

The University of Notre Dame Department of Music presents

Meghan Kasanders, soprano  
Dror Baital, piano

Friday, January 20, 2023  
6 PM LaBar Recital Hall  
O'Neill Hall of Music

*Program*

Dich Teure Halle from *Tannhäuser*

R. Wagner (1813-1883)

Blute nur, du liebes Herz

J.S.Bach (1685-1750)

Ich will dir mein Herze schenken

from *St. Matthew's Passion*, BWV 244

Allerseelen, Op. 10, No. 8

R. Strauss (1864-1949)

Morgen!, Op. 27, No. 4

Zueignung, Op. 10, No. 1

Kling!, Op. 48, No. 3

*Brief Intermission*

Come Scoglio from *Così fan tutte*, K. 588

W.A. Mozart (1756-1791)

Selections from Op. 38:

S. Rachmaninoff (1873-1943)

Pied Piper, No. 4

Dreams, No. 5

A-oo, No. 6

Oh, Do Not Sing to Me!, Op. 4, No. 4

Spring Waters, Op. 14, No. 11

*The Steinway piano used in this performance is a gift of  
David and Shari Boehnen. The Department of Music  
gratefully acknowledges the Boehnens' generosity in providing this instrument and the  
numerous ways they have supported the arts at Notre Dame.*

## Biographies

Hailed by Opera News as “a wonderfully promising, rich dramatic soprano” and “a master of her craft,” **Meghan Kasanders** is quickly establishing herself as a rising star in the world of classical music.

Kasanders will make her Wagner debut as Sieglinde in *Die Walküre* with Virginia Opera in the fall of 2022, followed by future performances in Dallas, Texas, with both Dallas Symphony Orchestra and Dallas Opera.

She began the 21/22 season with a debut at Opera Ithaca in *Hansel and Gretel* (Mother/Witch) and returned to Staatsoper Hannover for *Hänsel und Gretel* (Gertrud), Opera Columbus for *Fellow Travelers* (Mary Johnson), and Opera Theatre of Saint Louis for *The Magic Flute* (First Lady). On the concert stage, she debuted with the Lubbock Symphony Orchestra in Beethoven’s *Symphony No. 9*.

A 2019 Grand Finalist in the Metropolitan Opera National Council Auditions, Ms. Kasanders was celebrated by the New York Times as “a soprano who brought a gleaming sound and ample carrying power” to her performances, offering the competition an “authentically Wagnerian sound,” and received both First Prize and the Audience Choice Award in the 2019 Dallas Opera Guild Vocal Competition that same year. She has also been recognized by the Gerda Lissner Foundation, Opera Birmingham (Second Prize and Audience Choice), and the Mildred Miller International Voice Competition, where she won first prize in 2017 as the youngest competitor. Garnering acclaim with each production, concert, and competition, Ms. Kasanders’s rise has been captured succinctly by the St. Louis Dispatch: “this is an important voice, big and opulent.”

Ms. Kasanders made her Carnegie Hall debut singing in Bernstein’s *Songfest* under the direction of Marin Alsop and starred as Magda Sorel in Opera Saratoga’s critically acclaimed production of *The Consul*.

Ms. Kasanders performed Sibelius’ *Luonnotar* with Maestra Barbara Hannigan at New York City’s Alice Tully Hall and worked with the Nürnberger Symphoniker under the baton of Michael Hofstetter. It was her Donna Anna in Mozart’s *Don Giovanni* at The Juilliard School that was the most widely celebrated, as her “opulent timbre and reserves of power made her Donna Anna the undisputed diva of the evening” (Opera News).

After receiving her Artist’s Diploma from The Juilliard School, Ms. Kasanders quickly made her European opera debut as Mutter in *Hänsel und Gretel* at Staatsoper Hannover. She returned to the United States to perform at Carnegie Hall with Renée Fleming and SongStudio and in the title role in *Anna Bolena* at Baltimore Concert Opera, just days before New York City’s lockdown in March 2020.

Like so many performing artists, COVID-19 forced an abrupt pause to Ms. Kasanders’s upcoming schedule, including notable debuts with the Dallas Symphony Orchestra, the Houston Symphony, Raylynmor Opera, and Festival d’Aix-en-Provence. In 2021, she returned to the role of Donna Anna in Opera Columbus’s 2021 production of *Don Giovanni*, Nella in Opera Theatre of Saint Louis’s production of *Gianni Schicchi*, and Des Moines Metro Opera as a guest soloist in

*A Concert for Robert*, a memorial concert honoring her longtime mentor and founder of DMMO, Robert L. Larsen.

Ms. Kasanders's training includes residencies with International Meistersinger Akademie (Neu-markt, Germany), Opera Theatre of Saint Louis, Des Moines Metro Opera, Opera Saratoga, and Dolora Zajick's Institute for Young Dramatic Voices. She holds a Bachelor of Music degree from Simpson College, a Master of Music degree from Rice University, and an Artist Diploma in Op-

**Dror Baitel**, a collaborative pianist and conductor, has established himself as a leading talent through his virtuosity and versatility across diverse musical genres. Classically trained as a concert pianist, Mr. Baitel moved to the US to pursue his Bachelor's degree at Mannes College of Music. Feeling at home both in Classical music and musical theater, Baitel has worked on Broadway and Off-Broadway. Baitel was on the original music team of Lin Manuel Miranda's *Hamilton*, as well as a pianist-conductor for the hit *Dear Evan Hansen*. Additional credits include *Mary Poppins* (debut), *Matilda*, and *The King and I*.

Most recently, Baitel conducted the Memphis Symphony Orchestra and finished a one-year visiting position of music director of opera at the Scheidt School of music at the University of Memphis. Mr. Baitel completed his Master's and Doctor of Musical Arts degrees in Collaborative Piano at the Juilliard School. He is currently a collaborative piano faculty and a music director for Opera and Musical Theatre at the University of Notre Dame.

*Translations*

**Dich, teure Halle from *Tannhäuser***

You, dear hall, I greet again  
I greet you joyfully, beloved room!  
In you his songs awake  
And wake me from a dusky dream. When he departed from you  
How dull you seemed to me! Peace flew out of me  
And joy went out of you.  
And now my bosom is raised high  
As you now seem to me proud and noble He who brings you and me to life  
Is no longer wandering far away  
I greet you, I welcome you! You, dear hall, I greet you!

**Blute nur, du liebes Herz from *St. Matthew's Passion, BWV 244***

Bleed on, thou loving heart.  
Ah, a child that thou raised,  
that sucked at thy breast, threatens to murder its guardian, for it hath become a serpent.

**Ich will dir mein Herze schenken from *St. Matthew's Passion, BWV 244***

I will give my heart to thee;  
sink thyself in it, my Salvation!  
I will submerge myself in thee.  
And if the world is too small for thee, Ah, then for me alone shalt thou  
be more than the world and heaven.

**Allerseelen (All Soul's Day)**

Put on the table the fragrant mignonettes, carry the last red asters here,  
and let us again talk of love  
like once in May.  
Give me your hand, that I may secretly press it, and if anyone sees it, it makes no difference to  
me, give me only one of your sweet glances  
like once in May.  
Today it blossoms and smells sweet on each grave one day in the year indeed the dead are free,  
come to my heart, that I have you again,  
like once in May.

**Morgen! (Tomorrow)**

And tomorrow the sun will shine again and on the path, where I shall walk,  
it will again unite us, the happy ones  
in the midst of this sun-breathing earth... and to the wide, blue-waved shore,  
we will quietly and slowly descend,  
mute, we will gaze into each other's eyes,  
and on us sinks the muted silence of happiness...

**Zueignung (Dedication)**

Yes, you know it, beloved soul, that I am tormented far from you, love that makes the heart suffer,  
thanks to you.

Once I held, the one who delighted in freedom, high the amethyst cup  
and you blessed the drink,  
thanks to you.

And exorcised the evil ones therein, until I, as had never been,  
holy, holy onto your heart I sank, thanks to you.

**Kling! (Ring!)**

Ring!

My soul gives forth a pure sound.

And I imagined the poor thing already torn apart by the furious outrages of frantic times.

Sing!

My soul, the confessional song of exuberance reclaimed;

Lift the pall from your heart.

Hail to thee, chiming note within.

Ring!

Ring my soul, ring out your life, Fresh, upwelling image. Blossoming has taken place upon the  
withered field.

Ring, Sing, Ring!

**Come Scoglio from *Così fan tutte***

You audacious person, leave this place!

You cannot profane with these infamous words,  
our hearts, our ears, and our affections.

It is useless for you to seek to seduce our souls;

Our faithfulness is intact and is pledged to our lovers until death, in the face of misfortune, ever-  
lasting.

Like a rock, I stand immobile against the winds and the storm. My soul is strong

In faith and in love.

A light is born inside me

that gives pleasure and comfort, and only death alone

can change the way I feel.  
Respect, ungrateful creature!  
I am an example of loyalty,  
and not even your barbaric hope can make you bold.

### **Pied Piper**

I play a reed-pipe, Tra-la-la-la-la-la-la,  
I play a reed-pipe, cheering up someone's soul.  
I walk along a quiet river, Tra-la-la-la-la-la-la,  
Timid sheep are asleep, the fields are gently rocking.  
Sleep, sheep and lambs, Tra-la-la-la-la-la-la,  
Beyond the fields of red clover stand slender poplars.  
A little house is hidden there, Tra-la-la-la-la-la-la,  
A pretty maiden will have a dream that I gave her my soul.  
And to the tender call of the reed-pipe, Tra-la-la-la-la-la-la,  
She will come, as if towards a bright dream, through the garden and the fields.  
And in the forest under the dark oak, Tra-la-la-la-la-la-la,  
She will wait in a languorous fever for the hour when the earth falls asleep.  
I will greet the dear guest, Tra-la-la-la-la-la-la,  
And will kiss her away till dawn, satisfying my heart with tenderness.  
And, after we've exchanged rings, Tra-la-la-la-la-la-la,  
I'll let her go to the sheep, into the garden, where slender poplars stand!  
Tra-la-la-la-la-la-la!

### **The Dream**

There is nothing  
more desirable  
In the world than the dream. It has magic stillness.  
It has on its lips  
No sadness, no laughter And bottomless eyes,  
and many hidden pleasures.  
It has two immense wings, as light as  
the shadow of midnight. It's unfathomable  
how it carries them,  
and where and on what;  
It will not beat its wings,  
And it will not move its shoulder.

### **A-oo**

Your tender laughter was an ever-changing fairytale, It lured me, like to sleep lures the reed pipe's ring. And now my wreath of poetry crowns you.

Let's leave, let's run together to the mountainside!

But where are you?

Only the echo from the peaks ring...

A flower to flower lit a candle in the middle of the day. And someone's laughter lures me into the wilderness.

I sing, I search,

A-oo! A-oo! I cry!

### **Oh, do not sing to me!**

Oh, do not sing to me, my beauty,

The songs of sorrowful Georgia.

They remind me of the other life and a remote shore.

Alas! They remind me,

Of 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 – and in front of me I imagine her again.

### **Spring Waters**

The fields are still covered with white snow,

But the streams are already rolling in a spring mood, Running and awakening the sleepy shore,

Running and glittering and announcing loudly...

They are announcing loudly to every corner: "Spring is coming, spring is coming!"

We are the messengers of young spring, She has sent us ahead.

Spring is coming, spring is coming! And the quiet, warm May days,

In a rosy, bright dancing circle Follow her, merrily crowded!"