



Western Music

Don Wright Faculty of Music

FRIDAYS @ 12:30 SERIES

Friday, March 1, 2018
12:30 p.m., von Kuster Hall
Brianna DeSantis, *soprano*
Chad Louwerse, *bass-baritone*
Megaria Halim, *piano*
Diana Wu, *special guest speaker*

“Quand la flamme de l’amour” from *La jolie fille de Perth* Georges Bizet
Henry Smith is in love with Catherine Glover in this tale drawn from Sir Walter Scott. Ralph is also enamoured of Catherine, whom he thinks he sees being abducted by the Duke of Rothsay. He sings this drinking song about hopeless love just before telling Henry what he has seen. (1838-1875)

“Ah, quella destra di sangue impura” from *Lucia di Lammermoor* Gaetano Donizetti
Raimondo Bidebent, Lucia’s tutor, interrupts the wedding festivities to tell guests that upon hearing a groan of anguish, he rushed to the bridal suite to find Lucia, with knife in hand, poised over the lifeless body of her husband. (1797-1848)

Miss Havisham’s Wedding Night (excerpted) Dominick Argento
This is a musical soliloquy by Dickens’ character Miss Havisham. It is set in a room left long untouched, on a night in which Miss Havisham re-enacts all that happened to her when she was left by her lover on their wedding day fifty years before. (1927-2019)

“Vous qui faites endormie” from *Faust* Charles Gounod
Faust, accompanied by Méphistophélès, returns to Marguerite’s house to see once more the girl he has dishonoured and who carried his child. The devil sings a diabolical parody of a lover’s serenade. (1818-1893)

“Come, Master, Observe the Host of Mankind” from *The Rake’s Progress* Igor Stravinsky
The devilish Nick Shadow tries to convince his master, Tom Rakewell, to declare his freedom from law, fate, passion, and reason by choosing to marry Baba the Turk, the great bearded lady. Shadow knows that in so choosing, Tom will abandon the last vestiges of his humanity. (1882-1971)

This concert is part of a research project supported by a grant to Dr. Sophie Roland from Research Western’s Faculty Research Development Fund.

THE ARTISTS

Brianna DeSantis, native of Windsor, Ontario, is a graduate of the MMus of Voice in Literature and Performance degree at Western University in London, Ontario, and she is currently pursuing a doctoral degree in voice at the same institution. Research interests include “madness” in opera as well as the use of sport psychology techniques to improve performance in singers.

Opera credits include The Queen of the Night in Abridged Opera’s 2018 production of Mozart’s The Magic Flute, Kelly in Little London Community Opera’s 2018 production of Jeremy Beck’s Black Water, Despina in Abridged Opera’s 2017 production of Così fan tutte – School for Lovers, and Monica in Abridged Opera’s 2016 production of Menotti’s The Medium. Theatre credits include Young Heidi in The Confidential Musical Theatre Project’s 2016 production of Follies and Maria in the Windsor Symphony Orchestra’s Latin Fever concert, which included selections from West Side Story.

Chad Louwerse was singled out in Chabrier’s l’Étoile by Claude Gingras of La Presse who wrote, “for pure comedy, first distinction goes to Chad Louwerse.” He made his European debut as Bernadino in Berlioz’ Benvenuto Cellini with l’Opéra National du Rhin in Strasbourg, France. In Canada he has been engaged by Pacific Opera Victoria, Vancouver Opera, Edmonton Opera, and l’Opéra de Montréal, among others.

An active oratorio singer and recitalist, Mr. Louwerse’s concert repertoire includes Handel’s Messiah, the Bach Mass in B-minor, the Brahms and Mozart Requiem and Mendelssohn’s Elijah. He is a winner of both the CBC Westcoast Performance Pacific Spotlight competition and the Début competition and has given recitals broadcast on CBC Radio Two. Alongside his performance career he is pursuing a Doctor of Musical Arts degree at Western University where he studies with acclaimed Canadian Baritone Ted Baerg.

Megaria Halim graduated from LASALLE College of the Arts (Singapore) with First Class Honours in Classical Music Performance under the tutelage of Mr. Arkadiusz Bialak. She is currently pursuing an MMus in Literature and Performance at the University of Western Ontario (Canada), under Professor John Hess. Before undertaking her undergraduate studies in Singapore, Megaria has taken part and received awards in several music festivals in Indonesia. Trained in classical music, Megaria is keen on both the traditional and contemporary repertoire. She enjoys performing both solo and collaboratively and has been involved in numerous solo, chamber, and orchestral works.

Diana Wu is a PhD student in musicology here at Western University. Her research focuses on madness and mad scenes in later twentieth-century Anglophone opera. Originally hailing from the United States, she holds a Master’s degree from CUNY: Queens College, and a Bachelor of Arts from Whitman College in Walla Walla, Washington, both in music theory. Her master’s thesis was titled The Sound of the Insurmountable: Harmonic Opposition and Melodic Foreshadowing in Gian-Carlo Menotti’s The Consul. Her other research interests include the relationship of opera to theater and literature, canon formation, gender in music, classical music in popular culture, and changes within the tonal tradition in the twentieth century.

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