JANICE HARSANYI: PROFILE OF AN ARTIST/TEACHER

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts in the Graduate School at The Ohio State University

by

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When considering musicians who have combined a highly successful performing career with an equally successful academic teaching career in the 20th century, the professional life of Janice Harsanyi should be considered as one of the longest and most prolific. Not only has Harsanyi maintained a career that exemplifies the Artist/Teacher profession, but she has also made many significant contributions to the musical scene of the 20th century.

Harsanyi enjoyed a professional singing career that began in 1954 and continued well into the early 1990s. During a forty-two year professional singing career, she has sung in forty-four states and six European countries. At the height of her career, during the 1960s and the 1970s, Harsanyi was performing over ninety concerts a year! These figures by themselves represent a very successful career of which many professional singers would be envious. However, throughout her entire performing career, 1951 to the
present, Harsanyi's teaching record in academe has been equally impressive as she has taught at four of the most prestigious schools of music in the United States.

By making a chronicle of the concert and teaching career of Janice Harsanyi, this study documents a career filled with many achievements both in academe and in the professional performing world that may well serve as a reference for those individuals who aspire to an Artist/Teaching career. By documenting certain aspects of her career, this document will also show her contributions to the musical world of the 20th century.
Mia cara, Toña
ACKNOWLEDGMENTS

I would like to take this opportunity to express my gratitude to a host of individuals without whom the writing of this document would have been impossible. I wish to thank Janice Harsanyi for allowing me access to anything concerning her life. She made her private letters, recordings, reviews, and scrapbooks totally available to me. During my interviews with her, she never backed away from a question regardless of how painful the memories were of a given situation. She is truly a lady of grace, class, and professionalism and is a credit to either of the careers in which she has been so successful.

Kenneth Wight is a retired recording engineer from Princeton, New Jersey who recorded many of Harsanyi's early performances. He mailed me all of his archival recordings at my request with the trust that I would return them to him. Similarly, The University of Michigan provided me with many Harsanyi performances at a minimal cost. Dr. Robert Taylor in The Ohio
State University Music Library has graciously allowed me access to any of the recording equipment that the library owns. His wealth of knowledge concerning recording techniques and music history have been invaluable.

I would like to express my sincere gratitude to the members of my D.M.A. committee for their belief in the importance of the material contained in this document: Dr. Patrick Woliver, adviser, Dr. John Robin Rice, and Professor Loretta Robinson. One of my primary concerns with the musical world is that we sometimes are not concerned with our history nor do we totally understand its relevancy. In their support of this document, my committee members have demonstrated their commitment to the history of the art form. Aside from their support of the document, these three people have been instrumental in my development as a teacher, performer, and individual.

Dr. Rice has been responsible for my learning a great deal about the voice and its pedagogy. My initial attraction to The Ohio State University was the outstanding reputation of Dr. Rice’s private teaching. The benefits of his teaching are represented by my singing and in the way I teach others.
Professor Robinson has constantly reminded me of the balance between ego and competency that is imperative to a fine teaching career and more importantly, a satisfying life. Her words have not gone unheeded.

Lastly, Dr. Woliver has taught me the values of honesty and ethics crucial to a career in academe. Rather than lecture me on these virtues, he has demonstrated them by his example. I also must thank him for his dedication to work intensely on this degree in order that I might graduate in a timely manner.

I wish to thank the entire voice faculty at The Ohio State University for awarding me financial assistance in the form of a Graduate Teaching Associate Award during my three year tenure here. Without this assistance this degree would have been impossible to realize.

Finally, all my work would be in vain if it were not for the love and dedication of my dearest Antoinette. In a world generally governed by self, my wife has chosen a most selfless life in order that her husband's goals might be realized first. Although we share equal talents and abilities, she has
sacrificed her goals in order to accommodate those of her husband. Within the realm of God’s grace, I have the rest of my life to repay a debt of gratitude owed to her. Habe dank!
VITAE

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PREFACE

My decision to document the career of Janice Harsanyi results from my utmost admiration for a woman who has devoted her entire life to sharing the gift of music. Whether singing on the concert stage, lecturing in front of a group of high school students, or teaching in her private studio, Harsanyi has always been motivated by the communicative qualities that music possesses. Harsanyi's belief in the art form is further evidenced by her contributions to many musical organizations with her time and finances. She has established two music scholarships at Florida State University for talented students in the names of her late husband, Nicholas Harsanyi and her late sister, Glenys Gallaher. She and her late husband have always been major contributors to the Tallahassee Symphony as well as the Metropolitan Opera Company. Her generosity also extends to the visual arts with contributions to the Metropolitan Museum of Art and the Smithsonian Institution. In short, Harsanyi has always been committed to re-investing into the art form that has given her so much recognition and enjoyment.
I have been privileged to know a great deal more about Janice Harsanyi than most. I began as one of her few undergraduate students at Florida State University in the fall of 1985. Even from an early age I have been fascinated by people who have a passion for what they do. I have witnessed first hand Harsanyi’s love for music. Not just vocal music, but music in general. After the death of her husband, Nicholas, I had the opportunity to rent a room at the Harsanyi’s huge residence. I remember coming home at night and hearing the music of violinist Jascha Heifitz throughout the house. Because I had the opportunity to live in the same house with Mrs. Harsanyi, most of my waking moments were continual voice and literature lessons. Harsanyi’s knowledge of the symphonic and chamber music literature is just as exhaustive as her knowledge of the vocal repertoire. Whereas most of her students had contact with her in a private lesson and a weekly studio class, I was fortunate to have been surrounded by her knowledge and experience of music on a daily basis. Everytime we sat down to eat, I gained a wealth of knowledge about vocal literature and vocal pedagogy during our conversations for which I am eternally grateful.
The relationship that I have with Janice Harsanyi harkens back to a distant past when teachers had apprentices that lived with them and continually learned their craft from them. However, this relationship was not foreign for Harsanyi. Throughout her career, she and her husband sponsored and aided many aspiring musicians. Whenever Harsanyi had the opportunity, she also recommended her students to conductors for future engagements. When Iain Hamilton’s opera, Raleigh’s Dream, was premiered, Harsanyi sang a leading role and was able to secure other roles for some of her talented graduate students from Florida State University. When she learned that her high school beau, John Gosling, had become conductor of the Hilton Head Orchestra in his semi-retirement, she recommended several students to him. My wife and I were fortunate enough to be asked by Gosling to appear with his orchestra. Over the past five years, we have sung with the Hilton Head Orchestra over ten times because of Harsanyi’s initial recommendation.

In the following document, I will chronicle the life of Janice Harsanyi and her many accomplishments. However, her greatest accomplishment in
my eyes will always be how she was able to take me, a kid from West Virginia, and teach me to have a passion for music and communication that enables me to perform on a stage or teach in a university studio.
CHAPTER 1

INTRODUCTION

Janice Morris [Harsanyi] was born on July 15, 1929 in Arlington, Massachusetts and was the youngest of five children born to the Reverend Edward Morris and Thelma Jacobs. Music was held in high regard within the Morris household as all of her four siblings were musically inclined, both vocally and instrumentally. Her father possessed a wonderful baritone voice and her mother was not only the pastor’s wife but was also the organist for her husband’s parish. As was the practice at the Metropolitan Opera during the early part of the 20th century, most operas were performed and broadcast in Italian. Since her father was a fine singer, Harsanyi grew up hearing many of the famous baritone arias, such as “Avant de quitter” from Faust by Charles Gounod sung by her father in Italian. Shortly after her birth, her father was called to pastor the First Presbyterian Church in Trenton, New Jersey where the young Janice Morris grew up. Her first vocal solo performance occurred at the age of four when Harsanyi sang in a variety
show in which she had to stand on a chair in order to be seen by the audience. This performance was held in the Grange Hall in New Vineyard, Maine.

At the age of five Janice began begging her parents for a violin. While listening to broadcasts of the New York Philharmonic, she would pretend to play the violin by using two curtain rods as props. Finally, when she was eight years old, her parents succumbed to her requests and she began taking violin lessons. It was at this early age that Janice began composing short violin pieces. Although Harsanyi sang throughout her secondary education, her primary focus was the violin. She served as the concert mistress for her high school orchestra and also played in the Trenton Symphony. Although she sang minimally in high school, she did have the opportunity to sing with several pick-up orchestras during her high school years. These orchestras were made up of Juilliard students under the leadership of Harsanyi’s high school beau, John Gosling. When she was sixteen years old she sang concert performances of operatic arias such as “Un bel di” from Madama Butterfly.
by Giacomo Puccini and “Caro nome” from Rigoletto by Giuseppe Verdi. She would later sing with Gosling when he served as the conductor of the North Carolina Symphony.

Following her graduation from high school, she chose to enter Westminster Choir College in Princeton, New Jersey as a violin major. Her primary attraction to Westminster was the Hungarian violin teacher, Sandor Salgo who was teaching on the faculty. Her obsession with the violin was helpful in her musical development and served as the foundation for her excellent musicianship skills. Harsanyi regards herself as an instrumentalist and has always approached her singing with the same rhythmic precision and accuracy used in performing a work for violin.

Although primarily an instrumentalist, Harsanyi was required to sing in the Westminster Oratorio Chorus, and took advantage of every opportunity for solo singing. By her second year, after hearing her sing on several student recitals, John Finley Williamson, the choral conductor and President of the school, asked Harsanyi if she would consider joining the Westminster Choir which was the touring choir of the college. Following this invitation, she
began taking her voice seriously. Her violin teacher left for a teaching position at Stanford University so Harsanyi began taking formal voice lessons with Lorene Hodapp at Westminster.

John Finley Williamson's influence was crucial to the professional development of Harsanyi. Not only was he responsible for providing her with her first professional teaching position, but he was also her primary voice teacher and pedagogical mentor. During Harsanyi's last year of her undergraduate degree, she began studying with Williamson when she was touring with the choir. She and Williamson shared a very special relationship with the joy of communicative singing being the common thread.

Williamson's teacher and mentor was the great baritone and pedagogue, Herbert Witherspoon. Witherspoon's primary vocal teacher was the renowned Italian pedagogue, Giovanni Battista Lamperti. One of the primary tenants of Witherspoon's teaching was the importance of the mind and the use of the body in singing. Williamson passed this foundation onto Harsanyi and likewise, Harsanyi on to her students.

Once I asked Harsanyi how she was able to sing such varied repertoire that encompassed the extreme high tessitura of Orff's Carmina Burana
while also singing the heavily orchestrated music of Wagner. I assumed that she must have altered her technique somewhat in order to negotiate the different demands of the varied repertoire. Her response was a voice lesson in itself. Using an instrumentalist’s analogy, she pointed out that when a string quartet plays the music of Mozart on a program and then plays a piece by Stravinsky on the second half, the chamber players do not employ a different technique for the different composers, they simply know in their minds the way Stravinsky’s and Mozart’s music should sound. Therefore, she never changed her technique but rather she changed her conception of how she wanted the different pieces to sound.

When Williamson died in October 1964, Harsanyi was asked to sing the soprano solo from Ein Deutsche Requiem by Johannes Brahms for his Memorial service. The service was held in the chapel on the Westminster campus and the chorus for the movement was the entire congregation. While Harsanyi was singing, Williamson’s widow, Rhea was spreading her husband’s ashes on the grounds of the college. The very next day, Rhea Williamson wrote a letter to Harsanyi and gave her perhaps the greatest compliment she would ever receive:
Indeed I was too selfish last night to share you with the Ohs! and Ahs! of the evening. I suppose there were few there who had the inner, meaningful joy which I had. I kept saying silently “You do hear her don’t you Jack?” You were elegantly professional not pseudo professional...I kept thinking she does such a little to interpret so perfectly.¹

As her academic life was changing so was her personal life. During her second year in college she met a major force in her life, her future husband, Nicholas Harsanyi. Nicholas, at the time, was the conductor of the school orchestra. He originally came to this country from Budapest, Hungary as the violist in a string quartet that included such eminent musicians as George Barati, cello, and Michael Kuttner, violin. While playing in the violin section of the school orchestra, Janice fell in love with the conductor. The first time Nicholas Harsanyi heard his future wife sing was after an orchestral rehearsal when she was rehearsing for a recital in the same hall. They were married in 1952, and she began singing with his orchestras. Nicholas Harsanyi was responsible for his wife’s collaboration with the noted accompanist, Otto Herz.

¹Personal Correspondence from Rhea Williamson to Janice Harsaayi, (October 7, 1964).
Herz was a fellow Hungarian whom Nicholas had known in Budapest. Other singers with whom Herz collaborated were Leontyne Price and William Warfield. From 1953 - 1958, Harsanyi and Herz performed recitals at local colleges and large churches throughout the Philadelphia area.

Since Harsanyi was taking private instruction on three different instruments: piano, violin, and voice, she worked out a special agreement with John Finley Williamson, in which she was allowed to be a triple minor. This required her to give half recitals in each of these three areas.

Harsanyi also became increasingly fascinated with composition. As early as her senior year of high school, Harsanyi's music teacher had entered some of her compositions in two different composition contests. She won both. With the proceeds of these winnings she was able to purchase a German violin made in 1732. One of the two pieces, “Christmas Lullaby”, was performed by Fred Waring and the Pennsylvanians on a national radio broadcast during a Christmas concert in 1947. Her fascination with composition led her to study with Julia Perry at Westminster Choir College.
Perry studied with Nadia Boulanger in Paris and Luigi Dallapiccola in Italy and was awarded two Guggenheim Fellowships in addition to an award from the National Institute of Arts and Letters.

After giving a full voice recital with Warren Martin accompanying, Harsanyi chose to make voice her emphasis. Her senior recital included *Shéhérazade* by Maurice Ravel and the dramatic concert aria, “Ah, Perfido!” by Ludwig van Beethoven. Although these pieces traditionally seem very heavy and taxing for a senior recital, Harsanyi began a precedent that she would follow throughout her career: she would sing the music that she loved and would trust her technique to sustain her.

Harsanyi was preparing to enter the graduate program at Westminster Choir College in the fall of 1951, however, those plans were put permanently on hold as she was invited to begin teaching on the faculty at Westminster at the beginning of the fall semester. In order to continue her vocal studies while teaching at Westminster, a wealthy patron of the arts in the Princeton area, Henrietta Noyse, made it possible for Harsanyi to take voice lessons with Sidney Dietch and coached vocal literature with Vernon Hammond at the
Academy of the Vocal Arts in Philadelphia. Because of her teaching responsibilities, Harsanyi was able to attend classes only one day a week at the Academy.

Dietch was the primary voice teacher of several recognized singers: Leonard Warren, Martial Singher, Thomas Paul, Andrew White, and Beverly Wolff. After taking an hour long train ride into Philadelphia at nine o’clock in the morning, Dietch did not vocalize Harsanyi but rather insisted that she start each lesson by singing the difficult aria, “Ch’il bel sogno” from La Rondine by Giacomo Puccini. Harsanyi continued in her vocal studies with Dietch from 1952 until 1954.
CHAPTER 2

THE PRINCETON YEARS (1950 - 1970)

Teaching Career

Janice Harsanyi loved teaching music to others from a very early age. During her teenage years, she taught piano and violin lessons to small children. Before she entered college, she was the choir director for a local Presbyterian church in Trenton and remained there in that position from 1949 to 1960. In the summer of 1950, Harsanyi began teaching voice at a summer camp for children at the Adirondack Music Center in upstate New York. There she taught theory and voice and sang with the orchestra conducted by Nicholas Harsanyi.

During the fall of 1952, Harsanyi was preparing to enter the graduate program at Westminster Choir College. Two days into the fall semester,
one of the members of the voice faculty fell into a garage pit and broke her back. Since the school now desperately needed a voice teacher, John Finley Williamson approached Harsanyi about filling this vacancy.

Having heard her compositions and performances on the various instruments, the faculty trusted Harsanyi's musicianship and therefore deemed her capable of filling the open position. By the end of the academic year, enrollment was up and Harsanyi's plans for graduate school were postponed. She remained on the voice faculty at Westminster Choir College from the fall of 1952 until the spring of 1965. The voice faculty welcomed and supported the young teacher who was only twenty-two years old. Harsanyi's teaching responsibilities at Westminster included studio voice and courses in vocal literature.

Harsanyi attributes the geographical location of Princeton as a primary factor in her success in balancing two careers: one as a professional singer, the other as a faculty member. Princeton's close proximity to Philadelphia and New York enabled Harsanyi to teach and accept contracts for major singing performances. Since many graduates of Westminster Choir College held positions in music throughout this part of the country, she had many
opportunities for professional engagements. Fortunately, Harsanyi was allowed as much time off from her teaching responsibilities as she needed to pursue her singing career as long as her academic commitments were still being met. Thus, Harsanyi taught lessons on weekends and/or whenever else she was not performing in order to meet these teaching responsibilities.

In the fall of 1958, while retaining her position at Westminster, she began teaching as an adjunct professor at Princeton Theological Seminary where she taught private voice, conducted the Motet Choir, and taught several different courses including: Music in Worship and a course on the life and works of J.S. Bach.

In the summers she was either teaching at the Deerwood Music Camp in upstate New York or at Kneisel Hall at the Blue Hill Maine Festival. It was here at Kneisel Hall that she collaborated with the renowned pianist, Artur Balsam. Throughout Balsam’s long and distinguished career, he only accompanied two singers: Harsanyi and the American mezzo soprano, Nan Merriman.

In the 1963 school year Harsanyi assumed the position of Chair of the Voice Department at Westminster Choir College while continuing her
responsibilities to her voice studio and vocal literature courses. Because of her added responsibilities at Westminster, she resigned her post at Princeton Theological Seminary. During her first year as department chair, she was also more selective than before in choosing her professional engagements as she needed more time for administrative work. The possibility of quitting teaching altogether for the sake of a performing career never interested Harsanyi. She was a teacher above all else and she loved teaching too much to give it up for performance opportunities.

During her tenure as Chair of the Voice Department, Harsanyi was instrumental in persuading one of her colleagues to consider a career as an Artist/Teacher. After sharing numerous performances with the American mezzo soprano, Florence Kopleff, Harsanyi invited her to apply for a teaching position when a vacancy existed at Westminster Choir College. Kopleff was very hesitant about teaching, but Harsanyi was able to convince her that she possessed the qualities necessary for a fine teacher. At her insistence, Kopleff began teaching at Westminster Choir College in the early 1960s and has just recently retired from Georgia State University in Atlanta after a forty year teaching career.
Another academic institution with which Harsanyi began an association was the University of Michigan. During the mid 1960's, the University of Michigan did not have a performing soprano on the faculty. Maynard Klein, who was at that time the choral director at Michigan, invited Harsanyi to perform on the Ann Arbor campus after hearing her at the Ann Arbor May Festival. Whenever Klein was conducting a symphonic work that required a large soprano voice, such as the Requiem Mass by Giuseppe Verdi, the War Requiem of Benjamin Britten, or Elijah by Felix Mendelssohn, he invited Harsanyi to perform as the guest soprano soloist. In the summers, Klein would then repeat these performances at the University of Michigan School of Music's summer home in Interlochen, Michigan. After hearing Harsanyi sing, the President of Interlochen, Joe Maddy, approached both of the Harsanyis and asked if they would be interested in teaching on the Summer Music Camp Faculty. The Harsanyis accepted his offer and began teaching at the University of Michigan's Summer Music Camp during the summer of 1965. She and her husband remained on the faculty for the next five summers.
The University of Michigan’s Summer Music Camps at Interlochen became Harsanyi’s only venue of academic teaching during 1965 and 1966. As she was now averaging over ninety professional engagements a year, her performing career necessitated her resignation as the Chair of the Voice Department at Westminster Choir College in the spring of 1965.

Both of the Harsanyi’s performance schedules were becoming increasingly hectic - they were living in Princeton and commuting to Interlochen as well as traveling on tour with Nicholas’s Princeton Chamber Orchestra. For the next two years, during the fall and spring seasons, Harsanyi devoted her time to recitals and symphonic engagements. In a November 21, 1965 interview with Samuel Singer of the Philadelphia Enquirer, Harsanyi reflected on her difficult decision to leave her full time teaching position.

It’s good to get away from teaching and gain perspective but I miss it. A private teacher is emotionally involved with every pupil; it’s different from classroom work. This year I’ve had more time to practice than I’ve had in years, and I have greater ease of voice production.²

However, her absence from full time teaching did not last long. After the death of the Interlochen Arts Academy President and founder, Joe Maddy, in 1967, Karl Haas became the new president of the institution. Haas is best known throughout the country for his radio show, *Adventures in Good Music*, which is syndicated on public radio stations. Haas asked the Harsanyis if they would be interested in teaching full time throughout the school year at the Interlochen Arts Academy. The Harsanyis accepted his offer and began teaching for the academy's fall and spring terms as well as continuing to teach for the summer camps. Harsanyi remained on the faculty of the Interlochen Arts Academy and the Summer Music Camps until the summer of 1970.

During the Harsanyi's tenure in Princeton, they had the unique opportunity to establish friendships with two highly significant personalities of the 20th century. Albert Einstein, the father of modern quantum physics, served as the honorary chair of Nicholas's, Princeton Symphony Orchestra. For mutual enjoyment, Einstein, who played the violin, performed chamber music with Nicholas who played the viola. The two men regularly joined two other string players and they played string quartets. Janice was very
good friends with Frank Taplan, who was at that time the President of the Metropolitan Opera Guild. One evening in the late 1960s, Taplan invited the Harsanyis to dinner along with Einstein’s daughter, Margot, and Joseph Stalin’s daughter, Svetlana. After dinner, Taplan asked Janice to sing for the other guests. Taplan was an accomplished pianist and he therefore accompanied Harsanyi as she sang several Brahms lieder. As she was singing, Harsanyi noticed that Svetlana was mouthing the words to the songs. After she finished singing, she asked Svetlana how she knew the words to the songs. Svetlana replied that her father loved the music of Brahms and the two of them regularly listened to recordings of Brahms lieder.
Performing Career

While Harsanyi was busy pursuing her teaching career from 1950-1970 she was also enjoying an extremely busy performance career. Her professional debut came in 1954 with two performances of Messiah by George Frederic Handel with the National Symphony Orchestra. The Westminster Choir was to perform the piece with the orchestra under the baton of Howard Mitchell. Mitchell entrusted John Finley Williamson to select the soloists and Williamson asked Harsanyi to perform the soprano solos. Also during 1954, Harsanyi made her New York debut with the Little Orchestra of New York performing Cantata #79 by Johann Sebastian Bach with Thomas Sherman conducting. From 1952-1958, she was performing approximately forty concerts a year. By the peak of her career, 1960-1974, this number would grow to over ninety performances a year.

The Hungarian cellist, Janos Starker, persuaded his record label, Period Records, to make a solo recording of Harsanyi. After singing for the manager of Period Records, she was awarded a contract for a solo album of German and French art songs. Naturally, her coach Otto Herz was chosen as
the accompanist and the record was entitled, *Great New Voices of Today*. This title greatly embarrassed Harsanyi as she still considered herself an instrumentalist rather than a singer.

In 1956, the Harsanyis were visiting friends in Bar Harbor, Maine and one of Harsanyi's friends, Mary Peltz, asked her to sing a benefit concert of Mozart songs and arias at the Bar Harbor Country Club. Her accompanist for the program was Max Rudolf, one of the primary conductors associated with the Metropolitan Opera Company. After the concert, Rudolf and Peltz were so impressed that they insisted Harsanyi allow them to schedule a private audition with the Metropolitan's General Manager, Sir Rudolf Bing. Harsanyi declined the offer, however, because she was not willing to give up her concertizing and teaching for an operatic career that would demand entirely too much time away from her husband and students.

In the summer of 1957, Peltz again asked Harsanyi to sing a benefit concert. Harsanyi was unaware that the leading music critic for the *Philadelphia Inquirer*, Max de Schauensee, also had a summer home in the area and attended her recital. When he returned to Philadelphia, de
Schauensee called Eugene Ormandy, who was at that time the conductor of
the Philadelphia Orchestra, and recommended that he hear this new soprano.

On one occasion, after a performance by the Philadelphia Orchestra,
Nicholas Harsanyi went backstage to congratulate Ormandy. Ormandy asked
Nicholas if he had heard of a young soprano named Janice Harsanyi.
Surprised to find that Janice Harsanyi was indeed his wife, Ormandy asked
why he had not mentioned his wife’s singing. Harsanyi told Ormandy that
he “did not want to push his wife on anyone.” Based on de Schauensee’s
recommendation, Ormandy called Harsanyi and asked her what she would
like to sing with him and the orchestra. Harsanyi had just performed Les
Illuminations by Benjamin Britten with a local chamber group and she
suggested the piece for her debut. Ormandy was not familiar with Les
Illuminations but agreed to present it with the orchestra. After receiving the
contract for two performances of the work, the Harsanyi’s went in to
Philadelphia to hear a concert featuring the orchestra. After the performance,
Ormandy’s curiosity as to the talents of the new singer overwhelmed him and
he asked that Harsanyi sing something for him. She suggested “Chere Nuit”

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3 Janice Harsanyi, interview held in Tallahassee, Florida, (September 7, 1997).
by Bachelet but she did not have the music with her. The wife of Ormandy’s assistant conductor, William Smith, was a singer and did have a copy of the music. On the stage of the Academy of Music after a lengthy concert, Janice Harsanyi finally sang for Ormandy. He was very complimentary and enthusiastic - a very good thing considering she already had the contract securing her performances. Her debut with the Philadelphia Orchestra occurred on October 17, 1958. In his review of the performance, de Schauensee wrote:

Miss Harsanyi met them all with sovereign musicianship and a voice of even, ingratiating quality. Her tones were always resonant and carried to the farthest corner of the Academy. This soprano should have a brilliant future.⁴

His last sentence proved prophetic as Ormandy chose to use Harsanyi over forty times in the span of twenty years. Harsanyi still holds the house record for solo appearances with the Philadelphia Orchestra.

Also in the autumn of 1958 after her debut with Ormandy, another opportunity presented itself. Every autumn the United Nations opened each new General Assembly with a concert featuring the music of a different

country. The oratorio, *Yunus Emre* written by the Turkish composer, Adnam Saygun, was chosen for the occasion. The conductor for this performance was Leopold Stokowski conducting the Symphony of the Air which was the former NBC Orchestra. At the last minute, the soprano soloist whom Stokowski had engaged became ill and he was in need of a replacement. A mutual friend, told Stokowski that he knew a singer in Princeton that could “sight read any piece of music” and Stokowski agreed to use her. She recalls the rehearsal which took place in Stokowski’s apartment overlooking Central Park in New York.

Stokowski had an apartment overlooking the reservoir on 5th Avenue with a huge picture window. When we got there, there was hardly any light on in the room but there was a goose necked light on top of the piano which reflected against that great big picture window which acted as a perfect mirror for Stokowski. But it left the four of us soloists virtually in the dark and we were all trying to lean in and see our music from this one little goose necked thing and here he was lavishly enjoying his image in the picture window.¹

This rehearsal occurred just two days after Harsanyi learned that she would sing the role.

When Harsanyi arrived at the General Assembly Hall before the performance, Stokowski’s representative was desperately looking for her.

¹ Janice Harsanyi, Interview held in Tallahassee, Florida, (September 7, 1997).
Stokowski had decided at the last minute that he did not care for the way the piece ended. He wanted a more dramatic ending and he therefore rewrote the final bars of the score for the soprano soloist. This change was given to Harsanyi only minutes before she walked out on stage. After the performance, Saygun congratulated Harsanyi on her improvised ending. Harsanyi properly gave the credit to Mr. Stokowski. Afterwards, a reception was given at the home of Mrs. Kermit Roosevelt. The entertainment for the party was given by Ravi Shankar who played his Turkish sitar. Harsanyi was amused to see Stokowski complete in gloves and top hat sitting on pillows on the living room floor.

Beginning in 1958, Harsanyi was offered another unique opportunity. She was a friend of Clarence Snyder who was on the organ faculty at Westminster Choir College. He was asked to organize a series of recitals for Longwood Gardens, a park that is on the grounds of the Dupont family estate in Kennett Square, Pennsylvania. The pipe organ used there is very unique in that all the individual stops are hooked up to the actual instrument. When one uses the piano stop, one is actually playing on a nine foot Steinway grand
piano. Harsanyi performed many recitals there and most notably, a complete performance of Francis Poulenc’s rarely performed solo opera, *La Voix Humaine*.

Nineteen fifty-nine was a very developmental year for the rising soprano. In January she made her debut with the Curtis String Quartet and pianist, Vladimir Sokoloff performing Ernst Chausson’s chamber work, *Chanson Perpetuelle*. In April, Harsanyi sang her first *Requiem Mass* by Giuseppe Verdi with the Princeton Symphony. This work would become one of the most important pieces associated with her career. Over a period of thirty years, Harsanyi performed this work more than fifty times. Two days after the performances of the *Requiem Mass*, Harsanyi performed *Le Damnation de Faust* by Hector Berlioz in Philadelphia at the Academy of Music and in New York’s Carnegie Hall. Her colleagues for this work were David Poleri, tenor and Martial Singher, baritone. During the performance, Poleri would step in front of Harsanyi each time he made a musical entrance. Not to be outdone, Harsanyi did likewise. By the end of the performance, they were both standing at the edge of the apron of the stage. Watching this display with great amusement, Ormandy gave an approving nod to Harsanyi.
For her debut, Max de Schauensee wrote her a glowing review: “Janice Harsanyi was perfection as Marguerite...her ‘D’amour l’ardente flamme’ was in every way a piece of superb singing; it is difficult to imagine better.”

While rehearsing for the performance, Harsanyi and Singher became friends and had many conversations concerning vocal pedagogy and literature. Singher had lost his voice while in an accident during WWII and Harsanyi’s former teacher, Sidney Dietch, was responsible for helping Singher reconstruct his voice. Singher later became the head of the voice department at the University of Southern California in Los Angeles.

During the summer of 1959, Harsanyi had the unique opportunity to coach Swedish diction with the noted Swedish contralto, Karin Branzell. Branzell was visiting one of her friends, Mary Peltz who was at that time the editor for the Metropolitan Opera’s monthly periodical, Opera News. Harsanyi was introduced to Peltz by a mutual friend, Mary Cook who was one of Harsanyi’s early sponsors in the Princeton area. The only other experience Harsanyi had with the Swedish language was when she

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performed the **Peer Gynt Suite** by Harald Saeverud with the Philadelphia Orchestra. For this performance, she coached her Swedish diction with diplomats from the Swedish Embassy in New York.

In April 1960, Harsanyi performed Carl Orff’s dramatic oratorio, **Carmina Burana** with Ormandy and the Philadelphians. After five performances in Philadelphia and New York, Ormandy chose to record the work. The recording took place in a huge deserted hotel ballroom in Philadelphia. Harsanyi was getting over a cold at the time and Ormandy recorded the entire work in one take and the soloists did not get the chance to hear a playback. This recording has recently been made available on a Sony compact disc.

Ormandy chose Harsanyi as soprano soloist for engagements in Ann Arbor, Michigan for their annual May Festival. Her first appearance there was during the spring of 1961 when she performed Arthur Honegger’s dramatic oratorio, **Joan of Arc at the Stake**. For the second concert on that same series, Harsanyi performed with one of her favorite colleagues, William
Warfield who sang the title role in Mendelssohn’s *Elijah*. For both of these performances, Thor Johnson was invited to guest conduct the Philadelphia Orchestra.

The following December, Ormandy chose Harsanyi to appear with him and the Philadelphia Orchestra in Philadelphia at the Academy of Music for performances of *L’Enfance du Christ* by Hector Berlioz. The eminent African-American baritone, McHenry Boatwright was Harsanyi’s “Joseph”. At the dress rehearsal, Ormandy looked at the couple and commented, “now I believe in the Virgin birth.”

While maintaining a full schedule of symphonic performances, Harsanyi was also extremely active as a solo recitalist. During her tenure in the Princeton area she presented many recitals on college campuses throughout the United States: Westminster Choir College, Princeton Theological Seminary, Princeton University, The University of Michigan, Messiah College, Pfeiffer College, and the University of California at Berkeley. She also presented recitals at the Pennsylvania Academy of the Fine Arts in Philadelphia, and at Kneisel Hall in Blue Hill, Maine during the

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7 Janice Harsanyi, Interview held in Tallahassee, Florida, (September 7, 1997).
summers, and at private schools such as the Pennington School in Pennington, New Jersey and the Lawrenceville School in Lawrenceville, New Jersey. Her recital programs regularly featured a large group of German lieder, usually the songs of Strauss, Brahms, and Schumann; a group of French mélodies by Fauré, Debussy, and Duparc; and since Harsanyi has always championed the works of 20th century composers, she usually concluded the program with a section devoted to the music of Roger Sessions, Aaron Copland, or Samuel Barber.

During the mid 1960's, the University of Michigan in Ann Arbor did not have a performing soprano on the voice faculty. Maynard Klein was the choral conductor at the school and after hearing Harsanyi at the May Festivals, Klein invited Harsanyi to appear on the University's newly formed Festival of Contemporary Music. Harsanyi's first performance in Ann Arbor occurred in February 1964 on a program in which she sang a concerto for soprano entitled, Sestina, which was conducted by the composer Ernst Krenek. Several days after the performance, Krenek wrote a thank you note to Harsanyi for her participation:
Let me thank you again for the splendid rendition of my Sestina. You were so well prepared and sure of your part that rehearsing was a real pleasure, anticipating the wonderful accomplishment of the performance itself.8

The following month she performed Britten’s War Requiem with the University of Michigan Symphony conducted by Maestro Klein. The other two soloists for this work were John McCollum, tenor and Ralph Herbert, baritone.

In April, 1964, less than two weeks after Britten’s War Requiem, Harsanyi performed Verdi’s Requiem Mass with Ormandy and the Philadelphia Orchestra during the New York World’s Fair Concerts for the opening of New York’s Lincoln Center. Her colleagues for this performance included: Lili Chookasian, contralto; Richard Tucker, tenor; and John MacCurdy, bass-baritone. Harsanyi recalls that during rehearsals, Richard Tucker repeatedly made the statement that if the Metropolitan Opera did not engage him for the opening of the new Metropolitan Opera House, he would never “step foot” in the new theatre. The Metropolitan used someone else and needless to say, Tucker continued to sing for another decade in that opera house. Mr. Tucker also did not know his music for this performance and

8 Personal correspondence from Ernst Krenek to Janice Harsanyi, (February 6, 1964).
Ormandy requested that his assistant conductor take Tucker to a practice room and teach him the music while the orchestra rehearsed another section of the score. The Verdi *Requiem Mass* remains one of Harsanyi’s favorite works.

In the early 1960’s after hearing her perform a Verdi *Requiem Mass* with the Philadelphia Orchestra at the Academy of Music in Philadelphia, a representative from the Spoleto Festival in Italy contacted Harsanyi about performing the role of “Sophie” in Richard Strauss’s *Die Rosenkavalier*, but her schedule was full and she would not sacrifice the time away from her husband or her students.

During the summer of 1964, Harsanyi began working with Thomas Dunn who was the conductor of the Festival Orchestra of New York and The Cantata Singers. With Dunn she was the soprano soloist for the Brahms *Ein Deutsche Requiem* in August and during the Christmas season of 1964, she sang performances of the *Christmas Oratorio* by J.S. Bach. Assisting artists for these performances were: John Reardon, baritone; Helen Vanni, mezzo-soprano; Charles Bressler, tenor; and Ara Berberian, bass. Two days
later, she sang her first **Messiah** with the Philadelphia Orchestra. For this performance she was joined by Lili Chookasian, contralto; George Shirley, tenor; and William Warfield, bass.

On October 7, 1964 Harsanyi was invited to participate in a peace rally in Philadelphia which featured Dr. Martin Luther King as the guest speaker. For this occasion Harsanyi performed the soprano solos in **Symphony #9** by Beethoven with the Philadelphia Musical Academy Orchestra conducted by Maurice Kaplow. The other soloists were: Carolyn Stanford, mezzo-soprano: David Paige, tenor; and McHenry Boatwright, baritone. Harsanyi admired Dr. King and was asked to honor King in a very different way four years later.

During 1968, Harsanyi was touring the Southeastern United States with her husband’s orchestra, The Princeton Chamber Orchestra. One evening they were scheduled to perform at Knoxville College in Knoxville, Tennessee which is an Afro-American institution. Shortly before the concert was to begin, it was announced that Dr. King had been assassinated in Memphis. In an attempt to somehow calm the audience, Harsanyi was asked
to go before the crowd and sing something that would seem appropriate. Harsanyi, who was overcome with shock and emotion, walked on stage and sang "Let Us Break Bread Together" unaccompanied.

In March of 1965, Harsanyi returned to Ann Arbor for another Contemporary Music Festival on which she sang Alberto Ginastera's difficult work, *Cantata Para America Magica*, which was composed in 1960. The ensemble required for this particular work features fourteen percussionists, two pianists, and a soprano.

It was during the spring of 1965 that Harsanyi enjoyed one of her greatest triumphs. As recalled earlier, Harsanyi stepped in at the last minute for many ailing colleagues. Harsanyi remarks that although she was only occasionally someone's first choice, she was most generally someone's second choice. On Thursday April 15, 1965 Harsanyi was needed at the very last minute to save a performance for Ormandy and the Philadelphians. One day prior to the Thursday performance, Harsanyi had flown to Boston where she was taping several performances of Ernst Krenek's music for National Educational Television with Krenek conducting. The taping began at noon and after many takes and interviews, ended at 8:00 in the evening. Being
too tired to fly back to Princeton, Harsanyi remained in Boston and took the early flight the next morning. When she arrived home in Princeton, Boris Sokoloff, then Manager of the Philadelphia Orchestra called and asked her if she had planned on attending the evening’s concert in Philadelphia. After Harsanyi assured him that she would be there, Sokoloff asked her if she could step in for that night’s performance of Verdi’s **Requiem Mass**. She agreed that she could if it was absolutely necessary, but as she had just returned from some exhaustive taping in Boston, she requested that Boris call her later in the afternoon to confirm. If she did not hear from him, she would assume that she was not needed. After no further communication with Sokoloff, Harsanyi and her husband drove into Philadelphia for the performance. Since they had reserved parking and were to be seated in Ormandy’s box, they arrived ten minutes before the performance. Upon arrival at the theatre, Sokoloff was nervously pacing and rushed Harsanyi to Ormandy’s dressing room. Next to Ormandy stood the Canadian soprano, Teresa Stratas, who had total laryngitis. Ormandy asked Harsanyi if she would go on in Stratas’ place. Since she had not received a second call from Sokoloff, Harsanyi had worn a knee length dress, and therefore did not have
a long gown. She did not even have her musical score. Since the choir for the evening was the Westminster Choir, Harsanyi borrowed a score from one of her students who was in the soprano section. Ormandy held the curtain while Harsanyi and the Canadian contralto, Maureen Forrester, rehearsed the a cappella section of the “Agnus Dei”. The tenor for the evening was Richard Lewis and the bass was John MacCurdy. At the end of the performance, Ormandy gave Harsanyi a solo bow which she took in her smart street dress. For her efforts, she was awarded a standing ovation from the audience and glowing reviews from the critics. Ormandy then invited Harsanyi to sing the following performance which was a live radio broadcast only this time she would be able to have a gown brought down from Princeton.

Although Harsanyi sang relatively few staged performances of opera, she does have the distinction of performing the American premieres of two Handel operas: *Imeneo* and *Amadigi*. In May of 1965, she sang the first performance in this country of *Imeneo*. The premieres of both of these operas were sponsored by the Princeton Symphony Orchestra and Princeton University. Four days after the premiere of *Imeneo*, she was in Ann Arbor
for the May Festival to perform the *Spring Symphony* by Benjamin Britten with Maureen Forrester, contralto; Murray Dickie, tenor; and Thor Johnson guest conducting the Philadelphia Orchestra.

During the last week of May and the first half of June 1965, Harsanyi was the featured soloist with the Philadelphia String Quartet as they toured Europe under the auspices of the State Department. Harsanyi performed the soprano solos featured in Arnold Schönberg’s difficult *First String Quartet* and George Rochberg’s *Second String Quartet*. The tour included Belgium, France, Germany, and England. Typical of Harsanyi’s endurance, she finished giving her final exams at Westminster Choir College at 4:00 p.m. and left for Brussels on a long night flight and gave her first performance the evening that they arrived.

During her visit to London, Harsanyi gave a solo recital in London’s Wigmore Hall on June 5th. Before leaving for the tour, Harsanyi’s pianist, Paul Hamburger, fell down an elevator shaft and broke his arm which necessitated her finding another accompanist who was recommended by the BBC, Wilfred Parry.
Following her departure from Westminster Choir College, Harsanyi had the time to present many recitals, both on college campuses and in civic concert series. One especially memorable recital was presented at the University of Michigan in August of 1965. The program was typical of Harsanyi’s recitals in that it featured a varied repertoire. She began the program with two oratorio arias one each by Haydn and Mozart; Robert Schumann’s cycle, *Frauenliebe und Leben*; and songs of Jean Sibelius. After intermission, she sang Debussy’s “Air de Lia” from his sacred cantata, *L’Enfant prodique*; an additional set of mélodies by Debussy and Fauré: and concluded the program with a group of 20th century songs by Sessions, Copland, and Barber. As encores, Harsanyi offered “Beau soir” by Debussy and “My Man’s Gone Now” from George Gershwin’s opera, *Porgy and Bess*. This aria of Gershwin has always been a favorite encore piece for Harsanyi. At the end of the recital, noted French baritone, Pierre Bernac, complimented Harsanyi on her French diction and on her interpretation of the Schumann cycle.

In the fall of 1965 another important opportunity came for Harsanyi when she was asked at the last minute to step in for an ailing colleague in an
all Wagner concert with the Houston Symphony, and Sir John Barbirolli conducting. The performance featured the complete first act of Die Walküre and Act three of Siegfried. The assistant conductor, A. Clyde Roller, was on the summer faculty at Interlochen and had heard Harsanyi sing many performances. When the soprano for the Houston concerts backed out, Harsanyi’s name was recommended to Barbirolli and he engaged her without hearing her. Harsanyi had only three weeks to learn the music. After “Sieglinde’s” first aria, Barbirolli, knowing that Harsanyi was a violinist initially, turned to her and said, “Well, now we know you can sing, how about giving the first violins a few fingerings” at which the entire orchestra burst into laughter. Her colleagues for these performances were the Swedish heldentenor, Kolbjorn Hoiseth and bass baritone, Malcom Smith. During the last performance of the love duet from Siegfried, the tenor lost his voice completely and Barbirolli kept gesturing for Harsanyi to give more as if to make up for the lost lover. For this performance she received a fine review in the Houston Chronicle on November 24th:
Miss Harsanyi is slender, dainty, elegant - the frailest Brünnhilde to have come this way in a long time - but she is a musician to her finger tips. The listener returns with gratitude to the clarity and freshness of Miss Harsanyi’s voice - pleasantly free, too, of such bad habits as the "Bayreuth slide."[^9]

The following week, Harsanyi was in Cleveland performing Handel’s complete *Messiah* with Robert Shaw and the Cleveland Orchestra. Her colleagues for these performances were Lorna Haywood, soprano; Florence Kopleff, contralto; Seth McCoy, tenor; and Thomas Paul, bass. At that time, Shaw was one of the associate conductors serving under George Szell. The two sopranos shared the solos. Harsanyi sang the florid, “Rejoice Greatly” and “If God be for Us” and the Christmas portion recitatives. Incidentally, the young continuo player for these performances was James Levine, current Music Director of the Metropolitan Opera. Harsanyi was later asked by Shaw to perform the Haydn *Lord Nelson Mass* with the Detroit Symphony at their summer residence at the Meadowbrook Festival.

Following several recitals on college campuses, Harsanyi concluded the 1965-1966 concert season by performing Beethoven’s *Symphony #9* with Ormandy and the Philadelphia Orchestra at the Ann Arbor May

Festival. The other soloists for the performance included, Lili Chookasian, contralto; Stanley Kolk, tenor; and Yi-Kwei Sze, bass. She then traveled to Interlochen for the summer where she taught a full load of students, sang more performances of Handel’s *Messiah* and a *Missa Solemnis* by Beethoven, and presented several lecture/demonstration recitals.

In the fall of 1966 she began touring with her husband’s orchestra, The Princeton Chamber Orchestra. Works that she performed on this tour were Britten’s *Les Illuminations* and Beethoven’s concert aria, “No non turbati.”

Harsanyi took advantage of another opportunity in December of 1966 when the Canadian soprano, Lois Marshall, had an accident that forced her to withdraw from the first concert of the 1966-1967 Bach Aria Group tour. Marshall, who was crippled and confined to a wheelchair, had fallen out of her wheelchair and broken her hip, thus, she canceled twenty-four hours before the tour was to begin with it’s first performance in Lynchburg, Virginia. The group’s founder and leader, William Scheide, was a personal friend of Harsanyi and asked her to replace Marshall for the tour and their regular New York performances. For this, Harsanyi had to learn seventeen Bach arias on two days notice. Her colleagues for this tour included:
Maureen Forrester, contralto; Richard Lewis, tenor; Norman Farrow, bass; and Paul Ulanowsky, piano. She remained with the Bach Aria Group for the 1966-1967 season which included three concerts in New York’s Town Hall, and two national tours which included performances on several college campuses: the University of California at Berkeley, University of Wyoming, University of California at Los Angeles, the University of New Mexico, and Concordia College.

Throughout Harsanyi’s career, she was never represented by a management firm such as Columbia Artists. Rather, she had several different personal representatives that worked out the logistics of her concertizing such as scheduling, travel, and fees. Harsanyi recalls that no one ever secured engagements for her. When she was contacted for a performance, she chose whether or not to accept the engagement and then directed all calls to her personal representative who would then negotiate fees. Her personal representatives throughout her career included her sister, Glenys Gallaher, Anne O’Donnell, and Gordon Andrews.

Colonel Gordon Andrews was also the manager for Nicholas Harsanyi’s Princeton Chamber Orchestra. Metropolitan Opera soprano
Eleanor Steber, who was at that time married to Andrews, often sang with Nicholas Harsanyi's different orchestras. Janice Harsanyi recalls a performance in which Steber was singing the soprano solo in Beethoven's Symphony #9. In the final moments of the work, the soprano is required to sustain a high pianissimo "b natural." When Steber reached this part of the score, it became apparent that she was not going to be able to sing the pitch. A large section of her fan club, seated in the balcony, arose to the occasion and sang the high pitch for her.

During the spring of 1967, Harsanyi once again toured with her husband's Princeton Chamber Orchestra. On this tour the orchestra traveled to the southern states and Harsanyi performed Britten's Les Illuminations. Within weeks of their return to Princeton, Harsanyi shared the stage with Maureen Forrester for concert performances of Gluck's opera, Orfeo ed Euridice. In the summer of 1967, Harsanyi returned to Interlochen to teach her students and to sing in performances of Verdi's Requiem Mass and Mendelssohn's Elijah.

On October 18, 1967, Harsanyi made her New York Town Hall solo recital debut. On the program were two Purcell songs, Brahms's
**Vier Ernste Gesänge**, three Debussy mélodies, the world premiere of **Aftonland** by Alan Stout, and a set of lieder by Richard Strauss. She offered Schumann’s “Widmung” and Gershwin’s “My Man’s Gone Now” as encores.

Her association with Stout began several years earlier when she performed a dramatic piece by Stout that was written for the United Methodist Church Student Movement. The performance was held in Lincoln, Nebraska with the Lincoln Symphony and Thor Johnson conducting. Since Johnson had worked with Harsanyi at the Ann Arbor May Festival, he suggested Harsanyi for this performance. Harsanyi and Stout became good friends and when she was planning her first New York Town Hall recital, she asked him to write a set for her to premiere. The songs he composed were extremely high in range and difficult and were set to a Swedish text. The last song in the Stout group is quite a fiendish piece - it contains nine forte high c sharps. Less than a week later, Harsanyi joined the Princeton Chamber Orchestra on a tour of the Midwest.

The spring of 1968 was extremely busy for Harsanyi as she tried to balance her teaching and performing careers. In January she was soloist with
the Lansing Symphony Orchestra in a performance of the complete motet, *Exsultate, jubilate*, by Mozart and arias of Wagner and Debussy. She also performed the *St. Matthew Passion* of J.S. Bach with the Detroit Symphony in March and in April sang Britten’s *War Requiem* at Oberlin College Conservatory of Music. The tenor with whom she performed the Britten was the vocal pedagogue, Richard Miller who later distinguished himself by writing a succession of vocal pedagogy books. Towards the end of the month of April, Harsanyi performed Bach’s *Mass in B Minor* with the Charlotte Oratorio Singers and two days later performed the Verdi *Requiem Mass* with the Richmond (Va) Symphony!

Although this was quite a feat of technique and stamina, Harsanyi was able to schedule performances so close together and still be able to teach full time without being absent for long periods of time. After a lieder recital at the New School of Music in Philadelphia, Max de Schauensee of the *Philadelphia Inquirer* wrote:

> There is no better-equipped or more musical American soprano than Janice Harsanyi. From a pretty lyric soprano, Miss Harsanyi’s voice has developed into a large and stunning sound backed by temperament, musical assurance and authority.¹⁰

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In January of 1969, Harsanyi was invited back to Charlotte to perform the solos in Handel’s *Israel in Egypt* with the Charlotte Oratorio Singers. Two weeks later, she performed Handel’s obscure opera, *Amadigi*, with the Princeton Chamber Orchestra which as stated earlier was another American premiere. The following month, Harsanyi made her debut with the Bach Festival in Winter Park, Florida. Harsanyi sang many times with this festival over the next fifteen years. Two singers with whom she had frequently sung, Elizabeth Mannion and Thomas Paul, were responsible for her debut at the Festival. They had both sung with her many times and recommended her to the festival’s organizer and conductor, Ward Woodbury.

In a recent publication commemorating the festival’s 50th Anniversary, Harsanyi was ranked as the soprano with the most performances with the festival. This is from a soprano roster that included such artists as Rose Bampton, Nadine Conner, Phyllis Curtin, Lisa Della Casa, Lois Marshall, and Maria Stader. Harsanyi performed with Woodbury and his orchestra during 1969, 1970, 1973, 1975, and 1981. For her debut in
1969, she sang several diverse and challenging works: **Stabat Mater** of Pergolesi, the **Coffee Cantata** by J.S. Bach, the Brahms’ **Ein Deutsches Requiem**, and three Bach Motets.

For the remainder of March of 1969, she toured again with The Princeton Chamber Symphony. In May, Harsanyi made another Bach Festival debut with the Bethlehem Bach Festival in Bethlehem, Pennsylvania. For this festival, she performed Bach’s **Mass in B Minor**. Her colleagues for this performance included, Elaine Bonazzi, mezzo-soprano, William Woodruff, tenor, and Herbert Beattie, bass. The performance was conducted by Ifor Jones. This performance had an unexpected turn as the tenor became quite ill and could not sing the performance. Being the fine musician that she is, Harsanyi volunteered to sing the tenor’s big aria in the Benedictus.

However, even more dramatic was the assumption of the tenor, ‘Benedictus’, in the closing portion, by soprano Janice Harsanyi, who offered her services in the emergency. After she had completed a flawless piece of vocalism in this tenor aria, a young man turned to me and said, ‘After that, I don’t ever want to hear a tenor sing the ‘Benedictus’.”

During the summer of 1969, Harsanyi accepted an invitation by conductor, Donald Johanos, to appear at the Alaska Festival of Music located

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in Anchorage. There she performed Mozart's C Minor Mass. Her assisting colleagues for this performance were Elizabeth Mannion, mezzo-soprano; Klaus Karli, tenor; and James Lanier, bass.

The 1970 concert season was also very busy for Harsanyi. In January she sang once again with the Oratorio Singers of Charlotte in performances of Zoltan Kodaly's Te Deum and Haydn's Lord Nelson Mass. Harsanyi's colleagues for these performances included: Rosalind Hupp, mezzo-soprano; Gary Glaze, tenor; and Thomas Paul, bass. The conductor was Donald Plott. Harsanyi received an excellent review for her performance:

...the finest phase of this concert was the singing of soprano Janice Harsanyi. This voice has a heaven-sent glow, exquisite fineness of pitch, with a true professional's artistry of expression.\(^{12}\)

Other highlights of the 1970 season included the Missa Solemnis by Beethoven and The Passion According to St. Matthew by Bach at the Winter Park Bach Festival in March, a tour with the Princeton Chamber Symphony, the Requiem Mass by Verdi with the Detroit Symphony, the Symphony #2 of Mahler with the orchestra at Interlochen, and Mozart's Requiem Mass presented at the University of Nebraska in Lincoln.

In the fall of 1970, Eugene Ormandy wanted to showcase the talents of Harsanyi and therefore programmed two large works that features the soprano soloist: the **Mass in D minor** by Haydn and the **Gloria** by Francis Poulenc. As a point of history, Poulenc’s piece was not even ten years old at that time. Ormandy allowed Harsanyi to choose her colleagues for the performances but requested that she choose an African American artist for at least one of the other soloists. Harsanyi chose Carolyn Stanford, mezzo-soprano; Seth McCoy, tenor; and Thomas Paul, bass.

One week later Harsanyi was in Grand Rapids, Michigan performing **Die Meistersinger** by Richard Wagner in a concert version with the Grand Rapids Symphony. Harsanyi sang “Eva” to the “Hans Sachs” of Giorgio Tozzi. For her performances she garnered a very fine review:

> Again, I was close to being overwhelmed by Mrs. Harsanyi’s singing. I have had the good fortune to hear her frequently at Interlochen, where her husband conducts, and at St. Cecilia in recital. And each time I have heard singing of the highest artistry, delivered with a voice of remarkable beauty and power and as extraordinarily lovely in its low tones as in its high ones. A flute in the hands of a master never produced anything more exciting.  

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She finished out the 1970 season with performances of Handel’s Messiah with the Detroit Symphony in December.
20th Century Music

An always present staple of a Janice Harsanyi recital included the music of Roger Sessions. Sessions taught for a period of time at Princeton University. Princeton's composition department included several other famous 20th century composers: Milton Babbitt, Randall Thompson, and Borislav Martinu. Session's music was very advanced for the time and when Aaron Copland was asked what the primary difference was between his music and that of Sessions', Copland responded, "well, I would have to say that the major difference is that I want to hear my music played in my own lifetime."14 This proved to be all too true as the music of Roger Sessions is only now beginning to receive the critical acclaim that it deserves. Harsanyi belongs to the recently formed Roger Sessions Society. It is the Society's intent to perform and/or record all of Session's music by the year 2000.

As Princeton University's music department only offered private one on one instruction for pianists, the composers on the faculty were always in need of singers to perform their vocal compositions. Therefore, Westminster Choir College was continuously being called upon to supply musicians for

14 Janice Harsanyi, Interview held in Tallahassee, Florida, (September 7, 1997).
premiere performances. Sessions had heard Harsanyi in recital and was impressed with her ability to learn music very quickly and accurately. In his recently published biography, Sessions is quoted as recalling Harsanyi’s perfect pitch, however, Harsanyi has very good intervallic pitch but not perfect pitch.

During the early 1960’s, Roger Sessions and Aaron Copland sponsored a new music series in New York entitled, the Copland Sessions Concerts. This series featured their compositions as well as those of other 20\textsuperscript{th} century composers such as David Diamond, Arthur Berger, Milton Babbitt, and Peter Maxwell Davies. After several appearances as soloist in these concerts, word traveled quickly concerning Harsanyi’s musical reliability and she received numerous requests from composers and promoters of 20\textsuperscript{th} century music. Often, composers would seek Harsanyi’s advice for making a piece of music more accessible for continued performances. After several years of many first performances, Harsanyi sent word to the composers through Sessions that she would only sing second performances.
because, according to Harsanyi, "A piece is only as good as it’s second performance." In this way she was able to "weed out" the inferior works and concentrate on the finer compositions.

Harsanyi’s first acquaintance with the music of Roger Sessions was in 1955. She sang the East Coast premiere of his one act opera, *The Trial of Lucullus* which was written in 1947. From this opera comes the "Fishwife" aria which was a favorite piece on many of Harsanyi’s recital tours. In April 1960, Harsanyi performed Session’s difficult tone poem for soprano and orchestra entitled, *Idyll of Theocritus* with the Princeton Symphony Orchestra with Sessions conducting.

In the early spring of 1963, Sessions was commissioned by Princeton Theological Seminary to write a choral anthem for the school’s Sesquicentennial Anniversary. At that time, Harsanyi was the conductor of the Motet Choir and was eagerly awaiting the anthem. After explaining to Sessions that she would be selecting a choir of mixed voices and would need a piece of moderate difficulty, as it was intended for general church use, Sessions began composing. Two weeks before the premiere, a nervous

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15 Janice Harsanyi, Interview held in Tallahassee, Florida, (September 7, 1997).
Harsanyi called the composer who promised the piece. Finally, five days before the performance, Sessions produced a very difficult setting of the 140th Psalm set for organ and soprano solo dedicated to Janice Harsanyi.

Sessions’ opera, Montezuma, was premiered in Berlin, Germany. However, during it’s composition, Sessions would bring the soprano’s music to Harsanyi’s home as he wrote it and asked her to sight read it. Sessions’ writing style is extremely difficult and to sight read his music is an extreme task. Before the premiere in Berlin, Princeton University celebrated Sessions’ 60th birthday by putting together a celebratory concert. On the program was his string quintet, one of his piano sonatas, several works for cello that were written for his son John, and finally, three of “Melinche’s” arias from Montezuma. While Harsanyi was singing these arias, Sessions sat in the front row and wept. In a letter dated February 7, 1971, Sessions attributed much of his vocal music’s success to Harsanyi’s singing.

Of course, I have always felt, and often said, that you sing my music better than anyone else... Quite aside from more personal considerations, the fact that you know the music so well and have made it yours so completely, makes your words especially precious to me, and also helps me to have the assurance that I have perhaps succeeded in accomplishing at least a part of what I have always wanted to do in my music.16

16 Personal Correspondence from Roger Sessions to Janice Harsanyi, (February 7, 1971).
Another important connection for Harsanyi was her association with the American composer, Charles Schwartz. Schwartz formed a recital series for the advancement of 20th century music called the Composers’ Showcase which was sponsored by Contrasts in Contemporary Music, Inc. These concerts featured new music of composers from various countries and the performances were given at Lincoln Center and the Museum of Modern Art in New York. Members of the Advisory committee included Leonard Bernstein, Aaron Copland, Henry Cowell, William Schuman, Roger Sessions, and Edgard Varèse. In her first performance in this concert series, Harsanyi performed several works of Roger Sessions. Throughout the 1960’s Harsanyi appeared in this concert series over ten times performing works by Sessions, Rochberg, Schwartz, and Ma’Ayani.

During the 1965 series, Harsanyi performed on a Gala Concert featuring the composers of Israel at New York’s Philharmonic Hall. Harsanyi was the featured soloist in a world premiere of Ami Ma’Ayani’s piece, Mismorim, which was conducted by Julius Rudel, principle conductor of the New York City Opera. Other participants on the program were the great American tenor, Jan Peerce and Russian mezzo, Jennie Tourel. Harsanyi and
Tourel were assigned to the same dressing room. At intermission, several of Tourel’s students from The Juilliard School came backstage to congratulate their teacher. One of her students told her that he was so inspired that he was going to leave and practice for his lesson to which Tourel quickly snapped that if they wanted lessons the following week they had better stay and listen to Harsanyi sing. Harsanyi remembers Tourel as a very ingratiating personality who was always very supportive.

At a later date, Schwartz composed a piece for Harsanyi which was very difficult: the work requires the soprano soloist to sing thirty-two high D’s at the end of the piece. Tourel attended this concert and when she congratulated Harsanyi she threw her arms around her and said, “But Janice, I thought you told me Charles was a friend of yours!”

The American composer, John Harbison has also written music specifically for Harsanyi. In the early 1960’s Harbison was a student at Princeton University where he played in the viola section of the school orchestra which was conducted by Nicholas Harsanyi. His stand partner in the viola section was Janice Harsanyi. He later wrote a setting of Psalm 116

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17 Janice Harsanyi, Interview held in Tallahassee, Florida, (September 7, 1997).
and dedicated it to Harsanyi. Harbison’s music has enjoyed increasing popularity after winning a Pulitzer Prize for his oratorio, *Flight Into Egypt* in 1986.

Janice Harsanyi had the distinction of giving the first performance of George Rochberg’s *String Quartet No. 2* in March 1962. At that time Rochberg was the Head of the Composition Faculty of the University of Pennsylvania and sponsored many festivals of contemporary music on the campus. During preparation for an upcoming concert, one of the composers, Robert Sudeberg, had scheduled a piece that featured his wife as soprano soloist. Two days before the performance, she realized that due to her pregnancy, she lacked the stamina to sing in the premiere. Once again, Harsanyi was called to perform the concert. George Rochberg was in the audience and was very impressed with Harsanyi’s quick study and fine performance. He later called Harsanyi when he finished his *String Quartet No. 2* and asked her if she would consider singing the premiere. Her colleagues for this premiere was the Philadelphia String Quartet which was
made up of members of the Philadelphia Orchestra including the assistant
concert master. Harsanyi recalls that the piece was very difficult to prepare
for singer and instrumentalists alike:

There were no bar lines, that the notation was different with all kinds
of little gimmicks that had to be explained in the front of the
book...the music, instead of going down one page and then going
down the opposite page went straight across a double page and was so
complicated that the four string players had to have four page turners
every time we rehearsed.\(^{18}\)

After premiering the work in a private residence in Philadelphia, Rochberg
decided to have the piece recorded by the Composers Recording Incorporated
label. In the fall of 1997, CR1 reissued this recording on compact disc and
Rochberg mailed Harsanyi several copies shortly after the re-release.

During April 1964 Harsanyi was in Philadelphia and New York
preparing for several major performances. She sang the American premiere
of Wolfgang Fortner’s Berceuse Royale in Town Hall for Schwartz’s
Composer Showcase Series. In the Music Journal of May 1964 the reviewer
of the concert observed:

\(^{18}\) Janice Harsanyi, interview held in Tallahassee, Florida, (September 7, 1997).
Janice Harsanyi brought to the work those qualities that are prerequisites for such music: seemingly limitless range, accuracy of pitch, total independence. But she provided more. The voice is beautiful in quality, substantial in size, and so musical!¹⁹

CHAPTER 3

NORTH CAROLINA SCHOOL OF THE ARTS (1971 - 1978)

Teaching Career

In the spring of 1971, Interlochen Arts Academy was experiencing some internal upheaval within the administration and the Harsanyis decided to look for employment elsewhere. Janice Harsanyi was contacted by two different institutions concerning the possibility of employing her. She received offers from Northwestern University in Evanston, Illinois and Ball State University, in Muncie, Indiana. However, the Harsanyis wanted to be teaching on the same campus and within a matter of weeks, the perfect opportunity presented itself.

Robert Ward, who is often considered to be the “Dean of American composers”, was at that time the Chancellor of the North
Carolina School of the Arts (NCSA) in Winston Salem, North Carolina. Perhaps Ward is best known for his opera, *The Crucible*, for which he won a Pulitzer Prize in 1962. Ward was looking for a new Dean for their School of Music who was also a conductor. Ward telephoned Harsanyi while they were in Interlochen and asked if he would be interested in the position. When the Harsanyis visited the School of the Arts, they were very much taken with the Wards. the faculty, and the level of talent of the students. Not only did Ward offer the position of Dean to Nicholas, but he also offered a voice teaching position to Janice. The Harsanyis accepted the positions and remained there for the next eight years.

Harsanyi actually began teaching for NCSA in the summer of 1971 at the school’s summer resident program in Italy. NCSA had set up a summer festival which took place in Assisi and Siena, Italy. Before the Harsanyis came to NCSA, only a few selected students and faculty went to Italy in the summer months to perform small chamber recitals. Under the leadership of Nicholas Harsanyi, the summer program was expanded in order to accommodate an eighty member symphony orchestra comprised of student
instrumentalists and a voice program for the singers. While in Italy, students gave recitals and orchestral concerts in Rome, Florence, Assisi, Siena, and in Switzerland.

While preparing for these summer festivals, Harsanyi became very good friends with one of Italian opera’s greatest personalities, Licia Albanese. Albanese was one of Arturo Toscanini’s favorite sopranos and she loved to do masterclasses in opera. The North Carolina School of the Arts engaged Albanese for masterclasses in opera during the sessions in Italy. Albanese sang operatic concerts with Nicholas’s orchestra and taught masterclasses to the students that Harsanyi brought from North Carolina. Harsanyi taught voice and coached art song literature and 20th century repertoire while Albanese worked with the operatic literature.

Harsanyi’s teaching duties at North Carolina School of the Arts included teaching a full studio of private students, teaching the vocal literature courses, and serving as the Director of Choral Activities. As the choral director, Harsanyi conducted performances of L’Enfance du Christ by Berlioz, a semi staged production of Elijah by Mendelssohn, and
Stravinsky's *Symphony of Psalms*. In 1973, in addition to her responsibilities at NCSA, she began teaching at Salem College in Winston Salem where she taught private voice and conducted the Madrigal Choir.

During her tenure in North Carolina, Harsanyi became involved with NATS- National Association of Teachers of Singing- and began taking students to the annual regional competitions. She remains an active member of NATS.

While at NCSA, Harsanyi was responsible for introducing the idea of an accompanying profession to one of the finest accompanists of this generation, Margo Garrett. When the Harsanyis first arrived at NCSA, Garrett was about to graduate with a Bachelors of Music in piano performance. Realizing her obvious talents as an accompanist and her knowledge of the vocal repertoire, Janice suggested that her husband hire Garrett as a faculty accompanist and thus, Nicholas asked her to join the faculty upon graduation. In 1993 Garrett donated her services to accompany Harsanyi in her final solo recital at the age of sixty-four on the Florida State University campus.
Harsanyi was also responsible for giving renowned tenor, Seth McCoy his first teaching job. Shortly after arriving in Winston Salem, another position became vacant on the voice faculty and Harsanyi immediately thought of McCoy with whom she had sung many times. McCoy had never taught and was very hesitant about assuming a teaching position. At Harsanyi’s prompting, McCoy accepted a position as a visiting instructor for one year. McCoy remained at NCSA for five years. He later accepted a position on the voice faculty at the Eastman School of Music in Rochester, New York. Harsanyi and McCoy presented recitals on campus and mutually complimented each other’s teaching style.
Performing Career

While carrying on her teaching responsibilities on two college campuses, Harsanyi was busy fulfilling concert and symphonic engagements. In the summer of 1971, Harsanyi sang concerts with the North Carolina School of the Arts in their summer program in Italy. There she presented several recitals of German lieder and 20th century literature. In August, she again performed Gloria by Francis Poulenc with the Philadelphia Orchestra at their summer residence in Saratoga Springs, New York. During the penultimate movement of the piece, Harsanyi had an unusual experience. While singing one of her high sustained solos, a moth flew directly into her mouth. Without missing a beat, Harsanyi simply swallowed the moth and kept on singing.

Winston Salem is an active cultural center for an American settlement of Moravians. Always interested in the folk music of different cultures, Nicholas Harsanyi proposed a concert of Moravian music to be featured at the opening of the Kennedy Center for the Performing Arts in Washington, D.C. on September 12, 1971. For the performance, Nicholas Harsanyi and the administration at NCSA chose to present a Moravian oratorio, The Dawn...
of Glory, which was written by Christian Ignatius Latrobe (1758-1836). The performance featured Harsanyi, Seth McCoy, and William Beck as soloists, the Westminster Choir, and the Piedmont Chamber Orchestra all conducted by Nicholas Harsanyi. She presented two solo recitals in the Winston Salem area during the fall of 1971. For her introductory recital at NCSA on September 24, 1971, she offered three songs by Purcell, the Vier ernste Gesange opus 121 of Brahms, three mélodies, Robert Ward’s, Sacred Songs for Pantheists, three songs by Sibelius, and two lieder by Richard Strauss. A month later she presented this same recital at Salem College.

During the 1972 season, because of her increasing work load at NCSA, Harsanyi primarily sang recitals. In addition to recitals at NCSA, she also presented recitals at East Tennessee State University; Pfeiffer College; the Museum of Art in Utica, New York; and at the Philadelphia Arts Alliance. Two oratorio performances that she participated in during the 1972 season were a B Minor Mass of Bach with the Durham Civic Choral Society and a Requiem Mass by Verdi at the First United Methodist Church of Martinsville, Virginia.
However, the 1973 concert season was extensive. Harsanyi returned to the Winter Park Bach Festival in March to sing the *Requiem Mass* by Verdi with Joanna Simon, mezzo-soprano; Kenneth Riegel, tenor; and Thomas Paul, bass. A week later, Harsanyi was in Roanoke, Virginia singing Orff’s *Carmina Burana* with the Roanoke Symphony. The following month, Harsanyi performed the role of “Zinida” in Robert Ward’s opera, *He Who Gets Slapped* and just three days later, Harsanyi flew to Birmingham, Alabama to perform Bach’s *Easter Oratorio* and Poulenc’s *Gloria*. The following week, Harsanyi returned to North Carolina to perform *Ein Deutsche Requiem* by Brahms with the Charlotte Symphony Orchestra. Her colleagues for this performance were Charles Lynam, baritone and Jacques Brouerman, conductor. One week later, she was in Oberlin at the Oberlin Conservatory performing the *Requiem Mass* by Verdi with tenor, Richard Miller, and Daniel Moe conducting. After a month’s rest, Harsanyi presented a solo recital at The North Carolina School of the Arts during the month of June. Typical of Harsanyi’s programming ideas, she chose a very ambitious program. She chose three of the *Deutsche Arien* of Handel to begin the recital. She then proceeded to sing two taxing chamber works by
Schubert: “Auf dem Strom” and “Der Hirt auf dem Felsen”. Before intermission, she concluded with three lieder of Hugo Wolf. After intermission, she opened with Sessions’ difficult “Fishwife” aria from the Trial of Lucullus, followed by three mélodies by Gabriel Fauré including the dramatic, “Fleur Jetée”, and concluded with three dramatic songs of Sibelius.

During the autumn of 1973, Harsanyi once again limited her engagements to accommodate her heavy teaching schedule. However, she began a lengthy concert tour at the beginning of 1974. Under the direction of her husband, she toured with the Piedmont Chamber Orchestra throughout the Southeast in which she performed the Vivaldi motet, O, Qui Coeli Terraeque. In April of 1974 she returned to Philadelphia to perform the Requiem Mass by Antonine Dvůrák with Ormandy and the Philadelphia Orchestra. Her colleagues for these performances were Rosalind Elias, mezzo soprano; George Shirley, tenor; and Michael Devlin, bass. After performing the mass at the Academy of Music in Philadelphia, Ormandy took the work to Avery Fischer Hall in New York City. The following month, the Requiem Mass was repeated at the Ann Arbor May Festival with
Kenneth Riegel taking the place of George Shirley. Two days after the May Festival, Harsanyi returned to the Oberlin Conservatory to sing *Ein Deutsche Requiem* by Brahms with Daniel Moe, conducting.

In September of 1974, Harsanyi sang her last performances with Ormandy and the Philadelphia Orchestra. She sang in the American premiere of Nicholas Maw’s, *Scenes and Arias* which was written in 1962 and revised in 1967. The score calls for three female soloists: a lyric coloratura soprano, a spinto soprano, and a mezzo soprano. Harsanyi’s colleagues for this work were Benita Valente, soprano, and Betty Allen, contralto. As before, the work was first performed in Philadelphia and then shortly afterward was presented in New York. After these performances, Ormandy wrote a letter to Harsanyi that stated his appreciation of their long collaboration together.

I have always known of your outstanding musicianship and your very beautiful voice. You reassured me that you are among the top rank singers in our country and I only wish that music lovers and managers all over the country were as well acquainted with your great art as we are in the Philadelphia Orchestra.20

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20 Personal Correspondence from Eugene Ormandy to Janice Harsanyi, (1974).
Harsanyi continued a busy schedule for the remainder of the 1974-75 concert season. In November she sang as soprano soloist in Symphony #4 by Gustav Mahler with the Charlotte Symphony Orchestra conducted by Brouman, several faculty recitals on various local campuses, and more performances of Handel’s Messiah.

One faculty recital of particular mention was performed at NCSA in October of 1974. She began the program with three Bach arias using oboe obbligato. The oboist for this recital was then NCSA faculty member, Joe Robinson who is now the first oboe player for the New York Philharmonic. The recital also contained Stout’s Aftonland, three mélodies of Debussy, Frauenliebe und Leben, of Robert Schumann, Three Songs of the Avenarius by Anton Webern, and two encores.

In January of 1975, Harsanyi appeared again with the Oratorio Singers of Charlotte in a performance of Horatio Parker’s seldom heard, Hora Novissima. During the month of February, she toured with her husband’s Piedmont Chamber Symphony performing Britten’s Les Illuminations. In March she returned to the Winter Park Bach Festival to sing Bach’s Magnificat in D (BWV 243) and Mendelssohn’s Elijah. Her colleagues for
these performances were Elizabeth Mannion, mezzo-soprano; Ray DeVoll, tenor; and John Reardon, bass. Harsanyi received an excellent review for her performances.

Mrs. Harsanyi, making her third appearance at a Bach Festival impressed as before by her exemplary singing and the expert handling of her voice in the cruelly high tessitura and the florid passages which Bach so frequently demanded of sopranos.21

During the month of May, Harsanyi made her first appearance with the Bach Festival held in Berea, Ohio. The conductor for these performances was the renowned Bach interpreter, Helmut Rilling. Her colleagues for the Festival were Elaine Bonazzi, mezzo soprano; Mallory Walker, tenor; and Thomas Paul, bass. For this festival Harsanyi sang Bach’s Mass in B Minor.

In June of 1975, Harsanyi returned to her alma mater, Westminster Choir College, to participate in the Art Song Festival Week. There she gave masterclasses on 20th century art song and presented a 20th century recital. Her colleagues for this festival included Phyllis Curtin, William Parker, Gerard Souzay, Dalton Baldwin, and Ryan Edwards.

During the autumn of 1975, Harsanyi presented several recitals devoted entirely to 20th century compositions. She presented the same 20th century recital in Alice Tully Hall in New York on November 16, 1975. The program featured the music of Britten, Tippett, Walton, Maw, Poulenc, Stout, Dallapiccola, Sessions, and Webern. Robert Sherman of the New York Times wrote “Her intelligent, musicianly singing was a constant; she has developed communication to a fine art.” (11/18/75). Two days later she returned to Winston Salem to sing in Symphony #9 by Beethoven with the Winston Salem Symphony.

Harsanyi began 1976 with performances of Carmina Burana with the Minnesota Orchestra, Henry Smith conducting. These performances were made memorable by the fact that Harsanyi was snowed in and unable to leave Minneapolis for a week. The other soloists for these performances were William Harness, tenor, and Ryan Edwards, baritone. During the months of March and April, Harsanyi once again toured with her husband’s orchestra, the Piedmont Chamber Orchestra performing Stabat Mater by her former composition teacher, Julia Perry and “O qualis de coelo sonus” by Handel.
On April 14th, Harsanyi and fellow faculty member, baritone, William Beck and pianist, Scott Schillin, performed an unusual recital on the NCSA campus. Known for their operatic and symphonic singing, Harsanyi and Beck teamed up with Schillin to perform an evening of Gershwin and Ellington. The first half of the program was devoted to Gershwin’s folk opera, Porgy and Bess. After intermission, Harsanyi and Schillin performed several sets of songs from the Big Band era. A review written by Claudia Shepard in The Sentinel accurately describes the scene:

The thought of seeing Janice Harsanyi, a renowned concert soprano, languidly toying with the cord of a microphone, draping herself over the edge of the piano and crooning - that ought to be as likely and natural as expecting President Ford to do the hustle on the White House lawn. Well, it ain’t necessarily so. She came out of her academic closet last night in Crawford Hall for ‘An Evening of Gershwin and Ellington.’

During the month of May 1976, Harsanyi was the featured soloist with the Oratorio Singers of Charlotte in a concert featuring the world premiere of Symphony #5, Canticles of America by Robert Ward. On this concert she also sang the solos in another work for soprano soloist and chorus, Triptych.

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by Alan Hovhaness. As the month of May drew to a close, Harsanyi performed Horatio Parker’s, *Hora Novissima* with the New Orleans Philharmonic under the direction of Werner Torkanowsky.

In December 1976, Harsanyi performed with the Midland-Odessa Symphony in Odessa, Texas with D. Thomas Hohstadt conducting. The program featured Harsanyi as soprano soloist in *Symphony #4* of Gustav Mahler on the first half of the program and operatic arias by Charpentier and Puccini on the second half.

In the spring of 1977, Harsanyi was the featured soloist with the North Carolina Symphony Orchestra. John Gosling, whom she had known during her high school years in Trenton, New Jersey, was the conductor of the North Carolina Symphony and invited Harsanyi to perform the *Stabat Mater* by Francis Poulenc with the orchestra when it made its debut at Carnegie Hall in March. The performance was well received and the orchestra repeated its performance in Raleigh, North Carolina in April. Gosling asked Harsanyi to perform again with the orchestra in performances of *Carmina Burana* by Orff in May.
During the early part of 1978, Harsanyi’s professional singing engagements were primarily in the North Carolina area. In January she performed Ralph Vaughan Williams’ Sea Symphony with the Oratorio Singers of Charlotte and concluded the month by singing the solo in Mahler’s Symphony #4 with the Greensboro Symphony under the direction of Peter Paul Fuchs. The rest of the academic year was filled with several faculty recitals and chamber recitals. On April 9th she presented a chamber recital with two other faculty members from NCSA: Vartan Manoogian, violin and Bruce Moss, piano. The recital was presented at North Carolina State University as part of a concert series sponsored by The Raleigh Chamber Music Guild. Harsanyi performed arias by Handel and Mozart and several duets for violin and voice by Vaughan Williams and Hovhaness. She concluded the program with four lieder by Richard Strauss.
20th Century Music

As stated earlier, Harsanyi was a proponent of new music while living in the Princeton area. This stemmed from her personal relationships with the composers themselves and her willingness to perform their music. When the Harsanyis moved to Winston Salem, this tendency continued through a close personal and professional relationship with Robert Ward.

As documented earlier, Harsanyi performed Ward’s song cycle, Sacred Songs for Pantheists in the fall of 1971 on her first faculty recital at NCSA. She retained these songs on her recitals in New York and Philadelphia. During the spring of 1973, Harsanyi performed the role of “Zinida” in a new production of Ward’s opera, He Who Gets Slapped at NCSA. In August of 1974, Harsanyi introduced the cycle to European audiences in a performance with the NCSA Summer Orchestra during their residence in Italy.

In the spring of 1976, The Oratorio Singers of Charlotte commissioned Ward to compose a work that would commemorate the 25th Anniversary of the choral organization as well as coincide with the celebration of the Bicentennial of the United States. What resulted was Ward’s Fifth
Symphony entitled, Canticles of America. The third movement is a soprano solo with the text based on Longfellow’s Hymn to the Night. Harsanyi was selected to sing the premiere of the piece. Harsanyi also premiered several of Ward’s composition students’ music including Charles Fussell and Kenneth Frazelle.
CHAPTER 4

THE FLORIDA STATE YEARS (1978 - PRESENT)

Teaching Career:

In the summer of 1978, Harsanyi was approached by the Dean of the School of Music at Florida State University, Wiley Housewright, concerning the possibility of joining the faculty. One of Harsanyi’s singing and teaching colleagues, Elizabeth Mannion, was resigning her teaching post at Florida State and recommended that Housewright consider Harsanyi to fill the position. Without a national search, he simply invited Harsanyi to visit the school. The prospect of teaching in Florida appealed greatly to Harsanyi as her husband was to retire as Dean of the North Carolina School of the Arts in 1979 and his ill health would benefit from a warmer climate. Harsanyi visited with the Dean and voice faculty, sang a recital, and was hired at the rank of Full Professor before flying back to Winston Salem.
After her first year of teaching, the chair of the voice department retired and Harsanyi was asked to take over this position. She accepted and held this position from 1979-1982. In addition to these administrative responsibilities, Harsanyi taught studio voice and vocal literature classes while still being able to pursue her professional performing engagements.

While serving as department chair, Harsanyi was responsible for the installation of several new policies within the voice area. She instituted a bi-weekly voice seminar where voice students from the various studios performed for one another. Also, before she arrived at Florida State University, few of the voice faculty were members of National Association of Teachers of Singing (NATS). Those who were members did not attend the regional or local auditions. Since Harsanyi had long been involved in NATS, she encouraged all the faculty members to join and participate regularly in the auditions. Today, these auditions are attended by most of the faculty at Florida State and one member, Roy Delp, has just been elected President of NATS. Under Harsanyi’s leadership, a series of recitals featuring the entire voice faculty was instituted. These concerts generally consisted of opera and oratorio excerpts as well as art song literature. During Harsanyi’s
administration, the voice department hired four new faculty members. Harsanyi also had the dubious honor of being the chair of the voice department when Florida State University changed from the quarter to the semester system. The amount of paperwork was extreme as new courses had to be added and existing courses had to be lengthened.

Since arriving at Florida State University, Harsanyi has been in great demand for her classroom and studio teaching. For the past nineteen years, many graduate students have enjoyed Harsanyi's 20th century literature classes and have benefited from her vast knowledge of the subject. When she first began teaching this course, she taught only the literature representing 1900-1950. However, for the past three years, she has taught only the music of the last half of the 20th century. Through her friendships with John Harbison, George Rochberg, Robert Ward, and Alan Stout, Harsanyi has offered the unique opportunity for her students to call these composers and interview them about their composition and writing styles. In addition to this course, she has also conducted a 20th century Chamber Choir for three years. For the past seventeen years, she has taught the graduate vocal pedagogy
courses. Since 1996 she has become increasingly active in the church music program where she has taught the sacred solo literature course. Harsanyi also added a new course, the History of Western Liturgy, in 1997.

Harsanyi has been in demand for masterclasses and lecture recitals during her appointment at Florida State University. She has conducted masterclasses at Southern Methodist University, The Ohio State University, Belmont College, and Bowling Green State University.

She has also been active as an adjudicator for such competitions as NATS, the Washington International Competition for Singers, the Metropolitan Opera Council Auditions, the Florida Music Teachers Association, and the Phi Mu Epsilon International competitions.

Since coming to Florida State University, Harsanyi has served on many faculty and student committees. Not only has she served on the committees of her own graduate students but also on many other voice, piano, violin, and cello committees at the Masters and Doctoral levels. She has been a member of the Opera Advisory Board for the past nineteen years.
Performing Career

When Harsanyi first arrived in Tallahassee, Florida, she was still enjoying a very busy performance schedule. In October, 1978, Harsanyi performed Britten’s *Les Illuminations* and Beethoven’s concert aria, “Ah Perfido”, with the Florida State University Chamber Orchestra as her inaugural concert for the community. Two months later, she performed an ambitious solo recital featuring the music of Handel, Brahms, Sibelius, Seamarks, and Richard Strauss. In May of 1979, she performed on a recital featuring the music of Aaron Copland. She sang three more faculty recitals during the 1979 season.

During the Christmas season of 1979, Harsanyi returned to Winston Salem to sing performances of Handel’s *Messiah*. Nicholas Harsanyi, after retiring from NCSA, moved to Tallahassee and formed the Tallahassee Symphony Orchestra. The predecessor to the Tallahassee Symphony was an organization called “Handel’s Messiah Inc.”, which Nicholas Harsanyi founded to present performances of *Messiah* in Tallahassee. In December 1979, this group presented its first performance of *Messiah* with Janice Harsanyi as the soprano soloist.
In February 1980, Harsanyi appeared in the Florida State Opera’s production of *Albert Herring* by Benjamin Britten in which she sang the role of “Lady Billows”. After several performances in Tallahassee, the production was taken to Miami and performed for the Music Educators National Conference held in April. The following May she returned to Oberlin Conservatory to sing Verdi’s *Requiem Mass* with Daniel Moe conducting. In July, Harsanyi made her debut with the Shreveport Summer Music Festival in Shreveport, Louisiana, singing Britten’s *Les Illuminations*.

During the fall semester of 1980, Harsanyi presented a solo faculty recital and performed on two chamber recitals. During the Christmas season she sang *Messiah* with both “Handel’s Messiah Inc.” in Tallahassee, and with The Mozart Club in Winston Salem. At the beginning of the spring semester of 1981, Harsanyi performed Hindemith’s *Das Marienleben* with Dr. Carolyn Bridger, the head of the accompanying program at Florida State.

In January 1981, Harsanyi appeared in New York’s Alice Tully Hall in a program featuring the music of Harold Schiffman. The following
February, Harsanyi appeared with the Bach Festival of Winter Park singing the soprano solos in Bach’s *Easter Oratorio* and *Magnificat in D* as well as Beethoven’s *Missa Solemnis*.

In March 1981, Harsanyi was invited to sing a recital at the New England Conservatory of Music in Boston, Massachusetts. The program included music by Purcell, Schumann, Brahms, Fauré, Schiffman, and Sibelius. Not long after the recital, the President of the school offered Harsanyi a teaching position, but the Harsanyis were happy living and teaching in Tallahassee and thus, she declined. In a later year, Harsanyi was again approached by the administration at the New England Conservatory and by The University of Michigan in Ann Arbor concerning the possibility of teaching on their campuses. However, because her husband’s health favored the warm climate of Florida, she declined these offers as well.

During the summer months of 1981, Harsanyi performed Chausson’s *Chanson Perpetuelle* with the North Carolina Chamber Players. The group performed in Raleigh, North Carolina and at the Library of Congress in Washington, D.C. where she received fine reviews.
Janice Harsanyi's voice is in marvelous shape these days, and, consummate musician that she is, she brought to the music of Chausson and the poetry of Cros just the touch of ennui and the flavor of sophistication the sad story needed.23

After these performances, Harsanyi appeared at the Brevard Music Center in Brevard, North Carolina, singing Ward’s Sacred Songs for Pantheists with Henry Janiec conducting the Brevard Festival Orchestra.

Harsanyi began the 1981-82 academic year with a series of recitals presented at Kent State University and Oberlin College Conservatory of Music. She premiered a set of songs by James Waters based on the poetry of Stephen Crane. Also on the program were works by Purcell, Schumann, Brahms, Fauré and Richard Strauss. Following the recital at Kent State, a reviewer for the Akron, Ohio Beacon Journal wrote:

Miss Harsanyi has cultivated a bright instrument that moves smoothly from bottom register to top. At full voice in the uppermost reaches, Miss Harsanyi emits a bit of steel that would be the envy of every dramatic soprano. But tied to her technical prowess is an uncanny ability to mold phrases in the most cohesive fashion and to convey the emotions within a song to telling effect.24

After returning to Tallahassee, Harsanyi presented two more solo recitals on campus before the close of the fall semester.

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In November 1982, Harsanyi served as the vocal coach for the premiere of a new American opera. *Lost Eden*, which was composed by Kenneth Wright, was performed at Duke University in Durham, North Carolina. The cast featured four of Harsanyi’s graduate students from Florida State University.

During the 1983 school year, Harsanyi sang several performances at Florida State University and off campus. In October she presented a guest recital at Belmont College in Nashville, Tennessee. This recital featured a large group of lieder by Johannes Brahms and *Proses Lyriques* by Claude Debussy. In the month of December, Harsanyi returned to Durham, North Carolina for performances of *Messiah* with the Duke University Chapel Choir and Orchestra. In her five decades of concertizing, Harsanyi sang over seventy complete performances of Handel’s *Messiah*.

In the summer of 1984, Harsanyi performed in yet another premiere of an American opera, *Raleigh’s Dream*, by Iain Hamilton. Hamilton was chosen to write an opera during Duke University’s celebration of the relationship between England and America. Hamilton based his plot on the
story of the Queen of England sending Sir Raleigh to America. Harsanyi portrayed the Queen of England and her colleagues for these performances included: Gary Kendall, bass-baritone and Kay Lowe, soprano.

In September 1987, two months after the death of her beloved husband, Harsanyi was a soloist with the Winston Salem Symphony in two performances of Beethoven’s Symphony #9. Her colleagues for this work were Diane Thornton, mezzo-soprano; Seth McCoy, tenor; John Williams, bass; and Peter Perret conductor.

On February 6, 1988, Harsanyi performed one of her most difficult engagements. As noted earlier, Nicholas Harsanyi was the founder and conductor of the Tallahassee Symphony Orchestra which was at this time in its seventh season. Nicholas had asked his wife to perform the difficult tone poem, Canto a Sevilla, by Spanish composer, Joaquin Turina. Nicholas died on July 19, 1987 and emotions and memories of him made this concert very difficult for her. I attended that performance and Harsanyi never let the audience know of her emotional difficulty. Her performance was a testament to her courage and ability to always serve the music and the composer’s intentions.
Throughout this most impressive rendition, Harsanyi displayed her unique combination of power and grace as she imbued each note with a dramatic, emotional quality that can be neither accurately notated by a composer or described in writing. It was a delicacy for the ears.\textsuperscript{25}

In March of 1988, Harsanyi sang the last two performances of her signature piece, the \textbf{Requiem Mass} by Giuseppe Verdi. She performed with the Albany Symphony Orchestra in Albany, Georgia with Charles DeLaney conducting. Her colleagues for this work included: Laura Hillman, mezzo-soprano; Ward Gailey, tenor; and Roy Delp, bass. One of these performances had the distinction of having former President Jimmy Carter in attendance. The following April, Harsanyi presented a recital and masterclass at Beloit College in Beloit, Wisconsin. She performed works by Purcell, Turina, Debussy, Brahms, Richard Strauss, Puccini, and a group of spirituals.

During the late 1980’s and the 1990’s, Harsanyi rarely performed off campus. While still very active in the Tallahassee community, Harsanyi began concentrating primarily on her students’ activities and her associations with the musical life of Florida State University. However, in January of

\textsuperscript{25} Michael J. Flynn, "Tallahassee Symphony Puts It All Together For A Fine Show", \textit{The Tallahassee Democrat}, (February 7, 1988).
1992, Harsanyi performed a lecture recital at Bowling Green State University in Bowling Green, Ohio where she lectured on and performed 20th Century music. She presented the music of Julia Perry, Roger Sessions, Ernst von Dohnanyi, Zoltan Kodaly, and Bela Bartok.

Some of Harsanyi’s last professional performances were shared with one of the first conductors with whom she sang, John Gosling. Gosling had retired from his post with the North Carolina Symphony and was now conducting the Hilton Head Orchestra on Hilton Head Island, South Carolina. It seems as though things had come full circle for Harsanyi as her first orchestral performances were with the pick up orchestras that Gosling organized. With Gosling and the Hilton Head Orchestra, Harsanyi sang Bach’s Christmas Oratorio in 1992 and 1994, and also a performance of Beethoven’s Mass in C Major in 1993. Her relationship with Gosling was such that she was able to recommend young promising students for some of the upcoming performances with his orchestra.

For the past twenty years, Harsanyi has performed on many faculty and student recitals at Florida State University. From 1978-1998, Harsanyi has presented fifteen solo recitals, appeared on three Symphony Orchestra
concerts, sung on five of the Festival of New Music series, performed one staged operatic role, and has sung on forty-three chamber recitals! This list does not even include the numerous recitals where she has played violin or viola, nor does it represent her loyalty to the school’s Faculty Chamber Orchestra in which she played in the viola section for five seasons. Currently, she plays in the viola section of the Big Bend Orchestra in Tallahassee. For her last solo recital at Florida State University in November, 1993, Margo Garrett, accompanist for Dawn Upshaw and Kathleen Battle, came to Tallahassee to accompany Harsanyi.
20th Century Music

During her tenure at Florida State University, Harsanyi has been very active in promoting contemporary music. Harsanyi premiered the vocal works of many aspiring young composers. The composition department at Florida State University utilized Harsanyi's excellent musicianship skills in much the same way as Princeton University did some twenty years earlier. Some of the composers with whom she worked include: John Boda, Harold Schiffman, and Roy Johnson.

Harsanyi also presented the works of the composition faculty on many of her solo recitals both on and off campus. In March of 1980, Harsanyi performed William Winstead's, Songs of Experience, for the Southeastern Composer's League which was held on the campus of Florida State University. She also frequently performed Harold Schiffman's set, Four Songs, which are based on the poetry of James Joyce. After performing them for a recital in Tallahassee, Harsanyi traveled to New York to perform them in a concert of Schiffman's music, held in Alice Tully Hall. Harsanyi first met Schiffman during her years at Princeton when he was a composition

Another acquaintance of her's during her Princeton years, was the composer, James Waters. Waters was a classmate of hers at Westminster Choir College and during the 1980's served on the composition faculty at Kent State University. Waters asked Harsanyi to premiere a song cycle based on the poetry of Stephen Crane. Harsanyi traveled to Cleveland, Ohio for the premiere at The Cleveland Composer's Guild in April, 1981.

As mentioned earlier, Harsanyi sang the music of many different 20th century composers at Florida State University. In 1984, the university instituted a Festival of New Music which featured the works of other college faculty composers. Harsanyi was a featured soloist on five of these annual festivals performing the music of Allison Sniffin, Cindy McTee, Judith Lang Zaimont, Darrell Handel, William Penn, and George Barati.
CHAPTER 5

HARSANYI’S REFLECTIONS ON MUSIC TODAY

Balancing Two Careers

In September 1997, I traveled to Tallahassee, Florida to interview Janice Harsanyi. It was my intent to question a celebrated musician who has enjoyed a teaching and performing career that has spanned a period of forty-eight years on how she balanced the dual careers. I was also inquisitive as to how the professions have changed since her beginnings in the early 1950s.

Harsanyi credits her close proximity to major metropolitan areas as one of the main reasons why she was able to maintain two careers. As stated earlier, Princeton’s close proximity to Philadelphia and New York was crucial to her success as a teacher and performer while she was teaching at Westminster Choir College. On many occasions, Harsanyi would teach until the late afternoon at Westminster and then take the train into Philadelphia for
an evening performance. When she was teaching at Interlochen and the North Carolina School of the Arts, Harsanyi managed to schedule her outside engagements very close together so that she was not absent from campus for long periods of time.

Another imperative factor to her success was the support she received from the administrators of the schools in which she taught. She suggests that aspiring artist/teachers find a college or university where outside performing is considered by the administration to be a vehicle for recruitment for the institution. In my research, I have found that the majority of the reviews that Harsanyi received from her outside engagements included the name of the school in which she was currently teaching. Throughout her career, Harsanyi has been fortunate to have had administrations that realized the virtue of a performing spokesperson for the institution. When Harsanyi was teaching at Westminster Choir College, the President, John Finley Williamson allowed her as much time away for performances as long as all her duties were fulfilled. Sometimes, this required Harsanyi to teach private lessons on the weekends. If she needed to be gone for a long period of time, a graduate
student would teach some of her beginning students much in the same way that graduate students today teach some courses for beginning college students.

While teaching at Westminster Choir College and Florida State University, Harsanyi not only had the responsibilities of her studio and classroom teaching but also the administrative work associated with being the Chair of the Voice Department. Her work was done without the luxury of an administrative assistant or a computer. During the time that Harsanyi was the Chair of the Voice Department at Florida State University, her private studio, of which eighty-five percent were graduate students, averaged eighteen students per semester. During semesters in which she taught classes such as vocal pedagogy or vocal literature courses, she continued teaching a full studio and thus, Harsanyi has taught an overload for her entire teaching career at Florida State University.
The Song Recital

At the height of Janice Harsanyi’s singing career, she performed over ninety concerts a year and a large majority of these performances were Art Song Recitals. Many of these recitals introduced new music by 20th century composers in addition to traditional 18th and 19th century recital repertoire. I asked her why she thought that there has been a decline in the popularity of the song recital. Harsanyi thinks that today so much attention has been given to opera that most young singers do not take the time to learn the intimacy of the art song literature and to learn what constitutes a fine recital program. Students schooled in an environment with a heavy emphasis on opera miss the nuance and delicacy of the art song literature.

Harsanyi recalls a performance in Princeton, New Jersey in which Dame Joan Sutherland presented a “song recital”. Sutherland is known internationally as one of the greatest exponents of “Bel canto” opera but not especially as a song recitalist. On the program, Sutherland performed a set of “Mad scenes” from four of the operas of Gaetano Donizetti. At intermission, many of the audience left the theatre. One can only hear a person go mad so many times and then it begins to sound the same.
This leads to the question of how to program an art song recital. Today many recitals follow a standard academic structure where one usually begins with a piece from the baroque period and continuing chronologically through works of the 20th century. Harsanyi thinks that this basic form works well outside of academe as well. Sometimes recital repertoire is chosen based on a unifying theme while some recitals are comprised of music entirely from one time period such as a 20th century recital. Whatever the structure of the program, in order for the song recital to remain young and fresh, Harsanyi insists that the primary reason for presenting a song recital must be communication. Harsanyi recalls one of the most expressive song recitals she ever attended which occurred in Blue Hill, Maine at one of the concerts in Kneisel Hall.

Povla Frijsh was a very fine singer during the 1920s in her native Sweden and abroad. Although long past her singing prime, Frijsh performed an entire song recital in which she spoke the poetry of the songs with the piano accompaniment in the background. Although she never sang a note, the way she was able to communicate the text left many in the audience in
tears. Until singers learn to make communication of the text the primary consideration, many song recitals, albeit beautifully sung, will leave an audience bored and uninterested.

I asked Harsanyi if she thought that young singers today should be pursuing professional management for their careers. Harsanyi secured a large majority of her engagements through referrals and used a personal representative primarily for scheduling purposes. According to Harsanyi, young singers have much more opportunities to be heard today with all the competitions and contests in which she recommends that all young singers participate. Harsanyi feels that not only does there exist the chance to win but more importantly, the chance to lose. Losing some of these competitions tests the fortitude of those individuals who are aspiring to an extremely competitive profession. Harsanyi admonishes, … “You’re not a professional singer until you get a bad review.”26 She suggests that after winning several competitions, singers audition for small management agencies.

Several of Harsanyi’s students have secured professional engagements after winning major competitions such as the Palm Beach Opera Competition

26 Janice Harsanyi, Interview held in Tallahassee, Florida, (September 7, 1997).
held annually in Palm Beach, Florida. Several of her students who did not win the competition were heard by agents visiting from Europe and were invited to perform with smaller opera houses in Germany and Vienna.

Harsanyi also stresses the importance of an accomplished accompanist as a collaborator in the song recital. Since the song recital is basically a chamber recital, she feels that both singer and pianist must be comparable in their level of performance if they are to be successful. She uses the concept of the string quartet to illustrate her point: “...if you have a weak cellist in a string quartet, you can not have a good string quartet...”27 A good accompanist must know the repertoire and the languages and be willing to be a “sonata” partner. She recalls the thrill of singing with noted pianist, Artur Balsam. His knowledge of the song literature was vast and for enjoyment on the weekends after teaching at Kneisel Hall, Harsanyi and Balsam would spend hours singing through entire albums of German lieder by Schubert, Brahms, and Schumann.

27 Janice Harsanyi, Interview held in Tallahassee, Florida, (September 7, 1997).
CONCLUSION

When considering the Artist/Teacher career of Janice Harsanyi, one realizes that over a span of almost fifty years, she has made many significant contributions to a profession to which she has devoted her life. Not only has she enjoyed a long and celebrated professional singing career, but she has also managed to simultaneously balance an impressive teaching career at prestigious musical institutions. Maintaining these two very difficult careers and receiving distinction in both is a remarkable accomplishment in itself. However, perhaps Harsanyi’s greatest contribution to music has been as an advocate and performer of new music.

Not only did composers such as Roger Sessions, John Harbison, Charles Schwartz, Alan Stout, Harold Schiffman, George Rochberg, James Waters, and Robert Ward compose and dedicate works to her, but she was also instrumental in presenting the music of many other 20th century composers to audiences all over the world. On many occasions, she presented recitals that were comprised entirely of music written in the 20th century. One of her most successful Town Hall recitals in New York featured music of the 20th century exclusively.
Janice Harsanyi should be saluted for her enterprise in devoting her entire Alice Tully Hall recital to contemporary songs Sunday, and congratulations are due the soprano for the high expertise with which she delivered them. Her intelligent, musicianly singing was a glowing constant; she has developed communication to a fine art.28

Harsanyi’s relationship with Roger Sessions and the composition department at Princeton University allowed her to influence the way in which composers wrote for the voice. Her knowledge of the vocal instrument allowed her to make suggestions to composers concerning the feasibility of their works and, ultimately, the possibility of additional performances after the premieres.

During her academic career, Harsanyi has brought the music of 20th century composers to new generations of singers and audiences. In her 20th century vocal literature classes, which she has taught on four college campuses, Harsanyi has given her students the unique opportunity to interview these composers concerning their music. I can recall a vocal studio class in which a student was singing the music of George Rochberg.

Harsanyi was so impressed with the student’s performance, that she called Rochberg on the phone while the student was singing and asked him to coach the student through his music!

Janice Harsanyi has also been a very prominent figure in the development of the careers of several outstanding musicians of the 20th century. At Harsanyi’s recommendation, noted American accompanist, Margo Garrett, was appointed to her first accompanying position while at the North Carolina School of the Arts in the early 1970s. Today, Garrett is one of the foremost accompanists on the professional circuit accompanying such prominent singers as Kathleen Battle and Dawn Upshaw. Three years ago I had the opportunity to speak with Garrett and she credited Harsanyi for her involvement in the accompanying profession.

Another aspect of Harsanyi’s influence was her introduction of vocal pedagogy to several distinguished performing artists. While serving as chair of the voice department at Westminster Choir College, Harsanyi convinced a singing colleague, Florence Kopleff, to teach in an academic environment. Kopleff, who also continued her performing career, has taught since her
initial appointment and has recently retired from the faculty of Georgia State University in Atlanta. Harsanyi was also responsible for Seth McCoy’s initial teaching appointment.

In her role as an educator, Janice Harsanyi has been instrumental in the development of the careers of her students. Harsanyi’s students have pursued similar careers to that of her own. She has students who perform regularly at the major opera houses of the world including: the Metropolitan Opera, Chicago Lyric, San Francisco, Vienna Staatsoper, Vienna Folksoper, Zurich Opera, New York City Opera, Houston Opera, and Santa Fe Opera. Many of her students, following her example, have pursued equally successful academic careers at such prestigious institutions as: The University of Michigan, Florida State University, Ball State University, Belmont University, The University of Arizona, and The University of Mississippi.

To chronicle the career of a successful Artist/Teacher, is to discover that while she enjoyed an extremely active performing career, she has always been an educator at heart. Harsanyi’s objective has been to share her intense love for music to others, whether presenting a song recital or teaching a stimulating vocal literature course. Her success is evidenced by the fact that
a large majority of her former students with whom she shared this love of
music have chosen to dedicate their lives to sharing this same love with
others. Thus is the career of Janice Harsanyi.
APPENDIX A

DEGREE PERFORMANCES

ERIC HOY TUCKER, BASS-BARITONE

Performance One: Le Nozze di Figaro
May 5, 1996
Performing the Role of
“Dr. Bartolo”
Weigel Hall Auditorium
The Ohio State University

Albert Herring
February 2, 1997
Performing the Role of
“Superintendent Bud”
The Drake Theatre
The Ohio State University

Performance Two: Solo Recital
May 17, 1997
Weigel Hall Auditorium
The Ohio State University
| Performance Three: | Chamber Recital  
|                   | January 12, 1998  
|                   | Weigel Hall Auditorium  
|                   | The Ohio State University |
| Performance Four: | Solo Recital  
|                   | May 16, 1998  
|                   | Hughes Hall Auditorium  
|                   | The Ohio State University |
APPENDIX B

SELECTED PHOTOGRAPHS AND REVIEWS

Jatice Morris, youngest of five children born to Edward and Thelma Morris, circa 1931.
Publicity photographs for Harsanyi's debut with the Philadelphia Orchestra and Eugene Ormandy. This program featured Benjamin Britten's *Les Illuminations*, October 17, 1958.
'FAUST' OF BERLIOZ AT CARNEGIE HALL

Philadelphia Orchestra Ends Season Here With Concert Version of 'Damnation'

By HAROLD C. SCHONBERG

The Philadelphia Orchestra, conducted by Eugene Ormandy, closed its New York season last night in Carnegie Hall with a concert version of the Berlioz 'Damnation of Faust.'

It was an enterprising gesture, and one to which a large audience gave its approval. This score does not receive many live performances; a 'Messiah' is always easier to work up. Yet "The Damnation" has its glorious moments, and the hair-raising concluding choruses are as exciting as they were a hundred years ago, when the ardent young "musicians of the future" latched on to them.

And, as in all the large Berlioz scores, there is subtlety on subtlety. Here there may be a wonderful change of harmony; there, a touch of orchestration that shimmers. The writing for voice is pointed and secure, with the orchestra at all times commenting on the action.

It cannot be said that the audience heard the score exactly as Berlioz envisaged it. For one thing, there were too many cuts. The part devoted to Brander was omitted, the chorus ending, the second part was slashed cruelly, and so was the chorus and trio ending the third part. These were but major omissions; there were other trims.

SOPRANO SOLOIST:
Janice Harsanyi, who was heard at Carnegie Hall.

And some of the solo work left one listener trembling at the edge of his chair. David Poleri, as Faust, was secure up to about a G, but above the staff something seems to have happened to his voice. He had to tinker with the vocal line in an effort to keep matters under control; nor was he too exact stylistically, and in his duet with Marguerite he sang in the best Italian-opera tradition.

The indestructible Martial Singer, as Mephistopheles, brought to his singing the resource and knowledge of many years before the public, but it would be idle to pretend that his voice is always pleasant to hear. The best singing of the evening was done by Janice Harsanyi. She sang an exquisite "Roi de Thulé," and her work elsewhere was agreeable in sound, sensitive in conception.

Among the delights of the evening was the disciplined singing of the Temple University Chorus. And, as to be expected, give the Philadelphia Orchestra something like the "Dance of the Sylphs," or the "Will-o'-the-Wisp," and beautiful sounds are going to ensue.
Orchestra in Concert Version
Of Orff’s ‘Carmina Burana’

SOLOISTS: Harvey Plessell, baritone; Janice Harsanyi, soprano, and Rudolf Petrack, tenor, appear in concert version of Carl Orff's "Carmina Burana" conducted by Eugene Ormandy at Academy of Music this Friday and Saturday.
Janice Harsanyi publicity photos. (Left) Photo used for the cover of her solo song recital album, *Great New Voices of Today*, 1952. (Right) Photo used for publicity during the early 1960s.
Janice Harsanyi taking a solo bow after stepping in for Teresa Stratas at the last moment in a performance of the Requiem by Verdi with Ormandy and the Philadelphia Orchestra. April, 11, 1964.
(Above) Maureen Forrester, contralto and Janice Harsanyi, soprano prepare for a concert version of Gluck's *Orfeo ed Euridice* with Nicholas Harsanyi conducting, April 1967. (Right) Nicholas and Janice Harsanyi performing on tour with the Piedmont Chamber Orchestra, circa 1967.

To Antoinette and Eric, with all my love, Janice Harsanyi.
Janice Harsanyi presenting a song recital with Nelita True accompanying; circa 1968, location unknown.
Licia Albanese, Nicholas Harsanyi, and Janice Harsanyi on their way to North Carolina School of the Arts Summer Academy in Assisi, Italy, circa 1973.

Billboard poster advertising Harsanyi's solo recital at Alice Tully Hall in New York for November 16, 1975. This program featured the works of 20th century composers.
Antoinette Torres Tucker, Eric Tucker, and Janice Harsanyi celebrating a birthday in Columbus, Ohio, 1996.
APPENDIX C

REPRESENTATIVE CONCERT AND RECITAL REPERTOIRE

Antes, John (1740-1811)
  Go, Congregation, Go

Babbitt, Milton (1916-1996)
  Du
  Three Theatrical Songs

Bach, Johann Sebastian (1685-1750)
  B minor Mass
  Christmas Oratorio
  Easter Oratorio
  Magnificat in D
  St John Passion
  St Matthew Passion

  Cantata #4  Christ Lag in Todesbanden
  Cantata #8  Liebster Gott
  Cantata #13  Meine Seufzer Meine Tränen
  Cantata #21  Ich Hattet viel Bekümmernis
  Cantata #28  Gottlob
  Cantata #29  Wir Danken dir
  Cantata #31  Der Himmel lacht
  Cantata #42  Am Abend
  Cantata #51  Jauchzet Gott
  Cantata #52  Falsche Welt
  Cantata #58  Ach Gott
  Cantata #64  Sehet, welch eine Liebe
  Cantata #68  Also hat Gott
  Cantata #70  Wachtet, betet
  Cantata #78  Jesu der du meine Seele
  Cantata #79  Gott, der Herr
  Cantata #80  Ein feste Burg
  Cantata #84  Ich bin vergaucht
  Cantata #85  Ich bin ein guter Hirt
  Cantata #86  Wahrlich
  Cantata #88  Sehe, ich will viel Fischer
  Cantata #89  Was soll ich aus dir machen

  Cantata #100  Was Gott tut
  Cantata #101  Nimm von uns
  Cantata #105  Herr, gehe nicht ins Gericht
  Cantata #115  Mache dich
  Cantata #116  Du friedefürst
  Cantata #120  Gott, Man lobet dich
  Cantata #127  Herr Jesu Christ
  Cantata #131  Aus der Tiefe
  Cantata #139  Wohl dem
  Cantata #140  Wachet Auf
  Cantata #147  Herz und Mund
  Cantata #151  Susser Trost
  Cantata #162  Ach, Ich sehe
  Cantata #165  O Heil'ges
  Cantata #167  Ihr Menschen
  Cantata #180  Schmücke dich
  Cantata #185  Barmherziges Herze
  Cantata #187  Es wartet
  Cantata #192  Nun danket alle Gott
  Cantata #199  Mein Herze schwimmt im Blut
  Cantata #202  Wedding Cantata
  Cantata #208  Was mir behagt
  Cantata #209  Non sa che sia dolore
  Cantata #210  O Holder Tag
  Cantata #211  Coffee Cantata
  Cantata #212  Peasant Cantata
  Bist du bei mir
Bachelet, Alfred (1864-1944)
  Chere Nuit
  Vocalise

Barati, George (1913-1996)
  Fireflies in the Garden
  From a River Bed

Barber, Samuel (1910-1981)
  Despite and Stil
  Hermit Songs
  A Nun Takes A Veil
  Daisies
  I Hear an Army
  Sure on This Shining Night

Bartók, Bela (1881-1945)
  Dorfszenen
  Lakodalom
  Numerous Folk Songs

Bassett, Leslie (b. 1923)
  Five Love Songs

Beethoven, Ludwig (1770-1827)
  Missa Solemnis
  Mass in C Major
  Symphony No. 9
  Sechs Lieder von Gellert
  An die ferne Geliebte
  Christus am Olberge
  “Ah Perfido”
  “Abscheulicher” from Fidelio
  “O namenlose Freude” from Fidelio
  No, non turbati
  Schottische Lieder

Bellini, Vincenzo (1801-1835)
  “Casta Diva” from Norma
  “Mira, O Norma” from Norma

Berlioz, Hector (1803-1869)
  Damnation de Faust
  Les Nuits D’Eté
  L’Enfance du Christ
  Romance
Besley, Maurice
After the Rzin the Roses
Bend Low Thine Ear
Listening
Someone
The Meaning of the Rose
Time, You Old Gipsy Man

Boatner, Howard
I Want Jesus to Walk with Me
Oh, What a Beautiful City

Brahms, Johannes (1833-1897)
Ein Deutsche Requiem
Vier ernste Gesange
Liebeslieder Walzer
Ach, wende diesen Blick
Auf dem Kirchhof
Botschaft
Dein blaues Auge
Der Tod, das ist die kühlende Nacht
Die Schnur
Die Schnur, die Perl an Perle
Errinerung
Es hing der Reif
Es träumte mir

Feldeinsamkeit
Immer leiser
In meiner Nachte Sehnen
Meine Liebe ist Grün
Nachtigall
Ständchen
Strahlt zuweilen auch ein mildes Licht
Un bewegte laue Luft
Von ewiger Liebe
Von waldbekränzter Hohe
Wenn du nur zuweilen lächelst
Wie Melodien

Britten, Benjamin (1913-1976)
Les Illuminations
War Requiem
Spring Symphony
Missa Brevis in D
On this Island
“Lady Billows” from Albert Herring
Numerous Folksongs

Burleigh, Henry (1866-1949)
Didn’t Rain?
Nobody Knows the Trouble I’ve Seen
Sometimes I Feel Like a Motherless Child
The Crucifixon
Were You There?

Carpenter, John Alden (1876-1951)
Gitanjali

Carter, John
Cantata
Chadwick, George (1854-1931)
   Little Lamb

Charles, Ernst (1895-1984)
   Clouds
   Let Your Song Fill My Heart
   My Lady Walks in Loveliness
   Save Me, O God
   When I Have Sung My Songs To You

Charpentier, Gustav (1860-1956)
   “Depuis le jour” from Louise

Chausson, Ernest (1855-1899)
   Chanson Perpetuelle
   Poème de la Mer et de l’Amour
   Le Colibri

Cogan, Robert
   Utterances

Cone, Edward (b. 1917)
   Triptych Premiere

Copland, Aaron (1900-1990)
   As it Fell Upon a Day
   Twelve Emily Dickinson Songs
   Pastorale
   Poet’s Song
   Vocalise

Cornelius, Peter (1824-1874)
   The Bride Songs
   Christ, the Friend of Children
   Simeon
   The Christ Child
   The Kings
   Unser Vater

Corner, Philip (b. 1933)
   A Babe Lies in the Cradle

Couvreur, Georges
   Recueillement
Cummings, Richard
   Come
   Messages
   Moods
   The Lamb

Dallapiccola, Luigi (1904-1975)
   Quattro Liriche

Debussy, Claude (1862-1918)
   Ariettes Oubliées
   Chansons de Bilitis
   Cinq Poèmes de Baudelaire
   Deux Romances
   Fêtes Galantes
   L’Enfant Prodigue
   Préses Lyriques
   The Blessed Damozel

Dencke, Jeremiah (1725-1795)
   My Soul Doth Magnify the Lord

Dett, Nathaniel (1882-1943)
   Ride On, Jesus

Dodgson, Stephen
   Epigrams from a Garden

Dohnanyi, Ernst von (1877-1960)
   Szerettelek
   Taanuld Assony
   Waldelfelein

Duparc, Henri (1848-1933)
   Chanson Triste

Dvořák, Antonín
   Biblical Songs
   Zigeuneurlieder

Eaton, John
   Holy Sonnets of John Donne
   Premiere

124
Éllington, Duke (1899-1974)
  Don’t Get Around Much Anymore
  Get it Bad
  Mood Indigo
  Take the A Train

Epstein, David
  The Seasons  Premiere

Falla de, Manuel (1876-1946)
  Psyché

Fauré, Gabriel (1845-1924)
  Requiem
  Après un Rêve
  Clair de Lune
  En Priere
  Fleur Jetée
  Les Berceaux
  Mandoline
  Nell
  Notre Amour
  Prison
  Rencontre

Ferrari, Luigi (1884-1964)
  Lo in the Silent Night

Fischer, Carl (1849-1923)
  Deep River

Forrest,
  He’s Got the Whole World in His Hands

Foster, Stephen (1826-1864)
  Beautiful Dreamer
  Jeanie with the Light Brown Hair

Franck, César (1822-1890)
  La Mariage de Rose
  Panis angelicus

Fussell, Charles
  Julian  Premiere
  Résumé
Gershwin, George (1898-1937)
  Bess, You Is My Woman Now
  But Not For Me
  Embraceable You
  Foggy Day
  I Loves You, Porgy
  My Man's Gone Now
  Nice Work If You Can Get It
  Slap That Bass
  Someone to Watch Over Me
  Summertime
  The Man I Love

Ginastera, Alberto (1916-1983)
  Cantata Para America Magica
    *Times of Day on a Farm* (Las Horas De Una Estancia)

Glinka, Mikhail (1804-1857)
  Elegie

Gluck, Christoph (1714-1787)
  "Euridice" from *Orfeo ed Euridice*

Gounod, Charles (1818-1893)
  Sanctus
  Divine Redeemer

Gretchaninov, Alexander (1864-1956)
  My Native Land
  Over the Steppe
  Slumber Song

Grieg, Edvard (1843-1907)
  Dem Lenz soll mein Lied
  Des dichteres Letztes Lied
  Die Prinzessin
  Ein Schwan
  Ein Traum
  Eros
  Erstes Begegnen
  Ich Liebe Dich
  Morgenthal
  Solveigs Lied
  Zwei braune Augen
Griffes, Charles (1884-1920)
Four German Songs
Four Impressions
By a Lonely Forest Pathway

Hageman, Richard (1882-1966)
Christ Went Up Into the Hills
Music I Heard With You

Hahn, Reynaldo (1874-1947)
L’Heure Exquise
Offrande
Si mes vers

Hamilton, Iain (b. 1922)
Queen Elizabeth from Raleigh’s Dream
Premiere

Handel, Darrell
The Tyger

Handel, George Frederic (1685-1759)
Amadigi U.S. premiere
Imeneo U.S. premiere
Israel in Egypt
Messiah
Ode for Saint Cecilia’s Day
“Care Selvo” from Atalanta
“Oh Sleep Why Dost Thou Leave Me?”
“O quais de coeli sonus”
God’s All Powerful
Meine Seele hört im Sehen
Singe, Seele
Süsse, Stille

Hannay, Roger (b. 1930)
Marshall’s Medium Message Premiere

Harbison, John (b. 1936)
If There be Nothing New Sonnet 59
My Love is Strengthened Sonnet 102
Shakespeare Series
Psalm 117 Premiere

Harker, Flaxington
How Beautiful Upon the Mountain
Haydn, Joseph (1732-1809)
  Lord Nelson Mass
  Paukenmesse
  The Creation
  The Seasons
  Therese Mass

Head, Michael
  A Piper

Herbst, Johannes (1735-1812)
  I Will Grow in the Strength of the Lord

Hindemith, Paul (1895-1963)
  Das Marienleben
  Nine English Songs

Honegger, Arthur (1892-1955)
  Joan of Arc at the Stake
  King David

Hopkinson, Francis (1737-1791)
  My Days Have Been So Wondrous Free

Horn, Charles (17th Century)
  Cherry Ripe

Hovhaness, Alan (b. 1911)
  Three Odes of Solomon
  Triptych
  Black Pool of Cat
  Hercules
  I Heard Thee Singing
  Live in the Sun
  Saturn

Ireland, John (1879-1962)
  The Holy Boy

Jeffreys, George
  Heu, me miseram

Johnson, Rosemond (1873-1954)
  Roll, Jordan Roll
  Steal Away
  The Crucifixion
Kodály, Zoltán (1882-1967)
Te Deum
Exile
Heart on Fire
Siralmas nekem
Stay, Sweet Bird
Tanuld Asszony

Jambor, Agi
When I Am Dead, My Dearest

Krenek, Ernst (1900-1991)
Four Songs
Four Songs on Poems by Gerard Manley Hopkins
Fünf Lieder
Sestina
The Kafka Songs

Lawrence, William E.
Let Us Break Bread Together

Loeffler, Charles (1861-1935)
Four Songs for Voice, Viola and Piano

Ma‘Ayani, Ami
Mismorim

MacDowell, Edward (1860-1908)
Long Ago

MacGimsey, Robert
Sweet Little Jesus Boy

Mahler, Gustav (1860-1911)
Eines Fahrenden Gesellen
Kindertotenlieder
Rückert Lieder
Symphony No. 8
Symphony No. 2
Symphony No. 4

Maksimovic, Rejko
Two of Basho’s Haiku

Premiere
Martin, Warren
Five Love Songs  Premiere
Music I Heard With You
When in disgrace with fortune and men’s eyes

Massenet, Jules (1842-1912)
“Il est doux, il est bon” from  Herodiade

Maw, Nicholas (b. 1935)
Scenes and Arias  U.S. Premiere
From the Quiet of My Own Mind

McCollin, Francis
Sleep, Holy Babe

McKinney, Mathilde
Kiss me. then  Premiere
Loveliest of Trees  Premiere

McTee, Cindy
Psalm 142  Threnody for Voice and Organ

Mendelssohn, Felix (1809-1847)
Elijah
Hymn of Praise

Messiaen, Olivier (1908-1992)
L’Épouse

Milhaud, Darius (1892-1974)
Prends cette rose

Molineux, Allen
Crystals

Morris, Janice (b. 1929)
April
Entrance Impromptu
Go From Me
Psalm 116
Sea-shells  Premiere
The Night  Premiere
Mozart, Wolfgang Amadeus (1756-1791)
Mass in C minor
Requiem Mass
Exsultate Jubilate
‘L’amore costante fe’ from Il Re Pastore
“Non mi dir” from Don Giovanni
“Non piu di fiori” from La Clemenza di Tito
“Parto, parto” from La Clemenza di Tito
Abendempfindung
Als Luise die Briefe
An Chloe
Der Zauberer

Niles, John Jacob (1892-1980)
I Wonder as I Wander
Jesus, Jesus Rest Your Head

Nin, Joaquin (b. 1908)
Le Chant de Veilleur

Nordoff, Paul
Music I heard with you

Orff, Carl (1895-1982)
Carmina Burana

Parker, Horatio (1863-1919)
Hora Novissima
“The Rose Aria” from Fairyland
I Will Twine the Violet
Love in May
The South Wind

Paxson, Theodore
He was alone

Peeters, Flor (1903-1986)
Ivory Tower
The Lord’s Prayer

Penn, William
Garland Song

Perry, Julia (1924-1979)
Stabat Mater
Prayer
Peter, John Frederick (1746-1813)
The Days of All Thy Sorrow
The Lord Is In His Holy Temple

Peyton, Malcolm
Songs from Whitman

Poulenc, Francis (1899-1963)
Gloria
La Voix Humaine
Le Travail du Peintre
Stabat Mater
Tel Jour, Telle Nuit

Prock, Stephan
The Art of War: Songs on Poems of Vietnam Veterans

Puccini, Giacomo (1712-1781)
“Ch’il bel sogno” from La Rondine
“O mio babbino caro” from Gianni Schicchi
“Tutti for” from Madama Butterfly
“Un bel di” from Madama Butterfly
“Vissi d’arte” from Tosca

Purcell, Henry (1659-1695)
“Dido” from Dido and Aeneas
Evening Hymn
If Music be the Food of Love
Lord, What is Man?
Lost is my Quiet
Sound the Trumpet
We Sing to Him

Rachmaninoff, Sergie (1873-1943)
Floods of Spring
In the Silent Night
Lilacs
The Soldier’s Bride
Vocalise
Ravel, Maurice (1875-1937)
- Chansons Madecasses
- Four Folk Songs
- Sheherazade
- Three Mallarmé Poems
- Two Hebrew Melodies
- Placet futile
- Sainte
- Soupir
- Surgi de la croupe et du bond

Respighi, Ottorino (1879-1936)
- Five Liriche
- Il Tramonto

Rochberg, George (B. 1918)
- Four Songs of Solomon
- String Quartet No. 2 (Premiere)

Roe, Betty
- Euphonium Dance
- Madam and the Minister

Rogers, Rodney
- Lucis Creator

Ronald, Sir Landon
- Love, I Have Won You

Rorem, Ned (B. 1923)
- Ariel
- Four Songs of American Poetry
- Last Poems of Wallace Stevens

Ross, John
- Ode for New Year’s Day (Premiere)

Rossini, Gioachino (1792-1868)
- Le Petite Messe Solennelle
- Stabat Mater
- La Pesca
- La Regata Veneziana

Saeverud, Harald (1897-1992)
- Peer Gynt Suite No. 1 (Premiere)
Satie, Erik (1866-1925)
  Chanson
  Chanson Mediavale
  Daphné
  La Statue de Bronze
  Le Chapelier
  Les Anges
  Les Fleurs

Saygun, Adnam
  Yunus Emre  Premiere

Scarlatti, Alessandro (1660-1725)
  “Su le Sponde del Teoro”

Schiffman, Harold (b. 1928)
  Arethusa  Premiere
  Four Poems of James Joyce
  Variations on a Summer Day

Schönberg, Arnold (1874-1951)
  The Book of the Hanging Gardens
  Quartet No. 2

Schubert, Franz (1797-1828)
  An die Musik
  Auf dem Strom
  Auf dem Wasser zu singen
  Ave Maria
  Das sie hier gewesen
  Der Hirt auf dem Felsen
  Der junge Nonne
  Die Forelle
  Die Post
  Du bist die Ruh
  Gretchen am Spinnrade
  Heiden Röslein
  Ihr Bild
  Kennst du das Land
  Lied der Mignon
  Nacht und Träume
  Rastlose Liebe
  So lasst mich scheinen
  Stimme der Liebe
  The Omnipotence
  Viola
  Wer nie sein Brot mit Tränen ass
Schumann, Robert (1810-1856)
Frauenliebe und Leben
Abendlied
Alte Lute
An den Mond
Auf das Trinkglas
Auf einer Burg
Aus den hebräischen Gesangen
Botschaft
Dein Angesicht
Der arme Peter
Der Jäger und sein Liebchen
Er ists’s
Ernstes Grün
Es rauscht das Wasser
Frage
Frühlingslied
Kennst du das Land

Landliches Lied
Lied der Braut
Lust der Sturmnacht
Mit Myrthen und Rosen
Mondnacht
Schöne Wiege meiner Leiden
Sehnsucht nach der Waldgegend
Sonntags am Rhein
Stille Liebe
Stille Tränen
Stirb, Lieb’ und Freud’
Wanderlust
Wanderung
Was will die einsame Träne
Wer machte dich so krank
Widmung
Zum Schluss

Schütz, Heinrich (1585-1672)
Vater Abraham, erbarme dich

Schwartz, Charles
Neuma
Premiere

Seamarks, Colin
Six Mehitabel Magpies

Seiber, Mátyás (1905-1960)
Das Knie
Das Nasobem
Die Trichter

Sessions, Roger (1896-1985)
Idyll of Theocritus
When Lilacs Last in the Dooryard Bloomed
“Fishwife” from The Trial of Lucullus
“Malinche’s song” from Montezuma Premiere
“Romualdo’s song” from The Black Maskers
In the Swamp
On the Beach at Fontana
Psalm 140 Premiere

Shostakovich, Dmitri (1906-1975)
Gesänge nach Hebräischen Volksdichtungen
Sibelius, Jean (1865-1957)
Arioso
Flickan Kom
Kom, nu hit
Marssnon
Svarta Rosor
Var det en drom

Sniffin, Allison (b. 1960)
Six Significant Landscapes
Premiere

Speaks, Oley
Let Not Your Heart Be Troubled

Spohr, Ludwig (1784-1859)
Das heimliche Lied
Sehnsucht
Sei still, mein Herz
Wach auf?
Wiegenlied
Zwiegesang

Stout, Alan (b. 1932)
Aftoaland
Premiere
Prologue
Premiere

Strauss, Richard (1864-1949)
“Final Duet”
from Die Rosenkavalier
“Final Trio”
from Die Rosenkavalier
“Presentation of the Silver Rose”
Cäcilie
Du meines Herzens Kronelein
Heimkehr
Ich trage meine Minne
Liebeshymnus
Nacht
Nichts
Ruhe meine Seele
Ständchen
Zueignung

Stravinsky, Igor (1882-1971)
Pribaoutki

Tass, Helen
The River
Premiere
Winter Song
Premiere
Thayer, Fred
Cleavage
Reflective
Winterscene

Thiman, Eric
Jesus, the Very Thought of Thee
The God of Love My Shepherd Is

Tippett, Sir Michael (b. 1905)
The Dancer

Trythall, Richard
Aus einer Sturmnacht
Premiere
Eingang
Premiere
Erinnerung
Premiere
Herbsttag
Premiere

Tchaikowsky, Piotr (1840-1893)
Nur wer die Sehnsucht kennt
Romance

Turina, Joaquin (1882-1949)
Canto a Sevilla
Poema en forma de Canciones

Williams, Ralph Vaughan (1872-1958)
A Sea Symphony
Along the Field
Four Last Songs
Ten Blake Songs
The Water Mill
Three Vocalises

Verdi, Giuseppe (1813-1901)
Requiem Mass
“Salve, salve” from Othello
“Saper vorreste” from Un Ballo in Mascera

Villa Lobos, Heitor (1887-1959)
Bachianas Brasileiras No. 5

Vivaldi, Antonio (1678-1741)
Gloria
Motetto, O qui coeli terraeque
Wagner, Richard (1813-1883)
Wesendonck Lieder
Act I from Die Walküre
Act III Scene 3 from Siegfried
“Dich teure Halle” from Tannhäuser
“Du bist der Lenz” from Die Walküre
“Eva” from Die Meistersinger
“Liebestod” from Tristan und Isolde

Walton, Sir William (1902-1983)
Three Songs
Holy Thursday

Ward, Robert (b. 1917)
Sacred Songs for Pantheists
Symphony No. 5 Canticles of America
Premiere
“Zinida” from He Who Gets Slapped
Rain Has Fallen

Waters, James (b. 1930)
Songs of Life
Premiere
Quest
The Ship of Love
The Singer
The Wayfarer
Whisperings

Webern, Anton (1883-1945)
Die Einsame
Ein Winterabend
Freunde
Gebet
Gefunden
In der Fremde
Wiese im Park

Werren, Philip
Humming-Bird

Winstead, William
Songs of Experience
Wolf, Hugo (1860-1903)
Anakreons Grab
Auf ein altes Bild
Das Verlassene Magdelein
Der Gartner
Die ihr schwebet
Er ist's
Ich hab ein Penna
Lebe wohl
Mignon
Nun wandre Maria
Übernacht
Verborgenheit
Zur Ruh', zur Ruh'

Zaimont, Judith Lang
In the Theatre of the Night
APPENDIX D

COMPACT DISC DISCOGRAPHY GUIDE

The following is a guide to the accompanying compact disc which I have formatted in order to document the recorded career of Janice Harsanyi. The large majority of these performances were performed in a “live” situation and they have not been altered or enhanced. The performances on this disc represent the recorded artistry of Janice Harsanyi from 1952 until 1993.

Track

1. **“Chere Nuit”** (Bachelet) This recording was made in 1952 and appeared on Janice Harsanyi’s solo debut album, *Great New Voices of Today*. Otto Herz is the pianist.

2. **“Libera me”** (Verdi) This comes from the final movement of the *Requiem Mass* by Giuseppe Verdi. This was recorded in 1959 at a performance with the Princeton Symphony Orchestra, Westminster Choir College, and Nicholas Harsanyi conducting.
3. **Psalm 57** (Harbison) This comes from a sacred recital that Harsanyi gave at Westminster Choir College in March of 1962. Joan Lippincott is the organist. This setting of the 57th Psalm was written for Harsanyi by John Harbison in the early 1960s when he was a composition student at Princeton University studying with Roger Sessions.

4. **“My Man’s Gone Now”** (Gershwin) Taken from Gershwin’s opera, *Porgy and Bess*, this recording comes from a masterclass that Harsanyi gave at the University of Michigan’s Summer Music Camp at Interlochen, Michigan for the Michigan All-State Choir in the summer of 1966. She is accompanied by David Appleby. This aria has always been one of Harsanyi’s favorite encore pieces throughout her career.

5. **“Royauté”** (Britten) The following two songs, “Royauté” and “Marine” are taken from Britten’s song cycle, *Les Illuminations*, and were recorded in 1967 with the Princeton Chamber Orchestra and Nicholas Harsanyi conducting. This piece was the work in which she was featured with Eugene Ormandy for her Philadelphia Orchestra debut in the fall of 1959.

6. **“Marine”** (Britten)

7. **“Tutti i fior”** (Puccini) Recorded at the Summer Music Camp at Interlochen, this duet from *Madama Butterfly* features Harsanyi. Elizabeth Mannion, mezzo soprano, the University Orchestra and Nicholas Harsanyi conducting. This concert was performed in July of 1968.

8. **“Domine Deus”** (Poulenc) Recorded at the summer home of the Philadelphia Orchestra in Saratoga Springs, New York, this is the fourth movement of the *Gloria* by Francis Poulenc. The performance occurred in the summer of 1970 and featured Harsanyi as the soloist with the Saratoga-Potsdam Chorus conducted by the Philadelphia Orchestra’s assistant conductor, William Smith.
9. “Nachtigall” (Brahms) Recording taken from a recital given at Pfeiffer College in Meisenheimer, North Carolina in October 1970. The accompanist for this performance is Nelita True.

10. “O Namenlose Freude” (Beethoven) from Beethoven’s opera, Fidelio. This excerpt is taken from a faculty recital presented at the North Carolina School of the Arts with Janice Harsanyi, Seth McCoy and Rebecca Penneys accompanying. The performance was recorded in the fall of 1972.

11. “Heaven Haven” (Ward) Taken from Robert Ward’s Sacred Songs for Panthiests, this was recorded in the spring of 1974 at the North Carolina School of the Arts with Nicholas Harsanyi conducting the school orchestra and Janice Harsanyi as the featured soloist.

12. “Alleluia” (Vivaldi) This excerpt is the last movement of the motet, O que coeli and was recorded in 1974 as publicity for the Piedmont Chamber Orchestra which Nicholas Harsanyi founded.

13. Fishwife aria (Sessions) This excerpt comes from Sessions’ opera, The Trial of Lucullus which Harsanyi sang in Princeton in 1955. This recording comes from a recital of 20th century music given at the North Carolina School of the Arts in Winston-Salem in November of 1975. The accompanist is Bruce Moss.

14. “Cäcilie” (Strauss, Richard) This excerpt comes from a solo recital that Harsanyi presented at Fredricksburg, North Carolina in the spring of 1977. Harsanyi has often used this piece as an encore at the close of many of her solo recitals. Her accompanist is Bruce Moss.

15. “Dein blaues Auge” (Brahms) This excerpt comes from one of Harsanyi’s faculty recitals given at Florida State University in Tallahassee in the spring of 1983. The accompanist is Valrie Kantorski.
16. **Interview** The following is an excerpt taken from an interview that Harsanyi gave to a member of the local classical music radio station, WFSU, in Tallahassee, Florida. The interview took place after a recital that Harsanyi presented on the campus of Florida State University in 1983.

17. **“Las Fuencitas”** (Turina) This excerpt is taken from Turina’s tone poem for soprano and orchestra, *Canto a Sevilla* and performed with the Tallahassee Symphony Orchestra in the winter of 1989. Peter Peret is the conductor.

18. **“Ein Schwan”** (Grieg) This excerpt is taken from Harsanyi’s final solo recital at Florida State University that took place in Tallahassee, Florida in November 1993. Her accompanist on this occasion was Margo Garrett.
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