An Evening of Liebeslieder and Song

With
Martha Guth, soprano
Tasha Meisami Farivar, mezzo-soprano
Benjamin Butterfield, tenor
Tyler Duncan, baritone

And
Erika Switzer and Laura Loewen, piano

Saturday, January 17, 2015 • 8:00 p.m.
Phillip T. Young Recital Hall
MacLaurin Building, University of Victoria
Admission by donation
**PROGRAM**

*Lied eines Verliebtens*  
*Bei einer Trauung*  
*Begegnung*  
*Der Jäger*  
from *Mörike Lieder* (1888)

Tyler Duncan and Erika Switzer

*Il Vole*  
*Mon Cadavre est doux comme un gant*  
*Violons*  
*Fleurs*  
from *Fiançailles pour rire* (1939)

Martha Guth and Erika Switzer

*Simon Smith* (from *Sail away*)  
*Short people* (from *Little criminals*)  
*Marie* (from *Good ol’ boys*)  
*Real emotional girl* (from *Trouble in paradise*)

Benjamin Butterfield and Laura Loewen

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**Intermission**

*Beverages and snacks available at the concession located in the lounge.*

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*Liebeslieder Walzer Op. 52*  
*Johannes Brahms* (1833–1897)

Martha Guth, Tasha Meisami Farivar  
Benjamin Butterfield, Tyler Duncan  
Erika Switzer and Laura Loewen
ABOUT VISI

Vancouver International Song Institute Society for Innovation in Song Studies (VISI) is a registered charity renowned for offering innovative, world-class professional studies in the interpretation and performance of Art Song. Through its unique programs like Songfire Theatre, French Mélodie, The Art Song Lab, Arts of Conscience Program, VISI Scholarship Program and the Songfire Theatre Festival; the Institute's curriculum creatively addresses the training needs of a broad spectrum of emerging artists and mid career professionals.

VISI Faculty includes world-renowned singers, pianists and performers who are considered the best musical scholars, poets, teachers, composers, coaches, musicians, and song practitioners in the world today. Students and faculty participate in a great variety of workshop training, performance and academic training which encompass a spectrum of study from the humanities right through to the science of song.

This study also creates links to theories of cognition, the practices of music therapy and the neuroscience research communities. The VISI Summer Institute offers students a unique educational opportunity of the highest calibre.

VISI was co-founded by Rena Sharon, pianist and professor at the UBC Faculty of Music and Ingrid Suderman, professional soprano, in 2007. They were soon joined by a dedicated group of core faculty and supported by the UBC School of Music and generous donations of philanthropists and music lovers.

In just a few short years, VISI has become an important international centre for the interdisciplinary study of the Art Song. Moving forward, over the next two years, our goal for VISI is to significantly expand its capacity, build an endowment and secure its place as a major international institution for musical study and performance.

The VISI Board, core faculty and supporters are moving forward with a strategic plan to enable VISI to produce a full complement of courses, workshops and performances for VISI Summer Institute in 2016. To that end, VISI is dedicating 2015 as a year of organizational renewal and capacity building to ensure the VISI Institute is in full swing in 2016.

If you would like to participate in VISI’s 2015 planning and capacity activities please contact VISI Interim Director Carolyn Lair at carolyn.lair@gmail.com.
MARTHA GUTH

Soprano Martha Guth brings consummate musicianship, interpretive intelligence and a distinctive tonal palette to a wide range of musical styles and periods. In opera she has performed with the Santa Fe Opera, the Canadian Opera Company, the Graz Oper in Austria, Opera Lyra in Ottawa and in Palma de Mallorca, Spain. In recital, she has performed at the Wigmore Hall and the Leeds Lieder Festival with Graham Johnson, the Vancouver International Song Institute and the Ottawa International Chamber Music Festival with Erika Switzer, world premieres at Lincoln Center, the Liederkranz with Dalton Baldwin, and an all-Britten recital with Pianist Malcolm Martineau in NYC. Her recitals have been recorded and broadcast for the CBC and Radio Canada, the BBC and WDR in Germany. Other performances include St. John’s Smith Square in London, the Toronto Symphony Orchestra, Voices of Ascension in NYC, The National Cathedral, the Calgary Philharmonic, the Aldeburgh Connection in Toronto, and both Clavecin en Concert and the Andre Turp society in Montreal. She is proud to have worked under the batons of Maestro’s Seiji Ozawa, Robert Spano, Helmut Rilling, John Nelson and Richard Bradshaw among many others.

Martha also curates the Casement Fund Song Series based in NYC, is a founding faculty member and co-director of the Contemporary Performance Studies program at the Vancouver International Song institute (VISI), and is the Co-creator and Co-Editor of ‘Sparks and Wiry Cries’, a website dedicated to scholarship, exploration and performance in Art Song. Her discography includes a solo disc of Schubert songs with Penelope Crawford on forte piano, Roberto Sierra’s Beyond the Silence of Slumber with the Orquesta Sinfonica de Puerto Rico for Naxos, John Fitz-Roger’s Magna Mysteria for the Innova label, the Brahms Liebeslieder Waltzes for Sparks and Wiry Cries, and the Five Borough Song Book for GVR records.

TASHA MEISAMI FARIVAR

Mezzo Tasha Meisami Farivar is a native of Victoria, BC and she recently completed her Bachelor of Music in Voice Performance at the University of Victoria with Benjamin Butterfield. In 2012, she participated in the Vancouver International Song Institute (VISI) summer program at the University of British Columbia. Tasha has also performed as an Alto soloist in the Victoria Chamber Orchestra production of Mozart’s Requiem in 2011, and in West Vancouver with the Pacific Spirit Choir and Orchestra 2014. She performed in the Philomela Woman’s Choir production of Pergolesi’s Stabat Mater, Centennial United Church’s British Columbia debut of Bob Chilcott’s Requiem, University of Victoria Chorus and Orchestra productions of Mozart’s Vesperae Solennes de Confessorae in 2013, and Bruckner’s Mass in F minor and Via Choralis’ production of Handel’s Messiah in 2014. She also performed as an alto soloist in Haydn’s Paukenmesse with the Sooke Philharmonic in Spring 2014. Recently, Tasha competed in the Greater Victoria Performing Arts Festival winning the Rose Bowl award and the Roberto and Mary Wood Scholarship, which led her to compete at the Performing Arts BC Provincials in the National category. Last summer, Tasha was accepted into the Amalfi Coast Music Festival opera program where she played the role of Ciesca in Puccini’s Gianni Schicchi in Naples and on the Amalfi Coast under Maestro Greg Ritchey.
Benjamin Butterfield

Regarded by the Washington Post as a tenor who sings “…with taste, authority and agility…”, Benjamin Butterfield has performed throughout North America, Europe as well as in the Middle East and Asia.

Mr. Butterfield’s engagements for the 2014–15 season have included Britten’s War Requiem with the Victoria Symphony, Haydn’s Paukenmesse with the San Diego Symphony and performing the role of Mime in Das Rheingold with Pacific Opera. Upcoming engagements include Harmoniemesse with Orchestre Symphonique de Québec and Beethoven’s Ninth Symphony with the Elgin Symphony in Illinois.

Recent engagements have included Die Schöpfung with the Orchestra of St. Lukes at Carnegie Hall and Mozart arias and duets with the American Classical Orchestra at Lincoln Center. He also enjoys an ongoing association with Yellow Barn Chamber Music Festival in Vermont where he recorded the Mahler/Schoenberg Das Lied von der Erde and through the Soundings series at the Nasher Sculpture Center in Dallas performed Janacek’s, The diary of one who disappeared with pianist Arthur Rowe.

Prof. Butterfield is a guest faculty member at summer vocal training programs, including Opera Nuova (Edmonton), the Amalfi Coast Music Festival (Italy) and a core faculty member of VISI (Vancouver). A prolific recording artist, Mr. Butterfield will continue his work recording for the Ukrainian Art Song Project in Toronto this coming summer.

Tyler Duncan

British-Columbia-born and New York-based baritone Tyler Duncan enjoys international renown for bringing consummate musicianship, vocal beauty, and interpretive insight to recital, concert, and operatic literature. In spring 2010 he débuted at the American Spoleto Festival in the role of Friendly in the 18th-century ballad opera Flora, and returned the next season to perform the Speaker in Mozart’s Die Zauberflöte. Other appearances have included the role of Raymondo in Handel’s Almira with the Boston Early Music Festival, Dandini in Rossini’s La cenerentola with Pacific Opera Victoria; and the Huntsman in Dvořák’s Rusalka at the Met. He is an exceptional oratorio singer performing a remarkable range of repertoire from Bach and Handel to Beethoven, Mendelssohn, Janáček, and Vaughan Williams. He has given acclaimed recitals throughout the U.S., Canada, Germany, Sweden, France, Spain and South Africa. Recent CDs include Blow’s Venus and Adonis with Boston Early Music Festival, Bach’s St. John Passion with Portland Baroque under Monica Huggett, and Carissimi’s oratorio Jephte with Les Voix Baroque.
ERIKA SWITZER

Pianist Erika Switzer has performed recitals at New York’s Frick Collection and Weill Hall, and for the 5 Boroughs Music Festival and Brooklyn Art Song Society, as well as the Kennedy Center in Washington DC. In Europe, she has performed at Paris’ Salle Cortot and the Poulenc Academy in Tours, at the Göppingen Meisterkonzerte, the New Discoveries series at the Baden-Baden Festspiele, and the Winners & Masters series in Munich. In her native Canada, she has performed at the Chamber Music Festivals of Montreal, Ottawa and Vancouver, and for presenters including Music on Main, Debut Atlantic, Canadian Voices, and the André Turp Society. Together with Martha Guth, Erika is co-creator of Sparks & Wiry Cries: The Art Song Magazine. Ms. Switzer is on the music faculty at Bard College and the Bard Conservatory of Music. She is a founding faculty member of the Vancouver International Song Institute and co-director of its Contemporary Performance Studies program. Erika Switzer won First Prize for best pianist at the Wigmore Hall International Song Competition and at the Robert Schumann International Vocal Competition.

LAURA LOEWEN

Praised for expressivity, virtuosity, and committed playing, Canadian collaborative pianist Laura Loewen has appeared in concerts throughout North America and in Europe, Asia and South America. Dedicated to sharing her passion for ensemble playing and coaching, she is a professor of Collaborative Piano and the Vocal Coach at the University of Manitoba’s Desautels Faculty of Music. She is a founding faculty artist of VISI (Vancouver International Song Institute), and is also on the faculties of the NUOVA opera training program in Edmonton, Alberta, the Contemporary Opera Lab in Winnipeg, Manitoba, and RICE (Rio International Cello Encounter) in Brazil.

An extremely versatile pianist, Dr. Loewen has performed extensively with singers, instrumentalists and chamber ensembles, and is equally comfortable in traditional and contemporary idioms. She has appeared in concert with artists such as Charles Castleman, Tracy Dahl, Wendy Nielsen, Kimberly Barber, Jasper Wood, Eugene Rousseau, and William Bennett.

Loewen and duo partner, saxophonist Allen Harrington, have been performing together for more than a decade and are acclaimed for their virtuosic, musical, and electrifying performances. Loewen is also a founding member of The Galileo Trio with Kerry duWors, violin and Mark Rudoff, cello (“an enlightened idea” – Winnipeg Free Press) and Emerado with Rosemarie van der Hooft, mezzo-soprano, and Mel Braun, baritone (“true camaraderie and rapport” – Winnipeg Free Press).

A member of the Royal Society of Canada’s College of New Scholars, Artists, and Scientist, Dr. Loewen has received several grants and awards, including the Rh Award for Creative Work, University of Manitoba; Creative Works Grants, University of Manitoba; a Special Opportunities Grant, Manitoba Arts Council; and grants for commissioning Canadian compositions through the Canada Council for the Arts and the Manitoba Arts Council.

Dr. Loewen holds a Doctorate of Musical Arts degree in Accompanying/Coaching from the University of Minnesota, where she was a fellowship student of Margo Garrett and Karl Paulnack.
UPCOMING EVENTS

Tuesday, January 20, 12:30 p.m. (Admission by donation)

TUESDAY MUSIC
Take an afternoon break to enjoy a concert of varied repertoire and instruments featuring School of Music students.
Phillip T. Young Recital Hall

Wednesday, January 21, 8:00 p.m. (Free Admission)

GRADUATING RECITAL: Liam Caveney, trombone
Trombonist Liam Caveney presents his Bachelor of Music graduating recital.
Phillip T. Young Recital Hall

Friday, January 23, 12:30 p.m. (Admission by donation)

FRIDAY MUSIC
Take an afternoon break to enjoy a concert of varied repertoire and instruments featuring School of Music students.
Phillip T. Young Recital Hall

Saturday, January 24, 12:30 p.m. (Admission by donation)

SAXOPHONE CLASS RECITAL
Students from the studio of Wendell Clanton.
Phillip T. Young Recital Hall

Saturday, January 24, 4:00 p.m. (Admission by donation)

CLARINET CLASS RECITAL
Students from the studio of Patricia Kostek.
Phillip T. Young Recital Hall

Saturday, January 24, 8:00 p.m. ($18 & $14)

FACULTY CONCERT SERIES: Michelle Mares, piano
With Mark Anderson (UBC), piano
Brahms piano duos: Variations on a Theme by Haydn and Sonata in F minor.
Phillip T. Young Recital Hall

Tickets available at the UVic Ticket Centre (250-721-8480), online (www.tickets.uvic.ca) and at the door.

To receive our On the Pulse brochure and newsletter by email, contact: concert@uvic.ca