



COMING UP FOR AIR

The Kroc Center
March 26, 2022 | 3pm

Program

Seven Romances on Poems by Alexander Blok, Op. 127	Dimitri Shostakovich
Flute Sonata in E minor, BWV 1034, mvmt 3	J.S. Bach
Carmen Fantasie Brillante - Habanera and variations	François Borne
Aria	Kenji Bunch
Syrinx	Claude Debussy
Sei mir gegrüsst, D741	Franz Schubert
Lying While Birding	Evan Kassof

Risa Okina, Piano
Michael Divino, Violin
Evan Kassof, Cello
Chelsea Meynig, Flute
Anais Naharro-Murphy, Voice



Dr. **Risa Okina** is a much sought-after collaborative pianist and music theorist in the Philadelphia Area. Before moving to Philadelphia, she was a member of the Toradze Piano Studio, where she studied with the world-renowned pianist Alexander Toradze. She performed regularly at the Toradze Studio Recital series during her master's program. Risa received her Ph.D. in Music Theory from Temple University, where she has been teaching undergraduate music theory classes in both written and aural theory. Her research interests include Sonata Theory, Schenkerian Analysis, and Hermeneutic Analysis on the music of Johannes Brahms. Her work has been presented in both national and international conferences, including the International Brahms Conference in Irvine, CA (2019). She holds a MM in music theory from Temple University, a MM in piano performance at Indiana University South Bend, and a baccalaureate degree from the Toho Gakuen School of Music in Japan. She is currently an Adjunct Assistant Professor of Music Theory at Temple University, a pianist for the Villanova Singers at Villanova University and the Main Line Singers in Wayne, PA.



Michael Divino is a Philadelphia-based violinist, teacher, and musicologist. He holds degrees in Violin Performance from Shenandoah University (BM 2014) and Penn State University (MM 2017), in addition to a Professional Performance Certificate (2018), and a master's degree in Music History (MA 2020), also from Penn State. He currently teaches for Trenton Music Makers in addition to maintaining a private studio. He was most formerly a violinist in the Williamsport Symphony and the Pennsylvania Chamber Orchestra, where he served as associate concertmaster for the 2019-2020 season. For several summers, he has also participated in the Music at Penn's Woods Summer Festival. During his spare time, Michael enjoys cooking and petting cute animals.



Dr. Evan Kassof is an opera maker, composer, and conductor based in Philadelphia. He is the co-founder and Music Director of ENAensemble, a Philadelphia-based contemporary music theatre group. His most recent opera *Ganymede 5* (libretto by Aleksandar Hut Kono) premiered in the 2019 Philly Fringe Festival. *Elevator*, a short chamber opera (Hut Kono libretto), premiered in March as the first episode of the 2019 Serial Opera Project. *Greenland* (Hut Kono libretto) was performed in the Barbican Centre, the Royal Opera House, and in Budapest, then revived by ENAensemble in the 2018 in the Philadelphia Fringe. He earned his PhD in music from Temple University in May of 2021.

With a background in physics, Evan often uses science as source material, collaborating directly with physicists on *Heat Death and Turbulence*. As a conductor, his recent projects include *Alter Ego Chamber Opera's Alcina REVAMPED*, the 2019 Serial Opera Project, ENAensemble's two Fringe shows, and a fully-staged production of *Pierrot Lunaire*. As Music Director (2018-2020) of the Temple Composers' Orchestra, a *sinfonietta* which only premieres new works, he developed and conducted the premiere of over a dozen new works.

More information can be found at:

www.evankassof.com/

www.enaensemble.org/



Chelsea Meynig is recognized for her rich and versatile tone, as well as captivating narrative power in her playing. She is principal flute of The Revolution Winds and ENAensemble. Chelsea frequently works with composers premiering and recording new music. She has appeared on several composer's albums as a soloist and chamber musician. Most recently as a featured soloist on APNM's Masked Musician Commissions collaborating with acclaimed composer Dr. Maurice Wright. In addition Chelsea has toured internationally and domestically, performing as a soloist, orchestra member and chamber musician. Her performances have ranged from as close to home as the Kimmel Center and Carnegie Hall to as far as Sydney and Perth Australia.

Chelsea graduated from Temple University with her Masters Degree in 2016 where she studied with Mr. David Cramer. Since then Chelsea has had the opportunity to study in international Masterclasses with Lorna McGhee, William Bennett, and Denis Bouriakov. In 2014 Chelsea graduated from Shenandoah Conservatory in flute performance where she studied with Mr. Jonathan Snowden, one of Britain's première flute players, as well as Dr. Frances Lapp Averitt. Her previous primary teacher was Margaret Newcomb.



On stage, **Anaïs Naharro-Murphy** has one singular goal: to move those that have come to be moved. Whenever she performs she transforms and her voice, at once both soulful and tender, comes alive. Her performances have been called 'stunning' (The Cultural Critic), her voice full of 'purity and charm' (Opera News). In addition to performing, Anaïs believes it is her mission to bring classical music to the masses; she considers herself part of a new generation who believes the genre should be more inclusive.

In 2013 Anaïs made her professional debut as Countess Ceprano/Page in Verdi's *Rigoletto* with Baltimore Lyric Opera while still pursuing her undergraduate studies. Since then she has gone on to perform with various companies, most recently as a Young Artist with OperaDelaware singing The Plaintiff in Gilbert & Sullivan's *Trial by Jury*. With OperaDelaware, she has also sung Suor Genovieffa in Puccini's *Suor Angelica*. Other highlights include The Director in Kassof's *Greenland* with ENAensemble and Despina in Mozart's *Così fan tutte* with the Concert Opera of Philadelphia. In addition to opera Anaïs has sung with the The Mendelssohn Chorus of Philadelphia, The Philadelphia Symphonic Choir and the Princeton Singers. For more information, visit www.anaisnaharromurphy.com



Based in Philadelphia, **ENAensemble** is a group of passionate musicians telling stories and incubating the next generation of music and theater. Founded by Evan Kassof, Nicole Renna, and Anais Naharro-Murphy in 2018, ENAensemble's first performance was The Propaganda Machine Show presented as part of the Philadelphia Fringe Festival. Building on the success of The Propaganda Machine Show, ENAensemble had four major productions in 2019: chasing the moon – a staged performance of Pierrot Lunaire, The Serial Opera Project 2019 with the Free Library of Philadelphia, Between with the Philadelphia Fringe Festival, and Refuge with Spain Arts & Culture. Productions in 2020-21 included The Serial Musical Project 2019/20 and A Different Kind of Song Recital with the Music Department of the Free Library of Philadelphia as well as a collaboration with the exhibition Testing Grounds at Cherry St. Pier. A resident ensemble in the Music Department of the Free Library of Philadelphia, ENAensemble is constantly developing new ways to present opera, musical theater, art song, and other forms of vocal-led musical story-telling. In 2022 stay tuned for celestial projects on time and space. More at www.enaensemble.org or find us on social media @ena_ensemble.

Please consider donating some fun(ds) to us at [enaensemble.wedid.it](https://www.wedid.it/enaensemble)! We'd love to hear from you, so definitely come to speak with us after the concert!



S E V E N R O M A N C E S O N
P O E M S B Y A L E X A N D E R
B L O K

Translations

I. Ophelia's Song

As you parted from your dear maiden, friend,
 You swore to love me!...
As you left for an ignoble land,
 You swore to keep your vow!...

 There, beyond happy Denmark,
 Your shores are in gloom...
The crash of angry talkative waves
 Wash tears on the cliff...

The beloved warrior will not return
 All dressed in silver...
 In the grave will stir heavily
The ribbon and the black feather...

II. Gamayun, the Prophetic Bird

On smooth and endless waters,
Clothed by the sunset in purple,
She prophesies and sings,
Not strong enough to raise her tangled
wings.

She prophesies the yoke of evil Tartars,
She prophesies a string of bloody executions,
And cowardice and hunger and fire,
Of the strength of evildoers and the death of the
righteous...

Embraced by eternal horror,
Her beautiful face burns with love,
But with prophetic truth resound
The lips caked with blood.

III. We Were Together

We were together, I remember...
The night was agitated, a violin sang,
In those days you were mine,
You became lovelier with every hour.

Through the quiet murmuring of the stream,
Through the mystery of a feminine smile,
My lips asked for a kiss,
The sounds of the violin wanted to enter my
heart.

IV. The City Sleeps

The city sleeps, enveloped in gloom,
The lights barely flicker,
There far past the Neva River.

I see the shimmer of dawn,
In this distant reflection
In these reflections of fire
Lurks, awakening
Dreary days for me...

V. The Storm

O how insanely outside the window
The angry storm roars and rages,
The storm clouds rush and pour rain,
And the wind howls as it dies away.

Terrible night! On such a night
I pity people deprived of shelter, pity drives me
Away into the embrace of the cold damp—
To fight with the darkness and the rain.

To fight with the darkness and the rain,
To share the sufferers' fate...
O how insanely outside the window
Rages the wind as it languishes!

VI. Secret Signs

Secret signs light up
On a blank impenetrable wall.
Gold and red poppies
Loom over me in sleep.

I hide in the caves of the night
And do not remember the harsh miracles.
At dawn, blue chimeras
Gaze into the mirror of the bright skies.

I run away into past moments,
I close my eyes from fear,
On the pages of the book that is getting cold—
A maiden's golden braid.

Above me the sky is already low,
Black sleep weighs heavily in my chest.
My predestined end is near,
And war and fire are ahead...

VII. Music

At night when alarms fall asleep
And the city is hidden in darkness,
Oh, how much music God will have,
What sounds are heard on the earth!

What matters the storms of life
If your roses bloom for me and glow!
What matters human tears,
When the sunset blushes!

Accept, o Lady of the Universe,
Through blood, through torments, through graves
This foaming cup of crowning passion
From an unworthy servant.



S E I · M I R · G E G R Ü S S T

(I Greet You)

Friedrich Rückert

You who were torn from me and my kisses,
I greet you!
I kiss you!
You, whom only my yearning greeting can reach,
I greet you!
I kiss you!

You who were bestowed on this heart
by the hand of love,
you who were taken
from my breast! With this flood of tears
I greet you!
I kiss you!

Defying the distance that, hostile and divisive,
has come
between you and me;
frustrating the envious powers of fate,
I greet you!
I kiss you!

As in love's fairest spring
you once came to me
with greetings and kisses,
so with all the fervour of my soul
I greet you!
I kiss you!

One breath of love dissolves time and space,
and I am with you,
you are with me;
I hold you closely in my arms' embrace,
I greet you!
I kiss you!



LYING WHILE BIRDING

Naomi Shihab Nye

Yes Yes
I see it
so they won't keep telling you
where it is