

In Collaboration with the
Bernard A. Zuckerman Museum of Art

KSU School of Music

presents

"An Evening of American Art Song"

Leah Partridge, soprano

Wilson Southerland, piano

Musical selections by Ricky Ian Gordon and
Jake Heggie were chosen to correlate with
the Museum's current exhibitions: *rites*,
Forget Me Not, *Anamnēsis*, and *Maria*
Artemis Selects Ruth Zuckerman.



Photo by Reid Traylor

Wednesday, September 2, 2015 at 8:00 pm
Bernard A. Zuckerman Museum of Art
Second Concert of the 2015-16 Concert Season

program

Roving Performance Locations and Musical Selections

Part 1

Location: Zuckerman Pavilion

From *Rise and Fall* by Jake Heggie, texts by Gene Scheer.

Water Stone
Angels' Wings
The Shaman

BAILEY PERFORMANCE CENTER

WC

Part 3

Location: Mortin Galleries

Songs by Ricky Ian Gordon, texts by Langston Hughes.

To Be Somebody
Borderline
Stars

Part 4

Location: Zuckerman Pavilion

Air
by Ricky Ian Gordon texts by Frank O'Hara

Part 2

Location: East Galleries

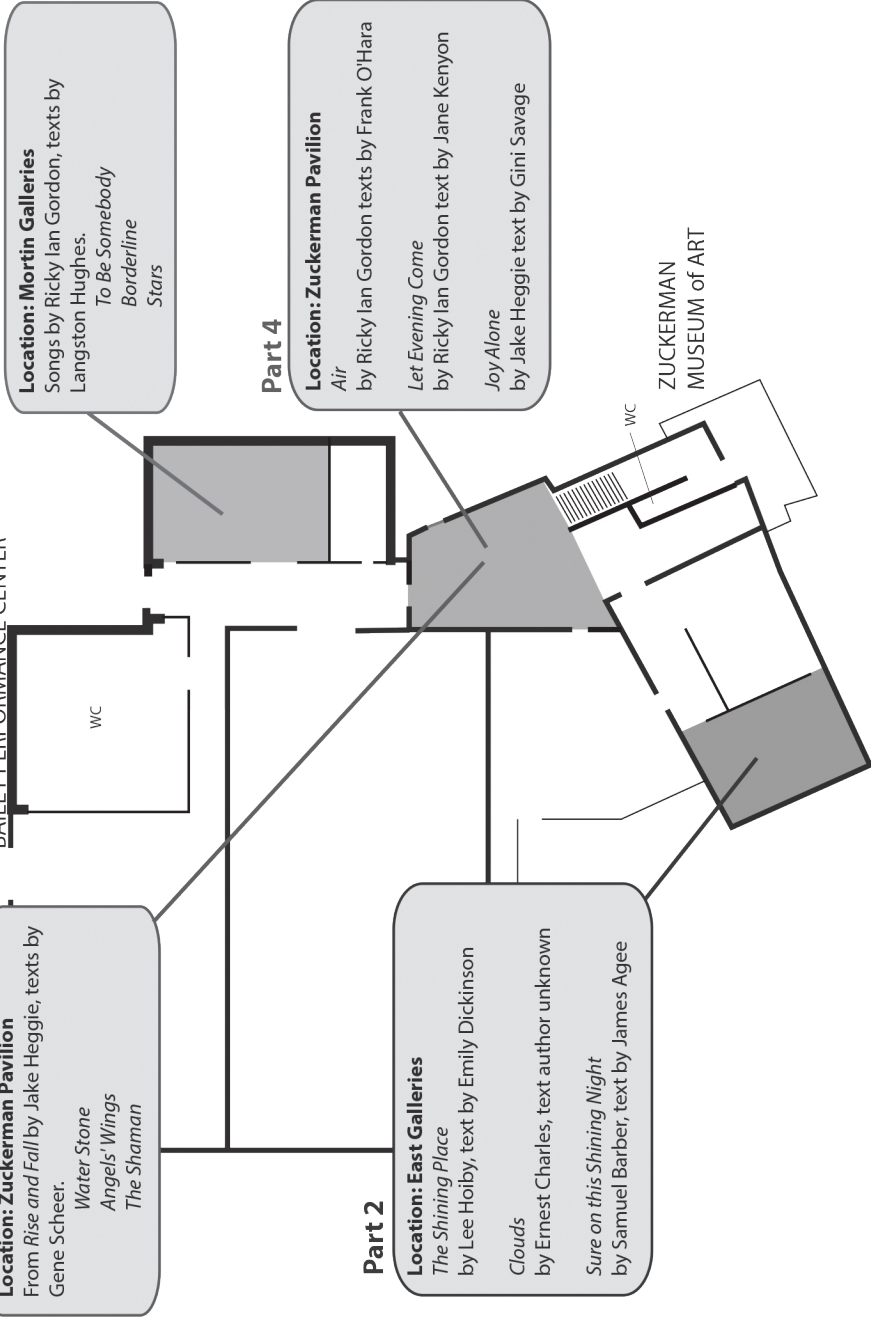
The Shining Place
by Lee Hoiby, text by Emily Dickinson

Clouds
by Ernest Charles, text author unknown

Sure on this Shining Night
by Samuel Barber, text by James Agee

WC

ZUCKERMAN
MUSEUM of ART



biographies

Assistant Professor of Voice

Leah Partridge has performed more than 30 roles in 50 operatic productions across the United States, South America, and Europe in companies such as The Metropolitan Opera, Seattle Opera, Washington National Opera, The Atlanta Opera, Opera Company of Philadelphia, Teatro Colon Buenos Aires, Dresden Semper Oper, Deutsche Oper Berlin, Maggio Musicale in Florence, Italy, and Vlaamse Oper in Antwerp Belgium, among others. She has concertized with the Boston Baroque, San Diego Symphony, The Cleveland Orchestra, The Atlanta Symphony, the Gibraltar Philharmonic and the Omaha Symphony. Ms. Partridge has recorded with *The Metropolitan Opera Live in HD* series and has a recording of *American Art Songs* with composers Ricky Ian Gordon and Jake Heggie accompanying their pieces.

Ms. Partridge most recently debuted with Washington National Opera at the Kennedy Center for the Performing Arts in a new production of *La Bohème* as Musetta. She also made her house debut with Seattle Opera singing the three heroines in Offenbach's *Tales of Hoffman*. For the 2015-16 season, Ms. Partridge will make a return to her home opera company at The Atlanta Opera as Musetta in *La Bohème* and will follow these performances with her debut as Mimi in *La Bohème* with Opera Coeur d'Alene in Spokane, Washington. Ms. Partridge will be seen in concert with Opera Omaha in their Opera Outdoors Series and will return to Omaha later in the season to open for Kristin Chenoweth at the Holland Center in their 10-year anniversary celebration with the Omaha Symphony. She will begin 2016 with performances of *Lucia di Lammermoor* with Opera Eugene in Eugene, Oregon and make her role debut as Pamina in Mozart's beloved *The Magic Flute* with the renowned Boston Baroque Orchestra in April 2016.

Ms. Partridge is a proud member of the voice faculty at Kennesaw State University in Atlanta, GA, and a member of the National Association of Teachers of Singing. She thoroughly enjoys building and discovering the strengths of her students as singers and artists. She is a certified Yoga teacher and helps students discover their voices through movement, alignment and breath techniques. She takes a rounded approach, which involves finding literature that suits each singer, working with each student to find the optimal balance of physical release and readiness, out of which excellent breathing and technical confidence give way to expression. Her experience makes her highly sought after as a guest artist and teacher.

Ms. Partridge received her Bachelor of Music from Mercer University and her Master of Music from Indiana University where she was the recipient of the Wilfred C. Bain full Opera Scholarship. She was a member of The Santa Fe Opera Apprentice program in 2001 and 2002, and was a Young Artist with Florida Grand Opera in 2002-2003. She was a National Semi-Finalist in The Metropolitan Opera National Council Competition in 2004.

Wilson Southerland, piano

Wilson Southerland, American pianist, vocal coach and conductor, is in demand throughout the US, Africa, Europe and the Middle East. Mr. Southerland is incredibly excited to join the faculty of The University of Alabama-Tuscaloosa in the fall of 2015 as Adjunct Instructor of Music. He will be the first faculty vocal coach in the university's 184-year history.

Mr. Southerland ushered in the 2014-15 season as associate conductor, head coach and language specialist on *La Rondine* at The New Israeli Opera, conducted by Frédéric Chaslin and featuring Angela Gheorghiu. He also returned to Opera Omaha (*Rigoletto*) and Opera Birmingham (*Hamlet*) as assistant conductor and pianist, and was the principal conductor for six performances of Lehár's *Friederike* at The Ohio Light Opera during the summer of 2015.

During the 2013-14 season, Mr. Southerland served as principal conductor for Eastman Opera Theater's production of *She Loves Me*. He returned to The New Israeli Opera as head coach for *Don Pasquale*, and served as pianist/assistant conductor at both Opera Omaha (*La Cenerentola*) and Opera Birmingham (*Rigoletto*). Additionally, he was in residence at Vanderbilt University for a week of master classes, coachings and recitals, and held faculty coach positions at both Si Parla, Si Canta (Urbania, Italy) and the American Institute of Musical Studies (Graz, Austria).

Mr. Southerland celebrated Benjamin Britten's 2013 centenary with several important associate-conductorships: at The New Israeli Opera for *The Turn of the Screw*, at Opera Memphis for *The Rape of Lucretia* and at Des Moines Metro Opera for *Peter Grimes*. He also made notable debuts with Opera Africa (Pretoria, South Africa) and the Royal Opera House (Muscat, Oman) as assistant conductor and pianist.

In Europe, Mr. Southerland's engagements have included concerts at London's Wigmore Hall and the Villa D'Ephrussi Palace near Nice, France. He was invited to perform at the Spoleto USA Festival (where he premiered works of Pulitzer Prize-winning composer David Lang), and played under choreographer Mark Morris at his Brooklyn, NY, studio. A former faculty member of Vanderbilt University, Mr. Southerland was chosen to perform on Juilliard's Vocal Honors Recital in Alice Tully Hall.

Mr. Southerland worked closely with Maestro Lorin Maazel for many years, both at his Castleton Festival (as assistant conductor, pianist, and recitalist), and around the world. He accompanied the esteemed conductor-violinist in recital at the Kennedy Center, and served as primary pianist under the Maestro for all four of Britten's chamber operas. Mr. Southerland also spent three seasons as a principal coach Seattle Opera, and made his theatrical debut in Terrence McNally's *Master Class*.

He holds a Master of Music from The Juilliard School.

about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.





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