



FIRST UNITED METHODIST CHURCH
OF SANTA MONICA

MID-WEEK RECITALS

ONLINE SERIES

DECEMBER
2025

JANE AUSTEN AT 250:
A Musical Celebration
MEAGAN MARTIN, mezzo-soprano
VICTORIA KIRSCH, piano

Program

Composer

Theme from *Pride and Prejudice*, 1995

Poet

Carl Davis

1936-2023

Songs of Longing

Franz Schubert

1797-1828

Dass sie hier gewesen, D. 775

Friedrich Rückert

Gretchen am Spinnrade, D. 118

Johann Wolfgang von Goethe

“Frank Churchill Arrives” from *Emma*, 1996

Rachel Portman

b. 1960

“All the Better for Her” from *Sense and Sensibility*, 1995

Patrick Doyle

b. 1953

Water Songs

Schubert

Auf dem See, D. 543

Goethe

Auf der Donau, D. 553

Johann Mayrhofer

Auf dem Wasser zu singen, D. 774

Friedrich Leopold zu Stolberg

Italian Aria from *Persuasion*, 1995

Jeremy Sams

Theme from *Persuasion*, 1995

b. 1957

Selections from Marianne Dashwood: Songs of Love and Misery

Aferdian

b. 1992

II. Country Life

Marella Martin Koch

Prologue

IV. ...love

Marella Martin Koch

SONGS OF LONGING

Dass sie hier gewesen - That She Has Been Here

The east wind
breathes fragrance into the air,
and so doing it makes known
that you have been here!

Since tears flow here
you will know,
though you are otherwise unaware,
that I have been here!

Beauty or love:
can they remain concealed?
Fragrant scents and tears proclaim
that she has been here!

Translation by Richard Wigmore

Gretchen at the Spinning-Wheel

My peace is gone
My heart is heavy;
I shall never
Ever find peace again.

When he's not with me,
Life's like the grave;
The whole world
Is turned to gall.

My poor head
Is crazed,
My poor mind
Shattered.

My peace is gone
My heart is heavy;
I shall never
Ever find peace again.

It's only for him
I gaze from the window,
It's only for him
I leave the house.

His proud bearing
His noble form,
The smile on his lips,
The power of his eyes,

And the magic flow
Of his words,
The touch of his hand,
And ah, his kiss!

My peace is gone
My heart is heavy;
I shall never
Ever find peace again.

My bosom
Yearns for him.
Ah! if I could clasp
And hold him,

And kiss him
To my heart's content,
And in his kisses
Perish!

Translation by Richard Wigmore

WATER SONGS

Auf dem See - On the Lake

And fresh nourishment, new blood
I suck from these open spaces;
How sweet and kindly Nature is,
Who holds me to her breast!
The waves cradle our boat
To the rhythm of the oars,

And mountains, soaring skywards in cloud,
Meet us in our path.

Why, my eyes, do you look down?
Golden dreams, will you return?
Away, O dream, however golden;
Here too is love and life.

Stars in their thousands
Drift and glitter on the waves,
Gentle mists drink in
The towering skyline;
Morning breezes flutter
Round the shaded bay,
And the ripening fruit
Is reflected in the lake.

Translation by Richard Wigmore

Auf der Donau - On the Danube

The boat glides on the mirror of the waves;
old castles soar heavenwards,
pine forests stir like ghosts,
and our hearts grow faint within our breasts.

For the works of man all perish;
where now is the tower, the gate, the
rampart?
Where are the mighty themselves, in their
bronze
armour, who stormed forth to battle and the
chase?

Mournful brushwood grows rampant
while the power of pious myth fades.
And in our little boat we grow afraid;
waves, like time, threaten doom.

Translation by Richard Wigmore

Auf dem Wasser zu singen - To Be Sung on the Water

Amid the shimmer of the mirroring waves
the rocking boat glides, swan-like,
on gently shimmering waves of joy.
The soul, too, glides like a boat.
For from the sky the setting sun
dances upon the waves around the boat.

Above the tree-tops of the western grove
the red glow beckons kindly to us;
beneath the branches of the eastern grove
the reeds whisper in the red glow.
The soul breathes the joy of heaven,
the peace of the grove, in the reddening
glow.

Alas, with dewy wings
time vanishes from me on the rocking
waves.

Tomorrow let time again vanish with
shimmering
wings, as it did yesterday and today,
until, on higher, more radiant wings,
I myself vanish from the flux of time.

Translation by Richard Wigmore

About The Artists

Hailed by the Los Angeles Times as a “great glory” and recognized for her “fine coloratura technique” (Opera) and “keen sense of drama” (Triangle Guitar Society News), **Meagan Martin**, mezzo-soprano, creates compelling portrayals at the intersection of music, theater, and dance.

During the 25/26 season Meagan appears as alto soloist for Pergolesi’s *Stabat Mater* under the baton of James Conlon in a memorial concert for beloved LA Opera Concertmaster Roberto Cani, returns to LA Opera Connects for German Opera Tales, joins The Da Camera Society for an all-Schubert program with pianist Victoria Kirsch, and appears at Pacific Opera Project in two roles: Lady Pamela in *Fra Diavolo* and Cinderella in *Cinderella Story*. She also makes her debut with Channel Islands Chamber Orchestra and voices/LA.

Her 24/25 season highlights included one of the title roles in The Three Women of Jerusalem for LA Opera’s annual community opera (James Conlon, conductor; Eli Villanueva, director); alto soloist in Pacific Opera Project’s *Messiah* (Zach Neufeld, music director); her debut with The Da Camera Society for Schumann’s *Frauenliebe und -leben* with pianist David Kaplan; and the featured mezzo roles in LA Opera Connects’ in-school opera tours.

Her 23/24 season featured appearances at Maverick Chamber Music Festival, Petrer Guitar Festival, Triangle Guitar Society, and Brightwork New Music’s Tuesdays @ MonkSpace. She reprised Rosina in Pacific Opera Project’s *The Barber of Seville* at The Ford, for which she was recognized for her “cultured tone teeming with wit” (San Francisco Classical Voice) and “vocal runs with an effortless beauty” (Stage & Cinema). She made her debut with La Jolla Symphony and Chorus for the alto solos in Handel’s *Messiah* and appeared with Long Beach Opera for its LBO: On Display series as the title role in a workshop of Shelley Washington and Lisa Teasley’s new opera, *NELL*.

Enthusiastic about new music, Meagan created the title role in the world premiere of *Lucero* and *Gaspar de Alba’s Juana*; commissioned and sang the world premieres of two evocative song cycles based on Jane Austen heroines (Aferdian/Martin Koch); and appeared on a studio recording of *Rosa Divina*, a ravishing song cycle by composer Giovanni Piacentini with texts by Sor Juana Inés de la Cruz and performed with Grammy-nominated guitarist Mak Grgi.

Meagan completed her doctoral and master’s studies at UCLA’s Herb Alpert School of Music under the mentorship of baritone Vladimir Chernov and director Peter Kazaras. She also trained at the Music Academy of the West, Houston Grand Opera’s Young Artists Vocal Academy, Teatro Nuovo, Gstaad Vocal Academy (under the guidance of Silvana Bazzoni Bartoli), and Festival Internacional de Panticosa’s vocal masterclass series with Teresa Berganza. She completed her bachelor’s degree in German at UCLA, graduating summa cum laude, while studying voice with Renee Sousa. She sang her first opera roles while a member of the Applied Music Program at Santa Monica College.

Additional performance highlights include the alto soloist in Crumb's *Night of the Four Moons*; Antiope in Vivaldi's *Ercole su'l Termodonte*; a Bach recital tour of Austria, Croatia, Italy, Slovenia, and Spain; and the title roles in Handel's *Amadigi*, Massenet's *Cendrillon*, Bolcom's *Lucrezia*, Moreno Torroba's *Luisa Fernanda*, and Brook's/Bizet's *The Tragedy of Carmen*.

www.meagan-martin.com

Victoria Kirsch is a Southern California-based collaborative pianist/vocal coach/recitalist who curates and performs programs based on museum exhibitions, literature, and other themes. She has curated and performed twelve music/spoken word programs linked to exhibitions at the USC Fisher Museum of Art, as part of the campus' renowned *Visions and Voices* program, as well as creating exhibition-inspired programs for several other Southern California museums.

In 2008 Victoria received a Chairman's Grant from then-NEA Chair Dana Gioia to support the co-creation of the musical-theatrical piece, *Emily Dickinson: This, and My Heart*, which premiered at Grand Performances in downtown Los Angeles with Twin Cities actress Linda Kelsey and soprano/stage director Anne Marie Ketchum.

She was the onstage pianist for many theatrical programs with soprano Julia Migenes (*Carmen* in the award-winning opera film directed by Francesco Rosi), touring the world for many years with the celebrated singing actress (*Diva on the Verge*, *Schubert*, *Migenes Sings Bernstein*, *La Vie en Rose*).

Since 2015 Victoria has been a faculty vocal and opera coach at UCLA's Herb Alpert School of Music, where she is now a Continuing Lecturer. In addition, in Fall 2024 she returned to the USC Thornton School of Music, this time as a Keyboard Collaborative Arts faculty member. She had previously been a member of the Thornton School Vocal faculty.

She has worked with national and regional opera companies, including LA Opera, serving as a member of the music staff and as a teaching artist for LA Opera's Community Programs Department, presenting over 35 programs to educators and students.

She has been an official pianist for the Operalia Competition and the Met's National Council Auditions, among others.

Victoria was the music director of OperaArts, a Coachella Valley-based vocal performance organization, a faculty member at Angels Vocal Art and SongFest summer programs, and she was associated with the Music Academy of the West in Santa Barbara for many years, playing in the studio of renowned baritone and master teacher Martial Singher and serving as a member of the vocal faculty.

MID-WEEK RECITALS

2025-26 Schedule

Sept 10 **Philip Vaiman**, violin

Oct 8 **Classical Gass**, cello, guitar, and bass

Nov 12 **Laurent Jochum**, organ

Dec 10 **Meagan Martin**, mezzo soprano

Jan 14 **Noah Sonderling**, piano

Feb 11 **Gold Line Saxophone Quartet**

Mar 11 **Sangam: Paul Livingstone**, sitar; **Peter Jacobson**, cello

Apr 8 **Trio Pacifico**, flute, guitar and cello

May 13 **Esther Yune, Susan Kim-Pedroza**, 4-hand piano



Presented by Dr. James E. Smith, First UMC Music Director, the Mid-Week Recital series is held online on the second Wednesdays of the month in the Fall and Spring. Recitals begin promptly at **12:10 p.m. online** then are available to view anytime afterwards.

HOW TO WATCH:

- Website: www.santamonicaumc.org/livestream
- Facebook: [@santamonicaumc](https://www.facebook.com/santamonicaumc)
- YouTube Channel: [@SantaMonicaUMC](https://www.youtube.com/@SantaMonicaUMC)
- The First UMC App: (App Store, search **FirstUMC_SM**)



First United Methodist Church welcomes you to all of our events and invites you to join us for in-person and online worship on Sundays at 10 a.m.

To see full schedule of recitals, and watch past recitals, visit:
www.santamonicaumc.org/mid-week-recital-series

  @santamonicaumc

**FIRST UNITED METHODIST CHURCH
of SANTA MONICA**
1008 Eleventh Street
Santa Monica, CA 90403
www.santamonicaumc.org
310.393.8258

