



# Bard College Conservatory of Music

*20 Years of Music, Vision, and Excellence*

*Faculty Spotlight Series*

Teresa Buchholz, *mezzo-soprano*  
Kayo Iwama, *piano*

Saturday, February 14, 2025 at 7:00 pm  
László Z. Bitó '60 Conservatory Building, Performance Space

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Selections from *Spanisches Liederbuch*

Mögen alle bösen Zungen  
Tief in Herzen trag' ich Pein  
Sie blasen zum Abmarsch  
Bedeckt mich mit Blumen

Hugo Wolf  
(1860-1903)

Selections from *Of That So Sweet Imprisonment*

Of That So Sweet Imprisonment  
Winds of May  
O Cool is the Valley

Juliana Hall  
(b. 1958)

*La Bonne Chanson*

Une sainte en son auréole  
Puisque l'aube grandit  
La lune blanche luit dans les bois  
J'allais par des chemins perfides  
J'ai presque peur, en vérité  
Avant que tu ne t'en ailles  
Donc, ce sera par un clair jour d'été  
N'est-ce pas?  
L'hiver a cessé

Gabriel Fauré  
(1845-1924)

Svarta rosor, op. 36, no. 1  
Flickan kom ifrån sin älsklings möte, op. 37, no. 5  
Säf, säf, susa, op. 36, no. 4  
Var det en dröm, op. 37, no. 4

Jean Sibelius  
(1865-1857)

## ABOUT THE ARTISTS

Versatile mezzo-soprano **Teresa Buchholz** enjoys success in the realms of opera, art song and oratorio, ranging from the baroque to romantic operas to contemporary works. Her 2024-25 season included standard repertoire in renowned halls alongside a premiere work in an intimate space. In October 2024 she debuted a new role in a premiere operetta in NYC entitled “In Venice” with the Seven Hills Chamber Music Society, and in April 2025 she performed the mezzo solos in Bach’s masterwork *Mass in B Minor* with the Oratorio Society of Virginia, followed by a return to Carnegie Hall in May for a performance of Mozart’s *Requiem* and *Solemn Vespers*, along with Vivaldi’s *Gloria*. Other 2024 engagements included performing with the Tulsa Symphony in Mozart’s *Requiem* and with the Greenwich Choral Society in Haydn’s *Lord Nelson Mass*. Her role as Eduige in “Rodelinda” in 2023 marked her second collaboration with director R.B. Schlather, as she performed the role of Ann in the critically acclaimed production of “The Mother of Us All” at Hudson Hall in 2017. Verdi’s *Requiem* is quickly becoming a staple of her repertoire, and she has recently performed the work with True Concord Chorus and Orchestra (Tucson, AZ), the Helena Symphony (Helena, MT), the New Jersey Choral Society, and the Lake Como Music Festival (Italy). Her 2022-23 season also included Mahler’s *Ruckert Lieder* with Bard College’s Community Orchestra, Mozart’s *Requiem* and Vivaldi’s *Magnificat*, both at Carnegie Hall, as well as another Vivaldi work, the solo cantata *Stabat Mater* with The Berkshire Bach Society. Teresa has been on faculty at Bard college since 2014 where she teaches private voice, opera workshop and vocal pedagogy. More information at <https://www.teresabuchholz.com/>

Pianist **Kayo Iwama** has concertized extensively with singers such as Joshua Blue, Stephanie Blythe, Kendra Colton, William Hite, Rufus Müller, Christòpheren Nomura, Lucy Shelton, and Dawn Upshaw throughout North America, Europe and Japan. She has performed in venues including the Walter Reade Theater at Lincoln Center, Weill Recital Hall, Boston’s Jordan Hall, Seiji Ozawa Hall at Tanglewood, the Kennedy Center, Tokyo’s Yamaha Hall and the Théâtre du Châtelet in Paris. The Washington Post has called her a pianist “with unusual skill and sensitivity to the music and the singer” and the Boston Globe has praised her “virtuoso accompaniment ... super-saturated with gorgeous colors”.

Iwama is the associate director of the Graduate Vocal Arts Program at Bard Conservatory, where she works in tandem with the artistic director, the renowned mezzo-soprano Stephanie Blythe. In addition, she has given master classes and served as guest faculty at academic institutions in Asia and the United States, and has been invited to adjudicate at major competitions such as Young Concert Artists. She has been a faculty member at Songfest, as well as a participant of the Ravinia, Ojai, Token Creek and the Aldeburgh music festivals among others. For over two decades she taught at the Tanglewood Music Center, where she was also appointed to the position of coordinator of the Vocal Studies Program. A former resident of the Boston area, she was a frequent performer on WGBH radio, and performed with such groups as the Handel and Haydn Society and Emmanuel Music, and was pianist and music director of the critically acclaimed Cantata Singers Chamber Series. She has held positions at the Hartt School of Music, the New England Conservatory of Music and the Boston Conservatory, and is currently a faculty member of the Marcus Institute for Vocal Arts and the Chamber Music Program at the Juilliard School. This past season she also served on the faculty of the Lindemann Young Artist Program at the Metropolitan Opera.