

**ORPHEUS** MUSIC  
PROJECT

presents

songbreak

## INTRODUCTION

### ***What do opera singers and healthcare workers have in common?***

*The healing power of music has cultural and historical resonance. Recent research expands our knowledge of the effect of music on the brain and body systems; the capacity for song to slow heart rate, lower blood pressure, and reduce stress hormone levels parallels its capacity for inspiring resilience and personal reflection and growth.*

*Inspired by the power of singing as medicine, we have partnered with Minnesota Community Care, a St. Paul community healthcare clinic, to produce this vocal concert. The partnership is formed with the goals of supporting community health care work, increasing community access to classical and traditional vocal music, and coping with the grief and hardship of COVID-19.*

*With host Peter Moore, gifted professional musicians, soprano Riley Cardona, basso Brian Haase and pianist Bryon Wilson, inspire and entertain. Directed by Craig Fields with videography by Jeff Achen and audio engineering by Steve Kaul, these artists perform engrossing, inspiring vocal music from the classical traditions of art song, opera and musical theatre. The music addresses the pain and hardship we have all endured due to the death of family and loved ones, serious illness, financial and food insecurity, social isolation, anxiety and depression.*



## SET 1

**Lost is my Quiet**, z. 502 (1691)

Henry Purcell /unknown

Henry Purcell (c.1659–95), often regarded as the dean of English composers, composed this duet, *Lost is my Quiet*, in 1691 during the height of the middle Baroque period in England. Like the later Baroque composers, Bach and Händel, he was incredibly prolific during his brief 35 years on earth, with a stunning output of masques, oratorios, semi-operas, anthems, hymns, cantatas, organ music, incidental music for plays, royal funeral ceremonies and hundreds of songs. His church organist positions, held simultaneously at both the Royal Chapel and Westminster Abbey, made him the most important musician of his era. Purcell is honored, together with Bach and Händel, with a feast day on the liturgical calendar of the Episcopal Church.

**Lamento** (1868)

Henri DuParc /Théophile Gautier

Frenchman Henri Duparc, who lived from 1848 till 1933, composed this solemn and moving piece in 1868. Plagued by nervousness and anxiety, at age 37 his mental state deteriorated and he completely stopped composing, and eventually destroyed most of his early output. What we have left is a superb body of only seventeen songs giving music to the words of more than a dozen different French poets, of which "Lamento" is one of the finest.

**Pietà, Signore** (1833)

François-Joseph Fétis /Anonymous

Fétis was a Belgian composer and music critic who lived from 1784–1871. His musical talents manifested at the age of seven and, at nine, he was official church organist at Saint Waltrude. He was a prolific composer from the simple chanson to grand opera. He has been influential in musicology, criticism, and music theory as well. *Pieta, Signore* (Lord, Have Mercy) was first sung in Paris and was presented by Fétis as a forgotten masterwork of the revered composer, Alessandro Stradello, but Fétis would not produce the lost manuscript which he claimed he possessed. This was a commonly used trick to promote curiosity and elevate the stature of a "new" work, of his own making.

**Du bist die Ruh'**, D. 776 Op. 59, No. 3 (1823)

Franz Schubert /Wilhelm Rückert

Schubert composed an amazing number of songs, over 600 hundred, especially considering that he tragically died of syphilis at age 31. This poignant 'Lied' is considered a masterwork from this ingenious song writer, who loved writing songs more than any other musical form. This setting of Rückert's simple, heartfelt poem is a stunning example of how Schubert captured mood through sublime word painting and his inspired, often simple, piano accompaniments. He was renowned for producing songs spontaneously and impromptu during private musical soirées in the parlor of his singer friends and closest musical associates.

**Prison**, op. 83, no. 3 (1894)

Gabriel Fauré /Paul Verlaine

Gabriel Fauré (1845–1924) was a highly regarded French composer, organist and teacher. He was one of the foremost composers of his generation and his musical style influenced many 20th-century French composers. Among his best-known works are his Pavane, Requiem, nocturnes for piano and the songs *Après un rêve* and *Claire de lune*. He is widely regarded as one of the masters of the French art song, or *mélodie*. This piece is the first of the song cycle *Deux Mélodies*, op. 83 composed in December 1894. The poem was written in 1872 by the renowned Paul Verlaine as he sat in prison cell no.252 for two years, for having shot and wounded his gay lover, Arthur Rimbaud. Verlaine's last year's saw his descent into drug addiction, alcoholism, and poverty. He lived in slums and public hospitals, and spent his days drinking absinthe in Paris cafés.

## SET 2

**Lagrimas mías** (El anillo de hierro, 1927)

Miguel Marqués /Manuel Zapata

Zarzuela is a form of intense, lyric-dramatic Spanish operetta that was popular in Spain (and later in Mexico) in the 1890's. Like most operetta, it was a form of popular entertainment that told the love stories and "real life" episodes of everyday people. Melodramatic and full of color, these musicals used spoken dialogue, popular songs and dancing to tell their stories. Lagrimas mías (My tears) is an aria from his Zarzuela entitled, El anillo de hierro (The Ring of Iron) and is an emotional outpouring of grief sung by a woman who has been jilted by an unfaithful lover.

**Il lacerato spirito** (Simon Boccanegra, 1857)

Giuseppe Verdi /Francesco Piave

Giuseppe Verdi (1813-1901) was Italy's most prolific and beloved opera composer, writing twenty-eight operas over a sixty-year period. This opera, composed in 1857 is the story of the 14th century Spanish pirate, Simón Bocanegra, and is based on the play by Antonio García Gutiérrez. This aria (translated: "The tortured soul of a sad father") is sung during the prologue in a pre-quel to the story. Genoese nobleman, Jacopo Fiesco, now mourns the sudden and unexpected death of his daughter, Maria, for which he blames himself. Fiesco then discovers that Simon and Maria produced a daughter out of wedlock, Amelia his granddaughter, who has been stolen and raised by his enemies. He mourns the painful loss of Amelia and of her innocence, thanks to Boccanegra.

**Dido's Lament** (Dido and Aeneas, 1689)

Henry Purcell /Nahum Tate

"When I am laid in earth" is from the very first English opera, "Dido and Aeneas" composed by Purcell and first performed in Josias Priest's girl's school in London circa 1689. The opera is based on the Aeneid, an epic Roman legend of the Trojan warrior Aeneas who escapes from Troy and later establishes the city of Rome. Their ship is blown off course near Sicily, and they land in Carthage on the shore of North Africa. Aeneas falls in love with Dido, the Carthaginian Queen, but later abandons her to sail for Italy, even after pledging his undying love to her. Distraught and despondent, Dido orders a pyre to be set ablaze so that Aeneas will see from his ship that she has killed herself. She sings this lament as Aeneas sails from the harbor and before throwing herself on the pyre.

**None but the Lonely Heart** (1869)

Peter Tchaikovsky /Goethe/Lev Mei

The greatest Russian composer of the Romantic period, Tchaikovsky's music made a lasting impression even outside of Russia internationally. In 1869, he composed a set of six romances for voice and piano, Op. 6, and None but the Lonely Heart was the last of the six, a setting of Lev Mei's poem and based on Goethe's The Harpist's Song. Tchaikovsky dedicated this piece to Anna Khvostova, a friend and singer. It has become incredibly popular, even performed by Frank Sinatra, and remains one of Tchaikovsky's most iconic art songs.

**Pleurs d'or** (1896)

Gabriel Fauré /Albert Samain

"Tears of Gold" was written in his more mature period. Although his best-known and most accessible compositions are generally his earlier ones, Fauré composed many of his most highly regarded works in his later years, in a more harmonically and melodically complex style. Critic Samuel Langford wrote "More surely almost than any composer in the world he commanded the facility to create a song all of a piece, and with a sustained intensity of mood that made it like a single thought". Upon his retirement in 1920, at the age of 75, from the head of the Paris Conservatory of Music he received the Grand-Croix de la Légion d'honneur, a rare honor for an artist.

**Piano Concerto No. 5, II. Adagio un poco mosso** (1811)

Ludwig van Beethoven

Also known as the "Emperor Concerto", this was Beethoven's last piano concerto. He began composing the concerto while Napoleon was, for a second time, laying siege on Vienna's city walls in 1809. It took him two years to finish and he wrote that, "The whole course of events has affected my body and soul. What a disturbing, tortuous life around me; nothing but drums, cannons, soldiers, misery of all sorts." Beethoven's music has become a testament to the resilience of the human spirit. Indeed, he composed this last piano concerto as his progressive hearing loss was driving him into a dark depression. Despite this struggle, it is supposed that he penned this magnificent concerto to give voice to his resilient philosophy of life, about which he wrote, "I shall seize fate by the throat! Oh, how beautiful it is to live ... to live a thousand times."

## SET 3

**Sure on this Shining Night**, op.13, no. 3 (1940)

Samuel Barber / James Agee

Samuel Barber was an American composer, pianist, conductor, and singer who composed his first work at the age of seven and his first operetta, *The Rose Tree* at age ten. *Sure on This Shining Night* is the third song in his 1940 collection entitled *Four Songs*, based on an untitled lyric from Pulitzer Prize-winning James Agee's first published collection of poems, *Permit Me Voyage*. Barber was later to set Agee's poem, *Knoxville, Summer of 1915* a few years later, and the two men became life-long friends. Barber's opera *Antony and Cleopatra* was commissioned to open the new Metropolitan Opera house at New York's Lincoln Center in 1966.

**Ave Maria** (1853)

J.S. Bach / Charles Gounod

This popular and much-recorded setting of the Latin prayer *Ave Maria* was originally published by Gounod in 1853 as *Méditation sur le Premier Prélude de Piano de J. S. Bach*. The piece consists of a melody by the French Romantic composer Charles Gounod that was superimposed over the *Prelude No. 1 in C major, BWV 846*, from Book One of J. S. Bach's *The Well-Tempered Clavier*, published in 1722. Gounod was a French organist and opera composer who led the Romantic movement in Paris, writing twelve operas of which *Faust* and *Roméo et Juliette* are best known. In January 1856, Gounod was appointed a knight of the Legion of Honor of France.

**This Nearly Was Mine** (South Pacific, 1949)

R. Rodgers / O. Hammerstein

Rodgers and Hammerstein collaborated during the 40s and 50s to create eleven musicals, winning 34 Tony awards for their Broadway shows. They wrote *South Pacific* in 1949 based on James Michener's *Tales of the South Pacific*, which tells of two love stories that take place during World War II among American sailors stationed in the south Pacific. In 1950, the musical won ten Tony Awards, including Best Musical, Best Libretto, and Best Original Score. The underlying theme of the show is an appeal for racial tolerance as tensions arise over intermarriage between white American sailors and brown-skinned Polynesians. "This Nearly Was Mine" is a melancholic musing about love lost, sung by the show's Emile du Becque about Nellie, the white American nurse he had begun to love ..."Close to my heart she came, only to fly away, only to fly as day flies from moonlight".

**Not While I'm Around** (Sweeney Todd, 1979)

Stephen Sondheim

Composer and lyricist Stephen Sondheim produced over twenty musicals that dominated Broadway's musical theater scene for over thirty years beginning in the 1970's. He sought out different and unusual themes for his new genre-bending style. His clever lyrics, often comic and satirical, were a hallmark of his genius, but one of his most effective and intimate songs is, "Not While I'm Around" from *Sweeney Todd: The Demon Barber of Fleet Street*. The musical opened on Broadway in 1979 and won the Tony Award for Best Musical in New York and the Olivier Award for Best New Musical in London. Based on Christopher Bond's 1973 gruesome melodrama, *Not While I'm Around* is one of the few tender moments in an otherwise horrific tale about murder, revenge and even cannibalism.

**Climb Every Mountain** (The Sound of Music, 1959)

R. Rodgers / O. Hammerstein

From their 1959 blockbuster musical, *The Sound of Music*, this song is sung at the close of the first act by the Mother Abbess during a dramatic confrontation with Maria, a new convent initiate. The musical, based on the 1949 memoir of the Von Trapp Family Singers, is set in Austria on the eve of the Anschluss in 1938. The original Broadway production opened in 1959 and won five Tony Awards, including Best Musical, out of nine nominations. The film version directed by Robert Wise later became the most-viewed movie musical of all time.



Founded in 1972, West Side Community Health Services is one of the largest and most established community health care organizations. In 2019, West Side became Minnesota Community Care.

We envision a community in which all people have access to exceptional, comprehensive health care and are living healthy lives. Minnesota Community Care is the leader in delivering affordable health care by being the provider of choice, driven by compassion and respect for all. Few organizations serve so many sectors of the population so sensitively and effectively – improving the health of our region for the benefit of all. We strive to ensure that everyone has access to high quality, affordable health care, to actively engage patients in their own health care, and to respect the traditions of those we serve.

This health center receives HHS funding and has Federal Public Health Services (PHS) deemed status with respect to certain health or health-related claims, including medical malpractice claims, for itself and its covered individuals.

## ORPHEUS MUSIC PROJECT

ORPHEUS Music Project believes in the inspirational power of music-storytelling to amplify important social messages that change hearts and minds to help make this a better world. The company will produce varied musical productions, including new, familiar, unique, and rarely heard works of song, choral music, opera, operetta, music theatre, cabaret and the like. Our projects will be designed to create strong connections and partnerships with diverse likeminded organizations and artists in order to give voice to relevant, mutually valued social messages. The projects will also employ innovative approaches to the mixture of genre, venue, format, and medium to reach widely diverse audiences and lower traditional barriers between audience and art form.





“Song, and what the right song at the right moment can do for the soul, has always captivated and inspired me. I’m excited to share music that has helped me to reconnect to my passion as an artist amidst the distance these past months. I sincerely hope this Song Break helps you to find the right song at the right moment.”

# Riley Cardona

## Soprano

Riley was raised in a small farming community on the mid-western plains of South Dakota. Critics have described her voice as “most promising” and “a florid high soprano, with flirtatious charm, and tension-free lyricism.”

Riley currently specializes in Mozart repertoire—Donna Anna, Countess Almaviva, Fiordiligi and others. At the same time Ms.

Cardona uniquely possesses the vocal color and power to sing the major lyric roles of the operatic repertoire, such as Micaela, Mimi, Manon Lescaut, and with time, many great Verdi heroines.

In 2011, after receiving her undergraduate degree in music education from South Dakota State University, the young soprano was awarded a full scholarship to study opera at the Indiana University School of Music, where she completed her Master of Music degree in summer 2013, under the tutelage of soprano Costanza Cuccaro. While there, she performed Donna Anna in *Don Giovanni*, Daughter in Philip Glass’s *Akhmat* and the Countess in *Le Nozze di Figaro*.

In the fall of 2013, she made her professional main stage debut with the Florida Grand Opera in the role of Helen Niles in Marvin David Levy’s *Mourning Becomes Electra*. And as a young artist apprentice there, she also sang Estelle in a special production of Andy Vores’ *No Exit* to critical acclaim. In 2015, she was invited to participate in the young artist program at Sarasota Opera in Florida, where she performed the title role in Rimsky-Korsakov’s *The Golden Cockerel* and Thibault in Verdi’s *Don Carlos*.

Since moving to Minneapolis in 2016, she has been a frequently heard soloist with many musical organizations, including The Schubert Club, MacPhail’s Sonomento, the Kenwood Symphony, St. John’s Lutheran Church, the South Metro Chorale, and Bethel University, performing in Handel’s *Messiah* and *Chandos Anthem No. 4 & 6*, Beethoven’s *Ninth Symphony*, Mozart’s *Grand Mass in C minor*, Vaughan-Williams’ *Dona Nobis Pacem*, Purcell’s *Dido and Aeneas* (title role), Rossini’s *Petite Messe Solennelle*, Bernstein’s *Candide* (Cunegonde, excerpts) and Mendelssohn’s *Psalm 47*. She has also been a regularly requested artist to premiere new works with Source Song Festival, an internationally known annual art song masterclass and showcase for both composers and interpreters of song. Riley began working with Orpheus Music Project in 2019 when she was cast as the Angel of Mercy in “*Requiem for Frankie Silver*,” a commissioned project composed by Craig Carnahan with libretto by Craig Fields, whose world premiere was delayed due to the pandemic. Riley has collaborated with Orpheus Music Project preparing and delivering preview performances of selections from that piece.

Riley lives in Spring Lake Park with her husband, where she teaches voice to musicians of all ages and skill levels. She is also Director of Music Ministries with Champlin United Methodist Church.

## Brian Hasse Basso



"Covid-19 has decimated the arts, especially live performance. I am incredibly grateful for this innovative opportunity created by The Orpheus Music Project to share this beautiful music with such a broad and diverse audience, world wide."

From humble, mid-western roots, dramatic bass Brian Hasse began the journey to professional classical singer with passion, determination, and a prodigious vocal talent. During his college

years, he pursued singing as a talented baritone and received accolades from teachers and coaches alike for his operatic performances in leading roles.

In 2016, after years of success as a baritone, Mr. Hasse heeded the advice of a few experienced operatic professionals and began to pursue serious bass repertoire. Two years of re-training from baritone to dramatic basso have produced phenomenal results. He has developed into an elegant, world-class 'basso cantate' and has begun preparing to perform the great basso roles of Ernani, Simon Boccanegra, Don Carlo, Boris Godunov, Die Zauberflöte, Faust, Don Giovanni, La bohème, Il barbiere di Siviglia. He will soon pursue the great operatic roles of Richard Wagner

Mr. Hasse began his formal education in music at Northwestern College in Saint Paul, MN. After completing his undergraduate degree, he received a scholarship for further vocal study at Denver University in 2008, where he performed Guglielmo in *Così fan tutte*. While studying in Denver, he was invited to study at the International Institute of Vocal Arts in Chiari, Italy where he performed the role of Conte Palmieiri in the world premiere of *Dodici personaggi* written by Bruno Rigacci.

In 2009, he entered the master's program as a baritone in operatic studies at Rice University in Houston where he studied with the eminent Dr. Stephen King. While there, he was cast as the title role in *Don Giovanni*, Carl Magnus in *Sondheim's A Little Night Music*, Marco in *Gianni Schicchi*, and Procolo in *Donizetti's Viva la mamma*. That summer he became a fellow at the world-renowned Aspen Music Festival in Colorado. In Aspen, he covered the title role in *Don Giovanni*, Marcello in *La bohème*, and was a featured soloist in the Opera on Stage concerts and the Festival's July 4th Gala Concert performing for thousands. He sang under the direction of conductors Richard Bado, Bruno Rigacci, and Lawrence Leighton Smith, and coached by Mignon Dunn, Coradina Caporello, and Thomas Muraco.

In 2011, Mr. Hasse returned to Minneapolis, where he appeared with the Minnesota Opera in *Lucia di Lammermoor* and the featured role of the Scottish Soldier in their Pulitzer Prize-winning production of *Silent Night* by Kenneth Puts. He became a soloist with the Mirandola Ensemble and performed with the critically-praised Consortium Carissimi. He is currently soloist at the prestigious St. Louis King of France Catholic Church in Saint Paul. He has been heard as a soloist at The Schubert Club, and he was engaged to sing the baritone solos in Brahms' *German Requiem* with the Exultate Chorus. His first public performance as a bass soloist was in Rossini's *Petite Messe Solennelle* with MacPhail's Sonomento in June 2017.

Public reactions to Brian's recent performances in the bass repertoire are unanimous and resounding endorsements of his vocalism. Experienced operaphiles, coaches, and voice teachers liken his voice to the sound of "Nicolai Ghiurov, René Pape, and Kurt Moll." His basso instrument possesses lustrous vocal beauty and massive resonance. His imposing physical presence is dramatic and impressive.



## Bryon Wilson Pianist



“Music for me has become even more important during COVID as my ability to connect, perform and share experiences has diminished so much. Expressing emotions through music is profoundly important and having had numerous ‘virtual recording’ opportunities, like ‘SongBreak, has helped me to improve and share in new ways as a musician. Preparing for this virtual concert with the Orpheus Music Project singers and creative team has been a wonderful experience, indeed.”

Bryon divides his time between teaching, coaching, and performing. He has appeared with numerous artistic organizations including Schubert Club, Source Song Festival, Thursday Musical, NATS, Mill City Opera, Out of the Box Opera, and River Sounds in Ft. Lauderdale. In 2015 Bryon performed in the world premiere of Minnesota Concert Opera’s La Divina, a one-woman play about Maria Callas. Bryon also studies and performs music composed

by holocaust prisoners in Theresienstadt and recently presented a lecture recital on the topic as part of the Jewish Community Relations Council of Minnesota and the Dakotas series on Holocaust survivors in Minnesota.

Bryon maintains an active piano studio, and his students have entered music programs at Indiana University, New York University, Boston University, and Interlochen Arts Camp. During his Master’s and Doctoral studies in Collaborative Piano at the University of Minnesota Bryon studied with Timothy Lovelace, Noriko Kawai, Debra Bakland, and Margo Garrett. Bryon is on the faculty of Macphail Center for Music and is organist at St. Stephen’s Episcopal Church in Edina, MN. Bryon also spends two months every summer commercial salmon fishing in Bristol Bay, AK.



"I have been fascinated by the singing voice all of my life. Since early childhood I had heard the sound of my mother's beautiful singing in our home. I'm sure this led me to pursue a lifelong career in professional singing, first as a pop singer with Disney, then in musical theatre, and finally on the grand opera stage. Later in my career, my focus shifted to directing, producing, conducting and teaching singers. Through it all, I saw firsthand the immense power of beautiful singing to touch human hearts, change minds and unite spirits. This is the old and enduring principle upon which we are building SONGBREAK: utilizing great singing to support important social causes in order to make a difference in our world. When it happens, this gives me the greatest feeling in the world!"

## Craig Fields Artistic Director

Craig began his fifteen year professional singing career as an operatic baritone, performing leading roles in opera houses around the world, including the Los Angeles Opera, New York City Opera, San Francisco Opera, Hawaii, Portland, Seattle, Zürich, Geneva, Mannheim, Freiburg, Kassel, Düsseldorf and Berlin, to name a few. He has performed as a soloist under conductors Nello Santi, Helmut Rilling, Rudolf Baumgartner, Ivan Fisher, Lawrence Smith, Ferdinand Leitner, Gerd Albrecht and performed leading opera roles alongside José Carreras, Margaret Price, Agnes Baltsa, Cesare Siepi, Simon Estes, Francisco Araiza, and Hildegard Behrens.

In 1990, he changed career directions and began stage directing for opera and musical theatre. This led to producing and directing over sixty professional productions all over the US. For over 24 combined years he served as General/Artistic Director for Opera Roanoke, Opera on the James, both in Virginia, and later for the Duluth Festival Opera, which he founded in 2005.

He was also head of an opera and vocal/choral studies at Virginia Tech's School of the Arts in Blacksburg, Virginia. He was the founder of the Blacksburg Master Chorale and music director for the Roanoke Valley Choral Society. His choirs have concertized in England, Ireland, Wales, Germany, Austria, the Czech Republic and Poland. He has commissioned and recorded many new works, including a 1995 commercial recording of "Requiem: For those we Love" by Jon Polifrone; on the BMC label, and available on Amazon.com.

He received his musical training in California from Chapman University under Dr. William Hall and an MFA degree from California Institute of the Arts in Los Angeles. He then completed post-graduate studies at Mannes College of Music in NYC, Dartmouth College, the Music Academy of the West in Santa Barbara, the San Francisco Opera Merola Training Program and Zürich Opera's International Opera Studio in Switzerland. He was awarded the prestigious Walt Disney Arts Scholarship, a George London Foundation award, and two Martha B. Rockefeller grants for post-graduate vocal studies.

In 2015, he led MacPhail's Sonomento on a European tour where they competed with choirs from all over the world at the International Brahms Choral Festival in Germany, garnering two silver medals for excellence. He was music director for Minnesota Concert Opera from 2013-15 and is currently an artistic consultant, conductor, and voice teacher.



“Working with these talented musicians and engineers has been incredibly rewarding. Their dedication, focus, and artistry inspire and truly heal those around them. I can’t imagine a better way to work toward making this a better world for all of us.”

# Kirk Hoaglund Executive Producer

After a successful ten-year career in software engineering with Control Data Corporation, Kirk Hoaglund found his calling as an entrepreneur. He started Clientek, a successful IT consulting company, in 1992. He has enjoyed 28 years of success in building, managing, and leading Clientek and his other ventures. His life-long interest in music developed in high school and he began his studies at the University of Minnesota in music composition. He later graduated with a degree in Computer Science.

He has been a life long choral singer and immersed himself in audio technology and development. As Clientek CEO, he is proud to lead a socially responsible, honest, and hard-working group. Clientek donates 5% of its net income to local charities and further supports them through pro-bono efforts in IT and management assistance. Kirk has also been a generous donor to the music programs at MacPhail Center for Music in Minneapolis as well as many other charitable organizations.

Kirk’s experience as an entrepreneur, business owner, and philanthropist have translated well into his role with Orpheus Music Project.

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In partnership with and support of the healthcare clinics of  
**Minnesota Community Care**, St. Paul, MN

**Performers**

Peter Moore	program host
Riley Cardona	lyric soprano
Brian Haase	bass-baritone
Bryon Wilson	pianist

**Staff and Crew**

Executive Producer	Kirk Hoaglund
Artistic Director/Vocal Coach	Craig Fields
Videographer/Editor	Jeff Achen (CallSign 51)
Camera Operators	Jeff Achen, Jack Kozitza, Katharine DeCelle
Audio/Recording Engineer	Steve Kaul (Wild Sound)
Audio/Post-production	Kirk Hoaglund
Tech Direction and Lighting	Brian Pekol
Stage Crew	Tim Stolz
Post-Production	Jeff Achen
Script	Craig Fields
Marketing	Kirk Hoaglund, Maia Kosek
Graphic Design	Debra Cohen, Jessica Hotchkiss

Recorded at Wild Sound Studios, Minneapolis, MN

Filmed in Gideon S. Ives Auditorium at the

Minnesota Masonic Heritage Center., Bloomington, MN

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## **Special Thanks and acknowledgements**

Riley Cardona would like to thank her husband Luke Cardona for his steadfast support and work on her behalf, and Kirk Hoaglund and Craig Fields for their dedication to this project and all it represents at this time in history.

Brian Haase would like to thank his wife Cammy for her unending support and encouragement. He would also like to thank Craig Fields and Kirk Hoaglund for creating this wonderful opportunity to share music and for all the challenging work they did to make it happen.

Bryon Wilson would like to thank the many teachers who have inspired him over the years, especially Debra Bakland, Margo Garrett, Emilia Flegel, Kraig Scott, Kandice Dickinson, Timothy Lovelace, Noriko Kawai, and Ruth Palmer. And big kudos to Kirk Hoaglund and Craig Fields for their tireless commitment and vision with this project.

Debra Cohen  
Shawna Hedlund  
Anita Hoaglund  
Maia Kosek  
Peter Moore

Reuben Moore  
Evelyn Onduru  
Ruben Vazquez  
Samantha Weiss

The entire staff of Minnesota Community Care.