

Concerts in the Little Studio at Aspet, Saint-Gaudens National Historic Site, are made possible by the generosity of the Trustees of the Augustus Saint-Gaudens Memorial.



The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is \$6.00 per person, children 16 and under admitted free. As a National Fee Area, Federal Golden Age Passports are honored.



Please let us know if you would like your name added to our mailing list. The Music Committee of the Trustees of The Saint-Gaudens Memorial appreciates your contribution in support of this free concert series. Donations may be left in the concert series donation box, located on the porch of the Little Studio, or mailed to:

Music Fund
The Trustees of the Saint-Gaudens Memorial
Saint-Gaudens National Historic Site
139 Saint-Gaudens Road
Cornish, NH 03745



You may view the concert series schedule or get directions to SGNHS on the web at: www.nps.gov/saga/

We invite you to learn more about the Friends of the Saint-Gaudens Memorial at: www.sgnhs.org.

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The Trustees of the Saint-Gaudens Memorial Present
The Robert Meyers Memorial Concert

The Battle Cry of Freedom



*Saint-Gaudens and the
54th Regiment*

Julie Wyma, soprano
Peter Furlong, tenor
Lloyd Arriola, piano

Sunday, July 14, 2013
2:00 PM

THE SAINT-GAUDENS NHS
CORNISH ◆ NEW HAMPSHIRE

The Saint-Gaudens in Boston Common

Songs that inspired the first movement of
Charles Ives' *Three Places in New England*

Deep River (traditional; arr. H. T. Burleigh)
Massa's in de Cold Ground (Stephen Foster)
Old Black Joe (Foster)
Reveille (traditional)
Marching through Georgia (H. C. Work)
The Battle Cry of Freedom (G. F. Root)

The 54th Massachusetts Regiment



Sgt. William F. Carney

Glory! Glory! (G. F. Root)
Hoist Up the Flag (B. Holmes)
Grand March of the 54th (Henry Jones)
Oh, On, On, the Boys Came Marching; Prisoner Free (G. F. Root)
Boys, the Old Flag Never Touched the Ground (Mather/Lothrop)
Battery Wagner, Polka-Mazurka (E. Newmann)
Amazing Grace (traditional; arr. Evelyn Simpson-Curenton)

INTERMISSION

Folk Songs of Ireland and the British Isles

Benjamin Britten

The Plough Boy
The Trees They Grow So High
The Salley Gardens
O Waly, Waly
The Foggy, Foggy Dew
The Last Rose of Summer
Sweet Polly Oliver
Oliver Cromwell

About the Artists

Julie Wyma, soprano, has been praised for her “strong, solid performances” and “soaring, powerful voice.” Her operatic highlights include Sophie in *Werther*, Amy in *Little Women*, Norina in *Don Pasquale*, Despina in *Così fan tutte*, Lauretta in *Gianni Schicchi*, Alice in *Alice in Wonderland*, Monica in *The Medium*, Beauty in *Beauty and the Beast*, Frasquita in *Carmen*, and Lisette in *La Rondine*. Equally at home on the concert stage, her repertoire includes soloist in Bach’s *Mass in B Minor*, *Saint Matthew Passion*, and *Magnificat*, Handel’s *Messiah* and *Judas Maccabaeus*, Haydn’s *Heiligmesse*, and Monteverdi’s *Vespro della Beata Vergine*. She holds degrees from Indiana University, The University of Missouri - Kansas City, and the University of Arizona. In addition to her singing credits, Ms. Wyma is also no stranger to opera production, having worked as a Stage Director, Costume Designer, Wig and Makeup Artist, Assistant Stage Manager, and in set construction.

Peter Gage Furlong, tenor, is equally at home in both contemporary and traditional repertoire. He has been universally praised by the international press with *The New York Times* writing ‘Peter’s strong singing and magisterial tenor (was the) strongest vocal showing of the night pumping out sound and effect’. Peter has just reprised the roles of Cavaradossi in *Tosca* with Abilene Opera, Dicapo Opera, and Opera New England, Don Gomez in a concert performance of *Die Drei Pintos* with the internationally acclaimed Gulbenkian Orchestra (Lisbon) under the baton of the incomparable Maestro Lawrence Foster, and of Tony in *The Servant* by Marco Tutino at Teatro Rossini, Lugo (Italia) all to critical acclaim. His past engagements include his Czech Republic and Hungarian premieres with the role of Tony in *The Servant*, creating the role of Salamone Mortara in the world premier of *Il caso Mortara* by Francesco Cilluffo which caused a sensation in both Italy and New York. Other roles include B.F. Pinkerton (*Madama Butterfly*) in New York and in concert in Berlin, Germany; Camille in the New York premier of *Thérèse Raquin* by Tobias Picker at Dicapo Opera Theatre; Daniel in the Scottish premier of *Manifest Destiny* by Keith Burstein at the Edinburgh Festival Fringe; and Don Gomez (*Die Drei Pintos*) with Wexford Festival Opera. Peter made his European debut as Rodolfo (*La Bohème*) and Don Ottavio (*Don Giovanni*) with Theater Dortmund in Germany.

Mr. Furlong’s concert appearances include the aforementioned performance of *Die Drei Pintos* with the Gulbenkian Orchestra, Macduff in *Macbeth* with the Orchestra Filharmonica Europea (Milano), the tenor soloist in

Verdi's *Messa da Requiem* with the Littleton (CO) Symphony Orchestra, for the remembrance of the Columbine H.S. victims, the demanding tenor solo in *Carmina Burana* for the Breckenridge Music Festival, and the tenor solo in Handel's *Messiah* for the U.S. Air Force Academy.

Lloyd Arriola had his professional debut as a pianist at the age of 10. He has performed extensively around the world for nearly thirty years. Lloyd's recent debut as a solo pianist at Carnegie Recital Hall was described in the *New York Concert Review* as "a rare combination of passion and extroversion with laser-sharp cerebral focus."

As an accompanist and musical director and conductor, Lloyd has accompanied singers and instrumentalists, from legendary Metropolitan Opera soprano Lucine Amara; to violinist Ole Bøhn and cellist Darrett Atkins; to baritone James Busterud; to actors Paul Hecht and Jaid Barrymore in tremendously varied performance venues ranging from Lincoln Center to more intimate cabaret venues as the Algonquin in New York City. As a conductor, Lloyd most recently led performances of Handel's GIULIO CESARE in San Francisco. He has thus added to his repertory of over one hundred different operas, operettas, musical theater works and cabarets in works such as LA BOHÈME, DIDO AND ÆNEAS, THE OLD MAID AND THE THIEF, HÄNSEL UND GRETEL, WEST SIDE STORY, GYPSY, LITTLE SHOP OF HORRORS, and dozens more. Further still, Lloyd served as the principal pianist and second conductor for the Bernstein Foundation-sponsored Golden Anniversary world tour of WEST SIDE STORY, where he led performances of the show in the Semper Oper Dresden and at the Matsumoto (Japan) Performing Arts Center.

Lloyd Arriola has also been a fierce advocate for arts education and has served on the faculties of Sarah Lawrence University, Montclair State University, William Paterson University, and the Riverdale Country School. He begins a residency at the Professional Performing Arts High School in Manhattan in the autumn of 2012. Lloyd Arriola has received degrees in Piano Performance from The Peabody Institute at Johns Hopkins University (Bachelor of Music) and The Juilliard School (Master of Music). He is a most extraordinary distinction of being the first Filipino-American pianist to have the degree of Doctor of Musical Arts conferred upon him from The Juilliard School. Dr. Lloyd Arriola lives in New York City, where he also maintains a busy coaching schedule for musical theater and opera singers.

Program Notes

As part of America's remembrance of the Civil War, the Saint-Gaudens National Historic Site presents today's concert and a commemorative exhibition, "Consecration and Monument: Robert Gould Shaw and the 54th Massachusetts Regiment". The exhibit will be in the Picture Gallery from July 18 – September 9, 2013. The story of the formation of the first African-American regiment in the U.S. Army, and its Colonel stir us today as it did one hundred and fifty years ago. The monument to the Regiment and its leader, created over fourteen years of hard work by Augustus Saint-Gaudens, is itself inspiring.

The Shaw Memorial, dedicated on Memorial Day in 1897 on the Common in Boston, MA, was the culmination of a long story of dedicated idealism mixed with practical necessity of war and politics. Commissioned in 1883, Saint-Gaudens first thought of an equestrian monument to Colonel Shaw himself. The Shaw family intervened however, stating that their fallen son would have preferred the inclusion of his men as well. That charge set Saint-Gaudens on a course of self-discovery that mirrored that of the formation of the Regiment itself in the heart of the Civil War.

July 18, 2013 marks the 150th Anniversary of the Second Battle of Fort Wagner, a small, but crucial engagement in the Civil War that played an important role in the North's strategy to isolate and eventually control the access to Charleston harbor. The battle saw major action by the Massachusetts 54th Regiment. It was heralded immediately afterward as a watershed moment in the struggle of African-Americans for equality. While the Battle was a victory for the South, it none-the-less proved that the experiment of forming the 54th Regiment was a success.

The Battle of Fort Wagner saw the death of Colonel Robert Gould Shaw, later to be commemorated in the Shaw Memorial by Augustus Saint-Gaudens. During the Battle Sergeant William Carney of New Bedford took the action that would make him the first African-American recipient of the Medal of Honor. As the assault surged forward on the battlements of Fort Wagner, he saw the regimental American flag waver and begin to fall. He grabbed it and later crawled back down the battlement eventually carrying the flag to safety. His heroism was honored by Congress. He returned to New Bedford, MA after the war where he settled in as the Postmaster of the town.

The legacy of both the battle and the monument is explored in the exhibition this summer. Objects relating to both the battle and the monument will be on display, including some objects never before seen. The exhibition will include not just the 54th Massachusetts Regiment but also the New Hampshire 3rd and 7th Regiments, bringing the story of Fort Wagner home to Cornish where Colonel Haldimand Putnam was born and raised.

Saint-Gaudens was moved at the dedication of the Shaw Memorial in 1897 by the sight of the surviving veterans of the 54th passing in front of the new monument. He called it a consecration. In this anniversary year we remember again the sacrifice and idealism, the hard necessity and hard work that recalled a seminal event and opened a door to future progress.

Henry J. Duffy
Museum Curator
Saint-Gaudens National Historic Site



Next Concert
July 21, 2 PM
Inca Sun
Music of the Andes

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