

PHOTO BY SHERVIN LAINEZ



CHELSEA GUO
SOPRANO AND PIANO

Sunday, February 25, 2024, at 3pm
Foellinger Great Hall

PROGRAM

CHELSEA GUO
SOPRANO AND PIANO

Luis Urbina, piano

Johannes Brahms "Meine liebe ist grün"
"Wie Melodien"

Johannes Brahms *Variations on an Original Theme, Op. 21 No. 1*

Clara Schumann *Three Romances, Op. 21*

Sergei Rachmaninoff *Selections from Morceaux de Fantaisie, Op. 3*
Elegie
Melodya
Polichinelle

20-minute intermission

Sergei Rachmaninoff "Oh, do not sing to me, my beauty"
"Spring Waters"
"Lilacs"
"How Fair this Spot"

Robert Schumann *Frauenliebe und Leben*
"Seit ich ihn gesehen"
"Er, der Herrlichste von Allen"
"Ich kann's nicht fassen, nicht glauben"
"Du Ring an meinem Finger"
"Helft mir, ihr Schwestern"
"Süsser Freund, du blickest"
"An meinem Herzen, an meiner Brust"
"Nun hast du mir mein ersten Schmerz getan"

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TEXTS AND TRANSLATIONS

JOHANNES BRAHMS

MEINE LIEBE IST GRÜN

Meine Liebe ist grün wie der Fliederbusch,
und mein Lieb ist schön wie die Sonne,
die glänzt wohl herab auf den Fliederbusch
und füllt ihn mit Duft und mit Wonne.

Meine Seele hat Schwingen der Nachtigall,
und wiegt sich in blühendem Flieder,
und jauchzet und singet vom Duft berauscht
viel liebestrunkene Lieder.

WIE MELODIEN

Text by Klaus Groth

Wie Melodien zieht es
Mir leise durch den Sinn,
Wie Frühlingsblumen blüht es,
Und schwebt wie Duft dahin.

Doch kommt das Wort und faßt es
Und führt es vor das Aug',
Wie Nebelgrau erblaßt es
Und schwindet wie ein Hauch.

Und dennoch ruht im Reime
Verborgен wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.

MY LOVE'S AS GREEN

Translation by Richard Stokes

My love's as green as the lilac bush,
And my sweetheart's as fair as the sun;
The sun shines down on the lilac bush,
Fills it with delight and fragrance.

My soul has a nightingale's wings
And sways in the blossoming lilac,
And, drunk with fragrance, exults and sings
Many a love-drunk song.

LIKE MELODIES

Translation by Richard Stokes

Thoughts, like melodies,
Steal softly through my mind,
Like spring flowers they blossom
And drift away like fragrance.

Yet when words come and capture them
And bring them before my eyes,
They turn pale like grey mist
And vanish like a breath.

Yet surely in rhyme
A fragrance lies hidden,
Summoned by moist eyes
From the silent seed.

Johannes Brahms and Robert Schumann translations © Richard Stokes, author of: The Book of Lieder (Faber); The Complete Songs of Hugo Wolf (Faber), provided via Oxford International Song Festival (www.oxfordsong.org)

"Oh, Do Not Sing to Me, My Beauty" translation © Anastasia Witt.

"Spring Waters," "Lilacs," and "How Fair This Spot" translations © Philip Ross Bullock, provided via Oxford International Song Festival (www.oxfordsong.org).

SERGEI RACHMANINOFF

НЕ ПОЙ, КРАСАВИЦА, ПРИ МНЕ

Text by Aleksandr Pushkin

Не пой, красавица, при мне
Ты песен Грузии печальной;
Напоминают мне [оне]¹
Другую жизнь и берег дальний.

Увы, напоминают мне
Твои жестокие напевы
И степь, и ночь, и при луне
Черты далекой, бедной девы!

Я [призрак]² милый, роковой,
Тебя увидев, забываю;
Но ты поёшь, и предо мной
Его я вновь воображаю.

ЕЩЁ В ПОЛЯХ БЕЛЕЕТ СНЕГ

Text by Fyodor Ivanovich Tyutchev

Ещё в полях белеет снег,
А воды уж весной шумят—
Бегут и будят сонный брег,
Бегут, и блещут, и гласят . . .

Они гласят во все концы:
«Весна идёт, весна идёт!
Мы молодой весны гонцы,
Она нас выслала вперёд.

Весна идёт, весна идёт,
И тихих, тёплых майских дней
Румяный, светлый хоровод
Толпится весело за ней! . . .»

СИРЕНЬ

text by Ekaterina Andreyena Beketova

По утру, на заре,
По росистой траве,
Я пойду свежим утром дышать;
И в душистую тень,

OH, DO NOT SING TO ME, MY BEAUTY

Translation by Anastasia Witts

Oh do not sing to me, my beauty
The songs of sorrowful Georgia
They remind me
Of another life and a distant shore.

Alas, they remind me
Your cruel songs
That step, that night, and under the moonlight
The features of the forgotten poor girl.

That ghost, dear and fatal,
I forget when I see you.
But you sing in front of me,
And I imagine her again.

SPRING WATERS

Translation by Philip Ross Bullock

The fields are still white with snow,
But the streams already herald spring—
They run and stir the sleepy banks,
They run and glitter and proclaim . . .

They proclaim in every direction:
"Spring is coming, spring is coming!
We are the messengers of youthful spring,
Who has sent us on ahead.

Spring is coming, spring is coming,
And the quiet, warm days of May,
Like some rosy, radiant round-dance,
Rush gaily in its wake! . . ."

LILACS

Translation by Philip Ross Bullock

In the morning, at dawn,
Through the dew-clad grass,
I shall walk, breathing in the freshness of morning;
And to the fragrant shade,

Где теснится сирень,
Я пойду своё счастье искать . . .

В жизни счастье одно
Мне найти суждено,
И то счастье в сирени живёт;
На зелёных ветвях,
На душистых кистях
Моё бедное счастье цветёт . . .

ЗДЕСЬ ХОРОШО

Text by Glafira Adol'fovna Galina

Здесь хорошо . . .
Взгляни, вдали
Огнём горит река;
Цветным ковром луга легли,
Белеют облака.
Здесь нет людей . . .
Здесь тишина . . .
Здесь только Бог да я.
Цветы, да старая сосна,
Да ты, мечта моя!

Where lilacs cluster,
I shall go in search of happiness . . .

In life there is but one happiness
That I am fated to find,
And that happiness dwells in the lilacs;
On their green branches,
In their fragrant clusters
My poor happiness blooms . . .

HOW FAIR THIS SPOT

Translation by Philip Ross Bullock

How fair this spot..
Just look, there in the distance
The river is ablaze;
The meadows are like a radiant carpet,
And the clouds are white.
There is nobody here . . .
here silence reigns . . .
Here I am alone with God.
And the flowers, and the old pine tree,
And you, my dream!

ROBERT SCHUMANN

FRAUENLIEBE UND LEBEN

Text by Adelbert von Chamisso

1. SEIT ICH IHN GESEHEN

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt ich mehr,

FRAUENLIEBE UND -LEBEN

Translation by Richard Stokes

I. SINCE FIRST SEEING HIM

Since first seeing him,
I think I am blind,
Wherever I look,
Him only I see;
As in a waking dream
His image hovers before me,
Rising out of deepest darkness
Ever more brightly.

All else is dark and pale
Around me,
My sisters' games
I no more long to share,

Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

2. ER, DER HERRLICHSTE VON ALLEN

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen;
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
Viele tausendmal.
Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

3. ICH KANN'S NICHT FASSEN, NICHT GLAUBEN

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:
„Ich bin auf ewig dein“—
Mir war's—ich träume noch immer,
Es kann ja nimmer so sein.

I would rather weep
Quietly in my room;
Since first seeing him,
I think I am blind.

II. HE, THE MOST WONDERFUL OF ALL

He, the most wonderful of all,
How gentle and loving he is!
Sweet lips, bright eyes,
A clear mind and firm resolve.

Just as there in the deep-blue distance
That star gleams bright and brilliant,
So does he shine in my sky,
Bright and brilliant, distant and sublime.

Wander, wander on your way,
Just to gaze on your radiance,
Just to gaze on in humility,
To be but blissful and sad!

Do not heed my silent prayer,
Uttered for your happiness alone,
You shall never know me, lowly as I am,
You noble star of splendor!

Only the worthiest woman of all
May your choice elate,
And I shall bless that exalted one
Many thousands of times.
Then shall I rejoice and weep,
Blissful, blissful shall I be,
Even if my heart should break,
Break, O heart, what does it matter?

III. I CANNOT BELIEVE IT

I cannot grasp it, believe it,
A dream has beguiled me;
How, from all women, could he
Have exalted and favored poor me?

He said, I thought,
'I am yours forever',
I was, I thought, still dreaming,
After all, it can never be.

O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

4. DU RING AN MEINEM FINGER

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.

Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

5. HELFT MIR, IHR SCHWESTERN

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Dass ich mit klarem

O let me, dreaming, die,
Cradled on his breast;
Let me savor blissful death
In tears of endless joy.

IV. YOU RING ON MY FINGER

You ring on my finger,
My golden little ring,
I press you devoutly to my lips,
To my heart.

I had finished dreaming
Childhood's peaceful dream,
I found myself alone, forlorn
In boundless desolation.

You ring on my finger,
You first taught me,
Opened my eyes
To life's deep eternal worth.

I shall serve him, live for him,
Belong to him wholly,
Yield to him and find
Myself transfigured in his light.

V. HELP ME, MY SISTERS

Help me, my sisters,
With my bridal attire,
Serve me today in my joy,
Busily braid
About my brow
The wreath of blossoming myrtle.

When with contentment
And joy in my heart
I lay in my beloved's arms,
He still called,
With longing heart,
Impatiently for this day.

Help me, my sisters,
Help me banish
A foolish fearfulness;
So that I with bright eyes

Aug ihn empfangen,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne, deinen Schein?
Lass mich in Andacht,
Lass mich in Demut,
Lass mich verneigen dem Herren mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüss ich mit Wehmut,
Freudig scheidend aus eurer Schar.

6. SÜSSER FREUND, DU BLICKEST

Süsser Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Lass der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir!
Wie so bang mein Busen,
Wie so wonnevoll!
Wusst ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.

Weisst du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Dass ich fest und fester
Nur dich drücken mag.

May receive him,
The source of all my joy.

Have you, my love,
Really entered my life,
Do you, O sun, give me your glow?
Let me in reverence,
Let me in humility
Bow before my lord.

Scatter flowers, O sisters,
Scatter flowers before him,
Bring him budding roses.
But you, sisters,
I greet with sadness,
As I joyfully take leave of you.

VI. SWEET FRIEND, YOU LOOK

Sweet friend, you look
At me in wonder,
You cannot understand
How I can weep;
Let the unfamiliar beauty
Of these moist pearls
Tremble joyfully bright
In my eyes!
How anxious my heart is,
How full of bliss!
If only I knew
How to say it in words;
Come and hide your face
Here against my breast,
For me to whisper you
All my joy.

Do you now understand the tears
That I can weep,
Should you not see them,
Beloved husband?
Stay by my heart,
Feel how it beats,
That I may press you
Closer and closer.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

7. AN MEINEM HERZEN, AN MEINER BRUST

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.

Hab überschwenglich mich geschätzt,
Bin übergücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;

Nur eine Mutter weiss allein,
Was lieben heisst und glücklich sein.
O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!

Du lieber, lieber Engel, Du
Du schauest mich an und lächelst dazu!
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!

8. NUN HAST DU MIR DEN ERSTEN SCHMERZ GETAN

Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.

Es blicket die Verlassne vor sich hin,
Die Welt ist leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!

Here by my bed
There is room for the cradle,
Silently hiding
My blissful dream;
The morning shall come
When the dream awakens,
And your likeness
Laughs up at me.

VII. ON MY HEART, AT MY BREAST

On my heart, at my breast,
You my delight, my joy!
Happiness is love, love is happiness,
I've always said and still say so.

I thought myself rapturous,
But now am delirious with joy.
Only she who suckles, only she who loves the
child that she nourishes;

Only a mother knows
What it means to love and be happy.
Ah, how I pity the man
Who cannot feel a mother's bliss!

You dear, dear angel, you,
You look at me and you smile!
On my heart, at my breast,
You my delight, my joy!

VIII. NOW YOU HAVE CAUSED ME MY FIRST PAIN

Now you have caused me my first pain,
But it struck hard,
You sleep, you harsh and pitiless man,
The sleep of death.

The deserted one stares ahead,
The world is void.
I have loved and I have lived,
And now my life is done.

Silently I withdraw into myself,
The veil falls,
There I have you and my lost happiness,
You, my world . . .

PROGRAM NOTES

The uniqueness of Chelsea Guo's program is immediately evident in that she performs as both a pianist and singer. It is also unique in that it treats three composers of the well-known 19th-century Romantic Period of music, Johannes Brahms and Robert and Clara Schumann, but then takes us into the 20th century with the irreplaceable Sergei Rachmaninoff. All four of these composers created remarkable works that remain in the most cherished repertoire of classical music.

JOHANNES BRAHMS

(1833–1897)

"Meine liebe ist grün"

"Wie Melodien"

Variations on an Original Theme, Op. 21, No. 1

No other composer than Brahms better represents a melding of Romantic style and Classical form. Furthermore, within his lifetime he experienced both the waning of Romanticism and the birth of the controversial Second Viennese School led by Arnold Schoenberg. Nor was Brahms free from a part in this latter musical evolution as evidenced by some of his late works and by Schoenberg's bow to him in his essay "Brahms the Progressive." The famous late-19th-century controversy that pitted Brahms against Wagner and divided the musical world would seem of less significance if it had not inspired the French to take a new path with Impressionism. Within all these developments, however, Brahms maintained his individual stamp of elegant form, adventurous harmony, gorgeous melody, and grand sweep of emotion.

Playing variations has singular difficulties since the performer must have a sense of both

variety and continuity and an understanding of the center of things. Thus are the demands of Brahms' Op. 21 Variations. He greatly admired variation form and composed numerous works using that form. Among them, Op. 21 is considered one of his finest compositions. The theme on which the variations are based is original to Brahms.

CLARA SCHUMANN

(1819–1896)

Romances Op. 21

By 1856 Clara Schumann abandoned composing. Curiously, she is earlier quoted as having said, "I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—there has never yet been one able to do it. Should I expect to be the one? It would be arrogance, although my father led me into it in earlier days." Perhaps the answer lies in a comment by her husband, Robert Schumann, in their joint diary: "Clara has composed a series of small pieces (a reference to the Three Romances), which show a musical and tender ingenuity such as she has never attained before. But to have children and a husband who is always living in the realm of imagination does not go together with composing. She cannot work at it regularly, and I am often disturbed to think how many profound ideas are lost because she cannot work them out."

Yet she did work them out, despite the demands of her international career as a concert pianist and her marriage that included eight children, four of whom predeceased her. Ironically, her first son died in 1847, the year that she produced the Piano Trio. That year also brought the death of

the Schumanns' beloved musical colleague Felix Mendelssohn. In addition, there was the care she offered to her troubled husband, who threw himself into the icy Rhine in 1854 and died two years later in a mental hospital. She also served as the editor of his manuscripts.

In our time, the list of distinguished women composers grows impressively. We can look to Clara Schumann for that development although her fame as a composer was diminished by her performing career and her wifely duties.

SERGEI RACHMANINOFF (1873–1943)

Selections from *Morceaux de Fantaisie Op. 3*
Elegie
Melodya
Polichinelle

"Oh, do not sing, my beauty"
"Spring Waters"
"Lilacs"
"How Fair this Spot"

The troubled Rachmaninoff left war-torn Russia for good in 1917 and moved to America. This settled his financial problems but not the sense of displacement that plagued him, causing Stravinsky to say of him: "Rachmaninoff's immortalizing totality was his scowl. He was a six-and-a-half-foot-tall scowl . . . an awesome man." The melancholy that pervades his work could be seen as reflective of Rachmaninoff's own sense of musical as well as geographical displacement. As the Second Viennese School was revolutionizing musical thought, he said of his own writing: "I feel like a ghost wandering in a world grown alien. I cannot cast out the old way of writing, and I cannot acquire the new. I have made intense efforts to feel the musical manner of today, but it will not come to me."

Despite these comments smacking of self-deprecation, Rachmaninoff has left us with an irreplaceable body of music that still attracts large numbers of listeners and players.

ROBERT SCHUMANN (1810–1856)

Frauenliebe und Leben

"Seit ich ihn gesehen"
"Er, der Herrlichste von Allen"
"Ich kann's nicht fassen, nicht glauben"
"Du Ring an meinem Finger"
"Helft mir, ihr Schwestern"
"Süsser Freund, du blickest"
"An meinem Herzen, an meiner Brust"
"Nun hast du mir mein ersten Schmerz getan"

Central to Schumann's music is the reflection of his so-called "split personality," that is, the free and happy Florestan side and the restrained and pensive Eusebius side, so named after the imaginary characters that Schumann created to express his life. How much this reflects his own mental illness resulting in his attempted suicide in 1854 by a leap into the icy Rhine and his death two years later in a mental institution, we shall leave to the psychiatrists. In examining Schumann's music, we will try to avoid what Yael Braunschweig called in his *New York Times* article, "To Listen to Schumann, Bring a Couch," that is, "retrospective psychiatric diagnoses (that) shape the way people listen and what they hear." What we need to study is the glorious result of his compositional efforts despite, not because of, his sufferings. We might note, however, that Schumann was subject to the well-known conflict of two artists in a marriage, this time somewhat in reverse of Gustav and Alma Mahler or Ted Hughes and Sylvia Plath. On a tour of Russia with his more famous wife, Clara, he was asked whether "he, too, was a musician."

Schumann was preoccupied with chamber music between 1841 and 1843. This period, following his marriage to Clara Wieck in September of 1841, was marked by the extremes of happiness and pain that beset Schumann all his life. He was aware of being in Clara's shadow but suffered much from any separation from her as she pursued her active career. When she returned from a month-long trip to Copenhagen in April 1841, he set to work on three string quartets followed in the fall by the Piano Quintet, the Piano Quartet, the Andante and Variations for two pianos, two cellos, and horn (published later as his Op. 46 piece for two pianos), and the Piano Trio in A Minor.

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Winner of the 2022 YCA Susan Wadsworth International Auditions, **Chelsea Guo** is one of the rare talents equally formidable as both a vocalist and a pianist. Chelsea was also proud to be included in "Classic FM's Rising Stars: 30 Brilliant Musicians We're

Celebrating in 2022". An artist who has already attracted international attention as a pianist and soprano of remarkable gifts, her dual artistry is featured in her 2021 debut recording on the Orchid Classics label, *Chelsea Guo: Chopin in My Voice*, which includes beloved Chopin solo repertoire, along with two Chopin songs and one Rossini aria in which the artist accompanies herself. The inclusion of the Rossini aria is typical of many of the concert programs Chelsea offers, which include both piano and vocal works, enriching the opportunity for her audience to experience music in a broader context and displaying the influence that singers had on composers of their time. *Gramophone Magazine* included the recording in their Essential New Albums, and Classic FM featured Chelsea for an entire week as a "Young Classical Star." The album reached number 7 on the Billboard Traditional Classical Chart and received five stars from *BBC Music Magazine*, which wrote, "A very fine pianist with a beguiling voice; Here is a rare talent." In China, all of the major digital music platforms prominently displayed the recording on their homepages. Both WQXR and Naxos China highlighted it among "The Best Albums of the Month".

Chelsea has appeared as both pianist and soprano soloist with the Moritzburg Festival, the Stamford

Symphony with Michael Stern, the New Jersey Symphony with Maestro Xian Zhang at Lincoln Center's Alice Tully Hall, Sociedad Filarmonica La Coruña, New Haven Symphony, Mainly Mozart Festival Orchestra with Michael Francis, and Oregon Mozart Players with Kelly Kuo. Having won a top prize in the 2020 National Chopin Piano Competition in Miami, Chelsea has performed recitals in Florida for the Chopin Foundation of the United States, the Grand Piano Series, and the Miami International Piano Festival.

Additional recent recital appearances have included recitals in Cremona, Italy, at the invitation of the Fazioli family as part of the Cremona Musica and Fazioli Piano festivals and appearances on WQXR's Young Artist Showcase. She has also participated in a live filming in London with Sky TV, which featured a group of young artists chosen by Classic FM as their "Rising Stars for 2022."

Chelsea's solo piano performances have taken her to Carnegie Hall and London's Wigmore Hall, as well as prominent venues throughout the United States, England, Austria, France, Poland, Italy, Spain, China, Japan, and Canada. A guest artist of the Leeds Inaugural Piano Festival, she was also featured in Europe in solo recitals presented by the Mozarteum Summer Series in Salzburg and in China in a six-concert tour under the auspices of the Shenzhen Piano Music Festival. Her orchestral appearances have included the Fort Worth Symphony, under the baton of Maestro Barry Douglas, and the Torun Symphony Orchestra in Poland. Chelsea was honored to be a Young Scholar of the Lang Lang Foundation, a young artist of the Artemisia Akademie at Yale, and a recipient of the US Chopin Foundation scholarships for four consecutive years.

During the 23–24 season, Chelsea will make concerto appearances with the Reno Chamber Orchestra, Longwood Symphony (Boston), Gorzow Philharmonic (Poland), Orchestra LUMOS (formerly Stamford Symphony), and the Colgate University Orchestra. She will give recital and chamber music performances with the Artist Series Concerts of Sarasota, Krannert Center for the Performing Arts, and will also participate in the inaugural chamber music ensemble of YCA on Tour in performances at the University of Florida Performing Arts and BIG ARTS Sanibel Island (Florida). As part of Young Concert Artists' special season finale performance Chelsea will also make an appearance at Zankel Hall at Carnegie Hall in May 2024.

Chelsea's passion for piano was mirrored by her love of singing from an early age. Having debuted as a pianist with the Tianjin Symphony Orchestra at age nine, she returned in 2018 as vocal soloist under the baton of Maestro Muhai Tang. She has been recognized for her vocal gifts as a 2019 National YoungArts winner, the first prize winner in the 2019 Schmidt Voice Competition, and recipient of scholarships from the George London and Gerda Lissner foundations.

Chelsea graduated with honors from The Juilliard School's Pre-College as a double major in piano and classical voice, studying with Hung-Kuan Chen, Tema Blackstone, and Lorraine Nubar. She is currently pursuing a Bachelor of Music in piano at Juilliard under the tutelage of Hung-Kuan Chen and continuing her vocal studies with Jason Ferrante. She has welcomed the opportunity to be mentored by renowned soprano, Barbara Bonney, over the past five years.

2022 YCA Susan Wadsworth International Audition Prizes:

The Friends of Music Concerts Performance Award
The Harriman-Jewell Series Prize
Sinfonia Gulf Coast Prize

LAND ACKNOWLEDGMENT

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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Where Creativity Ignites Passion

Krannert Center is committed to providing an inclusive space where students, community members, visiting artists, and friends can gather for enriching performances and cultural experiences. The support of our donors and friends enables the Center to produce creative programming that ignites a passion for the arts that is invaluable.

Together, we can ensure that students and the greater community continue to have access to transformative performing arts experiences.

Please consider making a gift to Krannert Center today. With your help, we can sustain the high level of excellence you have come to expect, while strengthening the lasting impact of the Center's work.

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KRANNERT CENTER PHILANTHROPY AND ADVOCACY

Krannert Center's dedication to the celebration, exploration, and cross-pollination of the arts is advanced through these special programs. Donors who champion such work make it possible for more people in our community to participate in life-affirming experiences.

2023-2024 ADVANCEMENT COUNCIL

This passionate group of arts advocates assists Krannert Center staff in expanding the Center's leadership and financial resources.

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Shandra Summerville

2023-2024 KRANNERT CENTER YOUTH SERIES

The Youth Series features daytime performances, online media created by performing artists, and educational activities designed especially for pre-K through high-school-aged students.

Children who participate learn to appreciate the performing arts, gain knowledge, build social skills, and integrate live performance experiences into classroom work. Thank you to our Youth Series sponsors. If you'd like to learn how you can become a sponsor for the Krannert Center Youth Series, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

Ann H. Bender Youth Series Endowment

The Susan Sargeant McDonald Endowed Fund for Youth Programming (Suzi was the founder/developer of the Krannert Center Youth Series)

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Illinois Arts Council

National Endowment for the Arts

2023-2024 CAMPAIGN FOR YOUNG AUDIENCES

Through the Campaign for Young Audiences, students at the U of I enjoy \$10 tickets for nearly every event presented at Krannert Center while other college students and children receive significant discounts. If you'd like to learn how you can become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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KRANNERT SOCIETY

The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through donations, pledges, and residual gifts of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage cross-cultural understanding. Their support sustains the extraordinary vision of Herman and Ellnora Krannert to create a vibrant gathering place like no other.



VALENTINE JOBST III (1904-1993)
March 1994



CLAIR MAE ARENDS (1912-2000)
G. WILLIAM ARENDS (1914-1997)
March 2000



MARILYN PFLEDERER ZIMMERMAN
(1929-1995)
VERNON K. ZIMMERMAN
(1928-1996)
November 2003



HELEN FARMER
JAMES FARMER (1931-2020)
April 2014

FOELLINGER SOCIETY

Demonstrating their steadfast dedication to the arts, members of the Foellinger Society have donated or pledged \$500,000 to \$999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger, whose memorial gift honored her sister, Loretta Foellinger Teeple, and established the Marquee Performance Endowment.



AVIS HILFINGER (1915-2004)
DEAN HILFINGER (1912-2006)
April 2000



KENNETH ANDERSEN (1933-2020)
MARY ANDERSEN
August 2009



CAROLYN G. BURRELL
April 2012



CAROLE & JERRY RINGER
April 2014



EDITH ANN STOTLER
(1946-2022)
August 2017



K. SARAH SPAULDING
(1930-2022)
Feb 2017



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SCHERER**
June 2022



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June 2022

IKENBERRY SOCIETY

University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully acknowledges their steadfast support by introducing the Ikenberry Society to recognize donated gifts or pledges of \$250,000 to \$499,999.



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ANONYMOUS
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Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell provided critical funding for the Marquee Performance Endowment, and the Colwell Society gratefully acknowledges their invaluable assistance. Members have donated or pledged \$100,000 to \$249,999 for celebrating, preserving, and exploring the arts right here and around the globe.



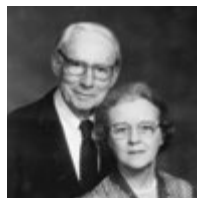
DOLORIS DWYER
(1918-1997)
April 1996



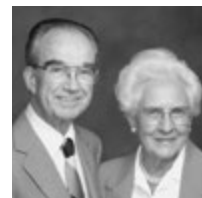
EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



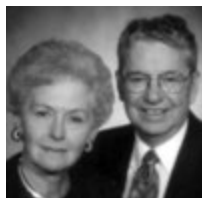
ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



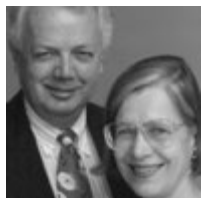
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BETH L. ARMSEY
(1918-2019)
February 1998



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(1912-1999)
LOUIS KENT
(1914-1994)
October 2000



JUNE SEITZINGER
(1928-2020)
GROVER SEITZINGER
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(1933-2005)
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ALICE PFEFFER
November 2006



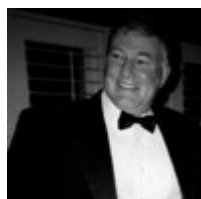
ANONYMOUS
November 2006



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(1940-2006)
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JUDITH LIEBMAN
(1936-2023)
JON LIEBMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)
September 2008

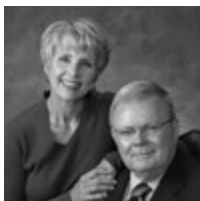


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July 2010



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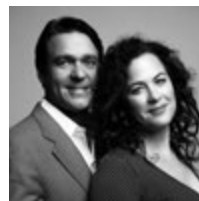
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MICETICH**
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November 2011



LEA GIESELMAN
(1932-2014)
BOB GIESELMAN
(1932-2015)
April 2013



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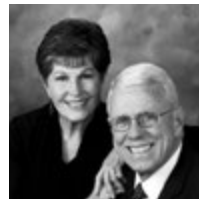
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QUISENBERRY**
May 2017



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**MARGARET
STEFFENSEN**
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**CECILE & IRA
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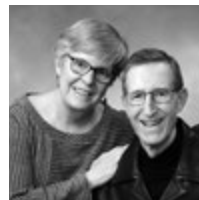
**MICHAEL &
MARGARET ROSSO
GROSSMAN**
July 2019



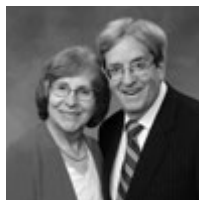
**PATRICIA & ALLAN
TUCHMAN**
April 2021



**VICTOR FELDMAN
(1935-2018)
JUDITH FELDMAN
(1938-2021)**
September 2021



**SUSAN & RICHARD
SCHNUER**
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KAPLAN**
February 2022



**KATHRYN I. SEYBERT
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March 2023



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FOROUGH ARCHER**
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September 2023

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DORIS DUKE CHARITABLE FOUNDATION

Endowment support from the Doris Duke Charitable Foundation continues to enhance Krannert Center’s presentation of diverse, world-class national and international visiting artistry; supporting the creation of new work; and increasing engagement and collaboration across campus.



ILLINOIS ARTS COUNCIL

The Illinois Arts Council Agency provides general programing support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.

THE AUGUSTINE FOUNDATION

THE AUGUSTINE FOUNDATION

The Augustine Foundation provides continued major support for ELLNORA | The Guitar Festival.



THIS PROJECT FUNDED BY
STUDENT SUSTAINABILITY COMMITTEE

THE STUDENT SUSTAINABILITY COMMITTEE

The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.



Center for
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GEORGE A. MILLER ENDOWMENT PROGRAMS COMMITTEE

The George A. Miller Endowment Programs Committee supports CultureTalk and other special collaborative projects.

MARQUEE PATRON SPONSORS

Krannert Center is grateful for the passion and commitment of the following individuals whose gifts support the expansive range of experiences offered at Krannert Center: formative moments for tomorrow's global leaders, performances that comfort and transform, opportunities to create and enjoy groundbreaking work, engagement activities that offer self-discovery and hope, architectural treasures to delight the senses, and remarkable moments to foster lifelong memories. If you'd like to learn more about how to become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners, and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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 Sally Anderson
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We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

PHONES AND DEVICES

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email:

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SA MAR 2 AT 7:30PM

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COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!

I