

**Don't miss these upcoming events!**

Sunday, March 3 at 3:00 pm

MOSAIC Gala Concert

*A sampler of the School of Music, featuring performances by student chamber groups as well as our Symphonic Wind Ensemble, Symphony Orchestra, Jazz Ensemble, Vocal Jazz, Opera Theatre, and University Chorale.*

Capistrano Concert Hall (free)

Wednesday, March 6 at 7:00 pm

Symphonic Wind Ensemble

Capistrano Concert Hall (\$10 general, \$7 senior, \$5 student)

Thursday, March 7 at 7:00pm

Jazz Ensembles

Capistrano Concert Hall (\$10 general, \$7 senior, \$5 student)

Saturday, March 9 at 7:00 pm

Choirs at St. John's Lutheran Church

1701 L Street (\$10 general, \$7 senior, \$5 student)

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Alumnae Recital

**Liisa Dávila, soprano**  
**Taylor Haines, soprano**

with

**John Cozza, piano**

FRIDAY, 7:00 P.M.  
MARCH 1, 2019  
CAPISTRANO CONCERT HALL

- Lieder, Op. 48 Edvard Grieg (1843-1907)  
 I. Gruss  
 II. Dereinst, Gedanke mein  
 III. Lauf der Welt  
 IV. Die verschiegene Nachtigall  
 V. Zur Rosenzeit  
 VI. Ein Traum  
Taylor Haines, soprano
- “L’Absence” from *Les nuits d’été* Hector Berlioz (1803-1869)  
 “Villanelle” from *Les nuits d’été*  
 Oh! quand je dors Franz Liszt (1811-1886)  
 Chère nuit Alfred Bachelet (1864-1944)  
Liisa Dávila, soprano
- Duets, Op. 63 Felix Mendelssohn (1809-1847)  
 Abschiedslied der Zugvögel  
 Herbstlied  
Liisa Dávila, Taylor Haines, sopranos
- Lake Isle Ben Moore (b. 1960)  
 This heart that flutters  
 Bright cap and streamers  
Taylor Haines, soprano
- “Come scoglio” from *Così fan tutte* W.A. Mozart (1756-1791)  
Liisa Dávila, soprano
- “Il est doux, il est bon” from *Hérodiade* Jules Massenet (1842-1912)  
Taylor Haines, soprano
- “Mercè dilette amiche” from *I vespri siciliani* Giuseppe Verdi (1813-1901)  
Liisa Dávila, soprano

provides medical care to women and girls in Africa who suffer from obstetric fistula.

Having recently completed her Master of Music degree from the San Francisco Conservatory of Music, Taylor continues studying in the exclusive studio of the great Wagnerian soprano, Deborah Voigt. She earned her Bachelor’s degree, *magna cum laude*, from Sacramento State University, as well as having studied at, among other institutions, the Renata Scotto Opera Program, the Berlin Opera Academy, and the Music Academy of the West.

**John Cozza** is in demand throughout California as teacher, coach/accompanist, chamber musician, adjudicator and clinician. He has been the Staff Accompanist at Sacramento State University since 2004, and took over as Music Director and Pianist/Organist at St. Michael’s Episcopal Church in Carmichael in January of 2018.

A graduate of the University of Southern California, Northwestern University and the Hochschule für Musik in Vienna, Austria, Dr. Cozza was named Director of Accompanying at Baylor University (Waco, TX) in 1994 to design and implement the Masters of Music degree program in Piano Accompanying. Graduates of the program he administrated from 1994-2001 hold teaching and accompanying positions regionally, nationally and internationally. He taught Accompanying and Secondary Piano in the Conservatory of Music at the University of the Pacific in Stockton, California from 2004-2018.

Collaborating with singers and instrumentalists throughout the United States, Dr. Cozza’s international engagements have included performances as soloist, accompanist and chamber musician in such European cities as Vienna, Bologna, Milan, Cologne, and Budapest.

Dr. Cozza holds a DM degree in piano performance, vocal accompanying and chamber music from Northwestern University. He earned his Bachelor’s and Master’s degrees at USC, where he was named Valedictorian of the School of Music. He originally attended Vienna’s prestigious Hochschule für Musik as a Rotary Foundation Scholar in 1986-87, then returned for further study from 1988-1991 when he received the coveted Diplom in both Piano Performance and Chamber Music.

Opera Studio. She holds a Bachelor of Music degree from California State University, Sacramento.

**Taylor Haines**, soprano, has been described as “an upcoming talent of great vocal beauty and stunning power, matched by her emotional depth.” Taylor has displayed the reach of her talent in a wide range of roles; from Fiordiligi (*Così fan tutte*), Contessa Almaviva (*Le Nozze di Figaro*), Masetta (*La Bohème*), and Suzel (*L'amico Fritz*), to the Marschallin (*Der Rosenkavalier*). Her most recent operatic triumph was a highly acclaimed performance of Older Alyce in Tom Cipullo's *Glory Denied* at the San Francisco Conservatory of Music, directed by Jose Maria Condemi and with guidance from the composer.

Taylor has performed across North America and Europe with, among other organizations, Respiro Opera, Musik Trossingen, and Lingua e Canto. During her year-long study in Germany, Taylor appeared as Marcellina in a touring production of *Le Nozze di Figaro*, performing at venues in Karlsruhe, Trossingen, Heidelberg, and the Mannheim Opera. She has recently been featured as a soloist in recitals with the NorCal Music Festival, performing arias of the Verdi and *verismo* repertoire, as well as art songs by Strauss and Wagner.

In addition to her operatic talents, Taylor has conquered several heroines of the musical theatre repertoire, including Laurie (*Oklahoma!*), Marian (*The Music Man*), Eliza Doolittle (*My Fair Lady*), and Nettie Fowler (*Carousel*).

Taylor's skills have garnered numerous awards and scholarships, including her recent triumph at the Palm Springs Opera Guild Vocal Competition, where she received the Charles Nylund Memorial Third Prize Award; second prizes from the New York Lyric Opera Theater Competition, James Toland Vocal Arts Competition, Robert S. Dinsmore Opera Competition, and Mondavi Center Young Artists' Competition; recognition as a finalist at the Brava! Opera Competition; and scholarships from the Joan and David Traitel Foundation and Kastanis Voice Foundation. This season, Taylor received a Second Prize award at the Metropolitan Opera National Council Regional Auditions in Los Angeles.

A passionate philanthropist, Taylor has performed numerous recitals and concerts to raise funds for the Freedom from Fistula Foundation, which

**Liisa Dávila** has gained recognition for her vocal clarity and dazzling coloratura, combined with a richness and depth allowing her to possess a highly desired level of versatility in her work. Heard recently as Kitty Hart in Fresno Grand Opera's critically acclaimed performance of *Dead Man Walking*, Liisa was also recently seen as Liù in West Bay Opera's production of *Turandot*, where "her simple, understated Liù made major contributions to the production" (San Francisco Classical Voice). LA Splash also complimented her performance, saying Liisa "charmed rather than dominated. Her lovely clear soprano was spell-binding in both her arias." She has also performed as Donna Elvira in *Don Giovanni*, Pamina in *Die Zauberflöte*, Violetta in *La Traviata*, Poppea in *L'incoronazione di Poppea*, Hanna Glawari in *The Merry Widow*, Micaëla in *Carmen*, and the title role in Massenet's *Cendrillon*. Other roles in her repertoire include Mimi in *La bohème* and Juliette in *Romeo et Juliette*. Of her performance as Erste Dame in *Die Zauberflöte* with West Bay Opera, the San Francisco Classical Voice claimed Liisa (along with fellow Ladies Molly Mahoney and Michelle Rice) opened the opera "with the most sublime singing of the three-hour performance."

Liisa's concert work includes performances as a soprano soloist with organizations including MidAmerica Productions, Music in the Mountains Festival, Auburn Symphony, Gallo Center for the Arts, Bear Valley Music Festival, and the Academy of All Hallows. Her repertoire includes traditional and contemporary works, such as Beethoven's *9th Symphony*, Mendelssohn's *Christmas Oratorio*, the Mozart *C Minor Mass* and *Vespers Solemnes*, Handel's *Messiah*, the Vivaldi *Gloria*, and the *Requiems* by Rutter, Duruflé, Mozart, and Fauré.

A winner of multiple competitions, Liisa was a San Francisco District winner and a Western Regional Finalist for the Metropolitan National Council Auditions and a winner of the prestigious Maria and Ben Holt Scholarship. In 2010 she won the First International Phyllis Osterhout Vocal Competition, placed third in the Washington International Vocal Competition in Washington, DC, and was a semi-finalist for the Loren L. Zachary Competition.

Liisa's training includes participation in internationally recognized programs such as OperaWorks' Advanced Artist Program, the Pacific Opera Institute, Sherill Milnes' V.O.I.C. Experience 'Opera as Drama' program, and the International Festival of the Aegean's Greek