  Seeräuber Jenny (Pirate Jenny)
    Ute Gfrerer, Soprano

*INTERMISSION*

Kurt Weill: Die Sieben Todsünden (The Seven Deadly Sins)
  Prolog
  Faulheit (Sloth)
  Stolz (Pride)
  Zorn (Wrath)
  Vollerei (Gluttony)
  Unzucht (Lust)
  Habsucht (Covetousness)
  Neid (Envy)
  Epilog
    Ute Gfrerer, Soprano
    Brian Thorsett and Andrew Forsyth, Tenors
    Matthew Billman, Baritone
    Joel Chapman, Bass

This concert is co-presented with Music at Stanford.
A program insert will be provided at the performance.

The Kurt Weill Foundation for Music, Inc. administers, promotes, and perpetuates the legacies of Kurt Weill and Lotte Lenya. It encourages broad dissemination and appreciation of Weill’s music through support of performances, productions, recordings, and scholarship; it fosters understanding of Weill’s and Lenya’s lives and work within diverse cultural contexts; and, building upon the legacies of both, it nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. www.kwf.org

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.

THE SEVEN DEADLY SINS

STANFORD LIVE MAGAZINE APRIL/MAY 2014
**STANFORD PHILHARMONIA ORCHESTRA**

The Stanford Philharmonia Orchestra is a select chamber orchestra of 45 performers. The orchestra offers accomplished student musicians an opportunity to perform a rich repertoire of traditional and contemporary works in a small orchestra setting. It is dedicated to providing high-quality live performances on the Stanford campus and throughout the Bay Area. The orchestra also provides opportunities for its musicians to collaborate with renowned artists visiting and performing at Stanford.

The Stanford Philharmonia presents three concerts each academic year. It is run like a professional ensemble. The Stanford Philharmonia is open to all members of the Stanford community with the prerequisite that they have one year of experience in the Stanford Symphony Orchestra or special consent of the music director. It is also open to qualified non-Stanford community members.

**ANNA WITTSTRUCK**

Anna Wittstruck is assistant conductor for the Orchestral Studies Program at Stanford University, where she currently directs the Stanford Philharmonia Orchestra, Stanford Symphony Orchestra, and Stanford New Ensemble. She has conducted the Summer Stanford Symphony Orchestra for the past four years. She is also the assistant conductor and academic coordinator for the Stanford Youth Orchestra, an international program for advanced high school students, whose inaugural series took place last summer in the Bing Concert Hall. She has served as music director of the Stanford Waltz Orchestra and conducted the San Jose Youth Symphony Concert Orchestra. This winter, she directed an ensemble composed of Stanford Symphony Orchestra members in the first-ever symphonic concert on Catalina Island, “Sounds of America,” featuring Copland’s *Appalachian Spring*. She also conducted concerts at the Rudolfinum in Prague and the Musikzentrum Augarten (home of the Vienna Boys’ Choir) in Vienna, as well as concerts in Berlin, Bad Elster, and Teplice, as part of the 2013 Stanford Symphony Orchestra tour of Central Europe.

Ms. Wittstruck holds a B.A. in music from Princeton University with certificates in orchestral conducting and creative writing. There she spent two years as assistant conductor of the Princeton University Orchestra and as associate conductor of the Princeton Sinfonia. She has attended the Pierre Monteux School for Conductors and Orchestra Musicians in Hancock, Maine, where she studied with Michael Jinbo. Other conducting teachers include Michael Pratt, Stephen Sano, and Jindong Cai.

Ms. Wittstruck is also an active orchestral musician whose performances as a cellist span from the Beijing Modern Music Festival to the 2011 YouTube Symphony Orchestra under the direction of Michael Tilson Thomas. She won a blind audition at the age of fourteen to become the youngest contracted member of the Asheville Symphony Orchestra and has participated in orchestra festivals such as Tanglewood, Round Top, and the National Symphony Orchestra Summer Music Institute. She has appeared as a soloist with the Charlotte and Hendersonville Symphonies, on the National Public Radio show *From the Top*, and most recently with the Stanford Symphony Orchestra.

At Stanford, she is a Ph.D. candidate in musicology, a Ric Weiland Graduate Fellow, and a recipient of the Hume Graduate Fellowship Fund in the Arts. Last spring, she completed a residency at the Cité Internationale des Arts in Paris. She is currently writing her dissertation on neoclassicism in music-dance collaborations between the two World Wars, which includes a chapter on Kurt Weill and *The Seven Deadly Sins*.

**UTE GFRERER**

Born and raised in Austria, soprano Ute Gfrerer came to the United States when she was 18 to study voice and acting in Los Angeles. She has been a successful international soloist for the past two decades. Her career has brought her to major musical centers around the world, including the Zurich Opera House, Vienna Volkspol, Barbican Hall in London, NHK Hall in Tokyo, Teatro Nacional in Guatemala City, Alte Oper Frankfurt, Cologne Philharmonic Hall, Herkulessaal in Munich, and many other international venues, while working under the direction of Nikolaus Harnoncourt, Franz Welser-Möst, H. K. Gruber, and Klaus Maria Brandauer, and as other prominent directors.

Ms. Gfrerer’s repertoire ranges from opera and operetta to musical theater. She is also a prominent recitalist and creates her own cabaret programs. She has performed to rave reviews the roles of Susanna in *La nozze di Figaro*, Donna Elvira in *Don Giovanni*, and Adele in *Die Fledermaus* as well as Mary Magdalene in *Jesus Christ Superstar* and Eliza Doolittle in *My Fair Lady*, just to name a few.

She is considered one of the best interpreters today of Kurt Weill’s music, having sung and recorded many of his works, including *The Threepenny Opera, One Touch of Venus, Lady in the Dark, Marie Galante*, and *The Seven Deadly Sins*.

In addition, Ms. Gfrerer has been a guest artist at the Festival of Forbidden Music in Marseille in 2010 and 2011 as well as other prominent directors.
as a guest artist and artist-in-residence (2012) at the Kurt Weill Fest in Dessau, Germany, from 2009 until 2014. In 2012, she made her debut at the highly renowned Salzburg Festival as the Alte Papagena in the opera The Labyrinth, a sequel to Die Zauberflöte.

**BRIAN THORSETT**

Since taking to the operatic stage in 2001, Brian Thorsett has been seen and heard in more than 100 diverse operatic roles that range from Monteverdi to Britten, back to Rameau and ahead again to works composed specifically for his talents. During the 2014–16 seasons, Mr. Thorsett returns to Acis in Acis and Galatea, Tamino in Die Zauberflöte, and Alfredo in La traviata and adds the roles of Edoardo in La cambiale di matrimonio, Filenia in La Cleopatre, Jason in Médée, Father in The Seven Deadly Sins, Peter Quint in The Turn of the Screw, and the title character in Handel’s Judas Maccabaeus. He also creates the roles of the narrator and the bull in Josheff’s Europa and the Bull.

As a concert singer, Mr. Thorsett possesses a stylistically diversified repertoire of more than 250 works, which has taken him to concert halls across the United States and Europe. Future engagements include the Evangelist and soloist in Bach’s St. Matthew Passion and St. John Passion as well as his Mass in B Minor, the Trauermusik of J. L. Bach, Orff’s Carmina Burana, Handel’s Messiah, Britten’s St. Nicolas, Beethoven’s Ninth Symphony, the Requiems of Mozart and Dvořák, Mendelssohn’s Elijah, a rare performance of Blitzstein’s Airborne Symphony, and the premiere of Garrop’s Terra Nostra.

Closely associated with expanding the genre of vocal chamber music, he has been involved in premieres and commissions of Ian Venables, Peter Josheff, David Conte, Shinji Eshima, Gordon Getty, Michel Bosc, Noah Luna, Laurence Lowe, Brian Holmes, Eric Davis, Michael Scherperel, Robert Conrad, and Nicholas Carlozzi. His voice has been featured in film and commercials as the artist for Soundiron studio’s Voice of Rapture: The Tenor. Mr. Thorsett’s first solo album will be released in fall 2014, featuring works of Frank Tours, Idabelle Firestone, Victor Herbert, and their contemporaries arranged for salon orchestra.

He is a graduate of the San Francisco Opera’s Merola Opera Program, the Glimmerglass Opera’s Young American Artist program, the American Bach Soloists Academy, and the Britten-Pears Young Artist Programme at Aldeburgh in England, and he spent two summers at the Music Academy of the West. Mr. Thorsett currently serves on the faculty at Santa Clara University and the University of California at Berkeley.

**JOEL CHAPMAN**

Bass-baritone Joel Chapman is a senior at Stanford studying voice and conducting. An active member in the Department of Music and the extracurricular arts scene, he has sung with the Stanford Chamber Chorale for four years; directs the Stanford Fleet Street Singers—an all-male a cappella group; has served as guest conductor for the Stanford Chamber Chorale, Memorial Church Choir, and Convivium; and has been a soloist in two productions of the Stanford Opera Workshop, Mozart’s Seven Deadly Sins and Opera-tions. Earlier this year, Mr. Chapman served as music and vocal director for My Fair Lady. He most recently was seen on stage as El Gallo in The Fantasticks. In the Bay Area, Mr. Chapman has sung with Volti and the California Bach Society. He studies voice with Gregory Wait, studies conducting with Stephen Sano, and receives vocal coaching from Laura Dahl. He looks forward to one more year at Stanford in the coterminous master’s degree program in music, science, and technology.