

SCHOOL OF MUSIC, THEATRE, AND DANCE



# VIRTUOSO

SERIES CONCERT

CSU **VOICE FACULTY**

*They Love Me (Not)*

**MARCH 11, 2021**



Colorado State University



- |      |   |                               |
|------|---|-------------------------------|
| I.   | <b>Tiffany and Tim (loves me)</b>                                       | Kurt Weill (1900-1950)        |
|      | That's Him  |                               |
| II.  | <b>Tiffany and Tim (loves me not)</b>                                   | Kurt Weill                    |
|      | I'm a stranger here myself<br>This time next year                       |                               |
| III. | <b>Nicole, John L and Chris (Loves me)</b>                              | Jason Robert Brown. (b. 1970) |
|      | It All Fades Away<br>Before and After You/One second and Million Miles` |                               |

## They Love Me (Not)

Love is one of the most often explored themes in the works of poets, composers, and musicians: It seems to be an endless topic for exploration. We will be visiting this most ubiquitous inspiration in this program. Just like the game young lovers and children play, plucking a flower along with the words “he loves me, he loves me not”, each set acts as a flower petal being discarded at the hands of a hopeful young lover. Through the ideas of eternal love, deep passion, new love, unrequited love, rejection, lost love, true love, and satire, we will explore the last 200 years of songs and stage music. We invite you to travel with us from Vienna at the beginning of the 19th Century, where corseted young ladies dance about, to the atmospheric colors of Debussy and Verlaine’s Parisian cafes. Hear the story of the single mother paving her way in the 1980’s and the charming and dark concert music of the brilliant American composer, Tom Lehrer. Love never fails to inspire or enrage us, sometimes in equal parts. We hope you enjoy this collection of songs celebrating this most universal human emotion.

## **Ludwig van Beethoven (1770-1827)**

### **Zärtliche Liebe (Ich liebe dich) Karl Friedrich Herrosee**

Ich liebe dich, so wie du mich,  
Am Abend und am Morgen,  
Noch war kein Tag, wo du und ich  
Nicht teilten unsre Sorgen.  
Auch waren sie für dich und mich  
Geteilt leicht zu ertragen;  
Du tröstetest im Kummer mich,  
Ich weint' in deine Klagen.  
Drum Gottes Segen über dir,  
Du, meines Lebens Freude.  
Gott schütze dich, erhalt' dich mir,  
Schütz und erhalt' uns beide.

### **Neue Liebe, neues Leben Johann Wolfgang von Goethe**

Herz, mein Herz, was soll das geben?  
Was bedrängt dich so sehr?  
Welch ein fremdes, neues Leben!  
Ich erkenne dich nicht mehr.  
Weg ist alles, was du liebtest,  
Weg, warum du dich betrübtest,  
Weg dein Fleiß und deine Ruh –  
Ach, wie kamst du nur dazu!  
Fesselt dich die Jugendblüte,  
Diese liebliche Gestalt,  
Dieser Blick voll Treu und Güte  
Mit unendlicher Gewalt?  
Will ich rasch mich ihr entziehen,  
Mich ermannen, ihr entfliehen,  
Führet mich im Augenblick,  
Ach, mein Weg zu ihr zurück.  
Und an diesem Zauberfädchen,  
Das sich nicht zerreißen läßt,  
Hält das liebe, lose Mädchen  
Mich so wider Willen fest;  
Muß in ihrem Zauberkreise  
Leben nun auf ihre Weise.  
Die Veränderung, ach wie groß!  
Liebe, Liebe, laß mich los!

### **I love you Translation: Richard Stokes**

I love you as you love me,  
At evening and at morning,  
No day there was when you and I  
Did not share our sorrows.  
And for me and you they were,  
When shared, an easy burden;  
You comforted me in my distress,  
I wept when you lamented.  
May God then bless you,  
You, my life's delight.  
God protect and keep you for me,  
Protect and keep us both.

### **New love, new life Translation: Richard Stokes**

Heart, my heart, what can this mean?  
What is it that besets you so?  
What a strange and new existence!  
I do not know you anymore.  
Fled is all you used to love,  
Fled is all that used to grieve you,  
Fled your work and peace of mind –  
Ah, how can this have come about!  
Does the bloom of youth ensnare you,  
This dear figure full of charm,  
These eyes so kind and faithful  
With inexorable power?  
When I try to hasten from her,  
Control myself, escape her,  
In a moment I am led,  
Ah, back to her again.  
And by this magic little thread  
That cannot be severed,  
The sweet and playful girl  
Holds me fast against my will;  
In her enchanted realm  
I must now live as she dictates.  
Ah, what a monstrous change!  
Love! Love! Let me free!

**Hugo Wolf (1860-1903)****Du denkst mit einem Fädchen mich zu fangen****Paul Heyse**

Du denkst mit einem Fädchen mich zu fangen,  
Mit einem Blick schon mich verliebt zu machen?  
Ich fing schon andre, die sich höher schwangen;  
Du darfst mir ja nicht traun, siehst du mich lachen.  
Schon andre fing ich, glaub es sicherlich.  
Ich bin verliebt, doch eben nicht in dich.

**Nein, junger Herr, so treibt man's nicht, fürwahr****Paul Heyse**

Nein, junger Herr, so treibt man's nicht, fürwahr;  
Man sorgt dafür, sich schicklich zu betragen.  
Für alltags bin ich gut genug, nicht wahr?  
Doch besser suchst du dir an Feiertagen.  
Nein, junger Herr, wirst du so weiter sünd'gen,  
Wird dir den Dienst dein Alltagsliebchen künd'gen.

**Schweig' einmal still, du garst'ger Schwätzer dort!****Paul Heyse**

Schweig' einmal still, du garst'ger Schwätzer dort!  
Zum Ekel ist mir dein verwünschtes Singen.  
Und triebst du es bis morgen früh so fort,  
Doch würde dir kein schmuckes Lied gelingen.  
Schweig' einmal still und lege dich aufs Ohr!  
Das Ständchen eines Esels zög' ich vor.

**Verschling' der Abgrund meines Liebsten Hütte****Paul Heyse**

Verschling' der Abgrund meines Liebsten Hütte,  
An ihrer Stelle schäum' ein See zur Stunde.  
Bleikugeln soll der Himmel drüber schütten,  
Und eine Schlange hause dort im Grunde.  
Drin hause eine Schlange gift'ger Art,  
Die ihn vergifte, der mir untreu ward.  
Drin hause eine Schlange, giftgeschwollen,  
Und bring' ihm Tod, der mich verraten wollen!

**You think you can catch me with a thread****Translation: Richard Stokes**

You think you can catch me with a thread,  
Make me fall in love with a mere glance?  
I've caught others who flew higher,  
You can't trust me if you see me laugh.  
I've caught others, believe you me.  
I am in love – but not with you.

**No, young man, that's no way to carry on****Translation: Richard Stokes**

No, young man, that's no way to carry on;  
People should try to behave properly.  
I'm good enough for weekdays, am I?  
But on holidays you look for better.  
No, young man, if you keep on misbehaving so,  
Your weekday love will hand in her notice.

**Shut up out there, you odious ranter!****Translation: Richard Stokes**

Shut up out there, you odious ranter!  
Your cursed singing makes me sick.  
And even if you kept it up till morning,  
You'd still not manage a decent song.  
Shut up for once and go to bed!  
I'd sooner hear a donkey's serenade!

**May a chasm engulf my lover's cottage****Translation: Richard Stokes**

May a chasm engulf my lover's cottage,  
Let a foaming lake appear promptly in its place,  
Let heaven rain leaden bullets on it,  
And a serpent dwell in its foundations.  
Let a poisonous serpent dwell there  
And poison him who was unfaithful to me.  
Let a snake dwell there bloated with poison  
And bring death to him who tried to betray me!

## **Johannes Brahms (1833-1897)**

### **Von ewiger Liebe**

**August Heinrich Hoffmann von Fallersleben**

Dunkel, wie dunkel in Wald und in Feld!  
Abend schon ist es, nun schweiget die Welt.

Nirgend noch Licht und nirgend noch Rauch,  
Ja, und die Lerche sie schweiget nun auch.

Kommt aus dem Dorfe der Bursche heraus,  
Gibt das Geleit der Geliebten nach Haus,

Führt sie am Weidengebüsche vorbei,  
Redet so viel und so mancherlei:

„Leidest du Schmach und betrübst du dich,  
Leidest du Schmach von andern um mich,

Werde die Liebe getrennt so geschwind,  
Schnell wie wir früher vereinigt sind.

Scheide mit Regen und scheide mit Wind,  
Schnell wie wir früher vereinigt sind.“

Spricht das Mägdelein, Mägdelein spricht:  
„Unsere Liebe sie trennet sich nicht!

Fest ist der Stahl und das Eisen gar sehr,  
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,  
Unsere Liebe, wer wandelt sie um?

Eisen und Stahl, sie können zergehn,  
Unsere Liebe muß ewig bestehen!“

### **Eternal Love**

**Translation: Richard Stokes**

Dark, how dark in forest and field!  
Evening already, and the world is silent.

Nowhere a light and nowhere smoke,  
And even the lark is silent now too.

Out of the village there comes a lad,  
Escorting his sweetheart home,

He leads her past the willow-copse,  
Talking so much and of so many things:

‘If you suffer sorrow and suffer shame,  
Shame for what others think of me,

Then let our love be severed as swiftly,  
As swiftly as once we two were plighted.

Let us depart in rain and depart in wind,  
As swiftly as once we two were plighted.’

The girl speaks, the girl says:  
‘Our love cannot be severed!

Steel is strong, and so is iron,  
Our love is even stronger still:

Iron and steel can both be reforged,  
But our love, who shall change it?

Iron and steel can be melted down,  
Our love must endure forever!’

## **Green**

**Paul Verlaine**

Voici des fruits, des fleurs, des feuilles et des branches  
Et puis voici mon cœur qui ne bat que pour vous.  
Ne le déchirez pas avec vos deux mains blanches  
Et qu'à vos yeux si beaux l'humble présent soit doux.  
J'arrive tout couvert encore de rosée  
Que le vent du matin vient glacer à mon front.  
Souffrez que ma fatigue à vos pieds reposée  
Rêve des chers instants qui la délasseront.  
Sur votre jeune sein laissez rouler ma tête  
Toute sonore encore de vos derniers baisers;  
Laissez-la s'apaiser de la bonne tempête,  
Et que je dorme un peu puisque vous reposez.

## **Green**

**Translation: Richard Stokes**

Here are flowers, branches, fruit, and fronds,  
And here too is my heart that beats just for you.  
Do not tear it with your two white hands  
And may the humble gift please your lovely eyes.  
I come all covered still with the dew  
Frozen to my brow by the morning breeze.  
Let my fatigue, finding rest at your feet,  
Dream of dear moments that will soothe it.  
On your young breast let me cradle my head  
Still ringing with your recent kisses;  
After love's sweet tumult grant it peace,  
And let me sleep a while, since you rest.

## **Tiffany Blake, soprano**

Praised by Opera News Online for her "...truly virtuoso performance....immaculate tone, good support and breath to spare.", soprano, Dr. Tiffany Blake, received her D.M.A. in Vocal Performance with a minor in Opera Stage Direction from the Eastman School of Music, where she also earned her M.M. and was awarded the prestigious Performer's Certificate.

Dr. Blake's operatic roles include Desdemona in *Otello*, Marguerite in *Faust*, the title role in Carlisle Floyd's *Susannah*, and Mercedes in *Carmen* among others. Solo engagements have included appearances with the Rochester Philharmonic Orchestra, Missouri Symphony Orchestra, and Opera Fort Collins. Dr. Blake has a special interest in song literature, and has given several recitals in Scotland, France, Salzburg, and across the U.S., appearances with Chicago's Arts at Large and the Odyssey Chamber Music concert series in Columbia, Missouri, and a vocal chamber music recital with Salzburg International Chamber Music Concerts.

Students of Dr. Blake have been accepted at major conservatories and music programs across the United States, including the Eastman School of Music, Cincinnati Conservatory of Music and the University of North Texas. She has served on the faculties of the University of Missouri-Columbia, Syracuse University, Alfred University, and Sonoma State University.

She currently serves as associate professor of voice and director of the Charles and Reta Ralph Opera Program at Colorado State University.

## **Nicole Asel, mezzo soprano**

Nicole Asel, D.M.A., mezzo-soprano, is an assistant professor of music in the voice area at Colorado State University. Prior to CSU, Dr. Asel served as an assistant professor of voice at Sam Houston State University. A finalist in the 2010 Rocky Mountain Regional Metropolitan Opera Council Auditions, she is a devoted operatic and concert performer and recitalist. She has sung with Opera Carolina, Central City Opera, Opera Fort Collins, Greensboro Opera, Long Leaf Opera, The Martina Arroyo Foundation and Colorado Light Opera and with the Piccolo Festival del Friuli Venezia Giulia in Friuli, Italy.

After working with Mark Adamo, she was selected by the composer to represent his opera *Little Women* in the G. Schirmer New Opera Sampler CD in the role of Jo March. She has collaborated in new opera workshops with some of the North America's most accomplished living composers, singing the role of Elizabeth Bennett in Kirke Mechem's *Pride and Prejudice*, and the role of Carrie Madenda in *Sister Carrie* by the Grammy Award winning compositional duo Robert Aldridge and Hershel Garfein. In addition to new operatic repertoire, Dr. Asel has a passion for contemporary art song, including the intersection of

popular and classical music in particular. Scholarly works include the history and tradition of cabaret song in the early Twentieth Century and the music of living American song composers Ricky Ian Gordon and Rufus Wainwright.

An advocate of body wellness in the voice studio, Dr. Asel is passionate about bringing her experience with yoga, body mapping, and the Alexander technique, as well as scholarship in voice pedagogy into her teaching. She is an active member of the National Association of Teachers of Singing (NATS) organization where her students have been selected as finalists and won in local and national competitions. Her students have gone on to receive master's degrees in voice performance, choral conducting, and opera direction. Dr. Asel also enjoys her work as a guest adjudicator and clinician for vocal competitions.

She was previously a faculty member at the University of Texas Brownsville and The University of Texas Rio Grande Valley where she taught applied voice, diction, and directed the award winning opera company. She holds a D.M.A. in Voice Performance and Pedagogy from The University of Colorado at Boulder, a M.M. from the University of North Carolina at Greensboro, and a B.M. from Ithaca College.

### **John Lindsey, tenor**

American tenor John Lindsey, who has been noted for his “clarion tone” and “blazing tenor” by *Opera News*, has gained a reputation as a budding dramatic tenor with a connection to German, English and new works repertoire.

In the 2019-2020 season, Mr. Lindsey will return to Pacific Opera Victoria to make his role debut as Bill in *Flight* by Jonathan Dove. He will also make house debuts at Opéra de Montréal as Monostatos in *Die Zauberflöte* and at Opera on the Avalon as Edward in *Ours* by John Estacio.

In 2018-2019 season, Mr. Lindsey appeared in Madison Opera's annual Opera in the Parks concert, in anticipation of a role and company debut as the Prince in *Rusalka*, and returned to Austin Opera for a reprisal of Jonathan Dale in *Silent Night*, a role he originated for the world premiere at Minnesota Opera. In the 2017/2018 season, John Lindsey made his Canadian debut with Pacific Opera Victoria as Steva in *Jenufa*, followed by a role debut as Froh in *Das Rheingold* with Arizona Opera. Other notable roles include Narraboth in *Salome*, Nick/cover for Dick Johnson in *La Fanciulla del West*, and Don Jose in *Carmen*.

Mr. Lindsey was an apprentice artist with Des Moines Metro Opera in 2015, a resident artist with Minnesota Opera from 2011-2014, and a studio artist with Central City Opera in 2011.



He received his Master of Music in Voice Performance from the University of Colorado at Boulder, and his Bachelor of Music in Voice Performance from Colorado State University in his hometown of Fort Collins. In 2015, he was invited to participate in the International Competition for Wagnerian Voices at Bayreuth. He currently resides in Fort Collins, Colorado, where he serves on the voice faculty at Colorado State University.

### **John Carlo Pierce, tenor**

American tenor John Carlo Pierce enjoys an international reputation for beautiful sound and incisive acting. He holds a Master of Music degree from the Eastman School of Music and Doctor of Musical Arts degree from the University of Connecticut. Prior to his appointment at CSU, Dr. Pierce was most recently assistant professor of voice at New Mexico State University (NSU), and director of the Doña Ana Lyric Opera, NSU's educational opera company. He has directed productions of *Dido and Aeneas*, *Serse*, *Orphée aux enfers*, and *Suor Angelica*.

As a member of the Florida Grand Opera Young Artist Program, Dr. Pierce made his professional debut in 1995 as Brighella in *Ariadne auf Naxos*, and also sang the roles of Arturo in *Lucia di Lammermoor* and Beppe in *I pagliacci* with that company. He made his European debut in 1997 at the Festival of Two Worlds in Spoleto, Italy as Victor in *Die tote Stadt*. As a result of his work in this production, he was invited to join the International Opera Studio of the Cologne Opera in Germany. He was promoted soon after to principal soloist, and in the next two seasons sang leading roles in *Die tote Stadt*, *Falstaff* (Fenton) and *Macbeth* (Malcolm), among others.

From 2001-2006, Dr. Pierce held the position of resident lyric tenor for the State Theater in Mainz, Germany. He was responsible for over twenty-five roles covering a broad range of repertoire. Highlights from his tenure in Mainz include the role of Jonathan in Handel's *Saul*, which was broadcast live on German television, and the world premiere of an opera based on the life of Johannes Gutenberg by Gavin Bryars. Other roles include Belmonte (*Die Entführung aus dem Serail*), Don Ottavio (*Don Giovanni*), Conte Almaviva (*Il barbiere di Siviglia*), Alfredo (*La traviata*) and Rinuccio (*Gianni Schicchi*).

Dr. Pierce joined the Giessen Theater in 2006, and over the next three seasons, added several new roles to his repertoire including Prince Ramiro in *La cenerentola*, Narraboth in *Salome*, and Medoro in *Orlando Paladino*, which was broadcast live on German radio. Dr. Pierce has appeared as guest artist at the Bavarian State Opera in Munich, the Aargau Festival in Switzerland, and in Darmstadt, Dortmund, Düsseldorf, Freiburg, Halle, Heidelberg, Kassel, Nuremberg, and Schwerin.

Recent and upcoming credits include debuts with the El Paso Opera, the New Mexico Philharmonic, the Las Cruces Symphony Orchestra and the St. John's Bach Project in Albuquerque, N.M.

### **Timothy Burns, piano**

Pianist Timothy Burns is a versatile performer and collaborator, with significant instrumental, vocal, and choral accompanying experience. He holds degrees in piano performance, music theory pedagogy, and collaborative piano from Duquesne University in Pittsburgh, Pennsylvania, and the Eastman School of Music in Rochester, New York, studying with Carol Schanely-Cahn, David Allen Wehr, and Jean Barr. Currently, Dr. Burns serves as supervisor of piano accompanying at Colorado State University in Fort Collins, where he frequently collaborates with faculty, guest artists, and students.

Dr. Burns has performed throughout the United States and Canada. He has served as staff accompanist for the 2010 King Award Competition, the 2012 International Viola Congress, the 2013 International Society of Bassists Competition and Conference, the 2017 and 2019 International Horn Competition of America, and the 2019 International Keyboard Odyssiad, U.S.A. Recent performances include concert tours with saxophonist Peter Sommer, with clarinetist Wesley Ferreira, and as trio member with violinist John Michael Vaida and cellist Theodore Buchholz. Other major performances include the world premiere of James David's *Swing Landscapes* (2018) for Piano and Wind Orchestra, duo performances with clarinetist Wesley Ferreira at the 2016 ClarinetFest International Conference, and a 2015 chamber music performance on the Frick Collection's "Salon Evening" concert series in New York City with members of the Rochester Philharmonic Orchestra.

As an avid supporter for new and current music, Dr. Burns has performed works by current composers such as Mari Esabel Valverde, Margaret Brouwer, Mathjis van Dijk, Baljinder Sekhon, and James M. David. Past summer residences have included the New York State Summer School of the Arts Choral Studies Program in Fredonia, New York, the Performing Arts Institute at the Wyoming Seminary near Wilkes-Barre, Pennsylvania, the Eastman School of Music's "Summer@Eastman" program in Rochester, New York, and the Lift Clarinet Academy in Fort Collins, Colorado. For the Summer of 2020, Dr. Burns will be in residence with the Just Chamber Music program and the International Keyboard Odyssiad, U.S.A.

Dr. Burns currently resides in Broomfield, Colorado with his wife and collaborative pianist, Suyeon Kim, and his three-year old son, Stephen.

## Chris Crans, piano

Chris Crans is a versatile musician sought after as vocal coach, teacher, pianist and conductor in opera houses and festivals throughout Europe, the Middle East and North America. His students sing regularly at renowned opera houses such as La Scala, Berlin Staatsoper, Bayerische Staatsoper, Vienna Staatsoper, Hamburg, Deutsche Oper Berlin, and the Arena di Verona. He has collaborated with and coached many artists from the Metropolitan opera. In 2000 Mr. Crans made his Carnegie Hall debut, accompanying Metropolitan Opera soprano, Jennifer Welch-Babidge.

Equally comfortable in opera and theater, Mr. Crans music directs the operas and musicals at Colorado State University since 2019. Before that he had a long tenure at the National Theater in Mannheim Germany as conductor, pianist, and assistant to the General Music Director, Dan Ettinger. In Germany he conducted many operas ranging from Mozart to Puccini and Prokofiev and musicals such as the German premier of *Avenue Q* and Sondheim's *Company*. At the National Theater he had the opportunity to collaborate with such artists as Jonas Kauffmann, Maria Guleghina, Lise Lindstrom, Thomas Hampson, Jose Cura, Olga Peretyatko, and Erwin Schrott. He has been on the music staff at prestigious festivals such as the Salzburger Festspiel, where he served as associate music director for a new production of *Le nozze di Figaro*, and Castell Peralada (Spain) where he led rehearsals for a new production of *Madama Butterfly*. In 2020, Chris was chosen by the Paris Opera as associate conductor of a new production of Massenet's *Manon*.

Mr. Crans has played recitals with vocalists in 24 of the 50 States as well as Mexico and has conducted performances at the Des Moines Metro Opera, the Vermont Opera, Indiana University, and the Chamber Ensemble of Utah. He has been on the music Staff of the Sarasota Opera, the Pensacola Opera, the Caramoor Festival, the Cincinnati Opera, and the Utah Festival Opera.

Mr. Crans teaches regularly at the Summer Opera in Tel Aviv, Israel, serving as both voice teacher and conductor. There he has conducted gala concerts with the Natanya Kibbutz Orchestra of Israel and led performances of Ravel's *L'enfant et les sortilèges*, Massenet's *Cendrillon*, and Handel's *Acis and Galatea*.

Chris holds degrees in piano and conducting from Manhattan School of Music and the Jacobs School of Music at Indiana University.

## **Bryan Wallick, piano**

Bryan Wallick is gaining recognition as one of the great American virtuoso pianists of his generation. Gold medalist of the 1997 Vladimir Horowitz International Piano Competition in Kiev, he has performed throughout the United States, Europe, and Africa.

Mr. Wallick made his New York recital debut in 1998 at Carnegie's Weill Recital Hall and made his Wigmore Hall recital debut in London in 2003. He has also performed at London's Queen Elizabeth Hall with the London Sinfonietta and at the St. Martin-in-the-Fields Church with the London Soloist's Chamber Orchestra.

In recent seasons, Mr. Wallick has performed with the Arizona Musicfest All-star Orchestra, Boise Philharmonic, Brevard Symphony, Cape Town Philharmonic, Cincinnati Pops, Evansville Philharmonic, Eastern Cape Philharmonic, Free State Symphony, Gauteng Philharmonic, Illinois Philharmonic, Johannesburg Philharmonic, Kentucky Symphony, Kwa-Zulu Natal Philharmonic, Phoenix Symphony, Portland Symphony, and Winston-Salem Symphony; he has also collaborated with Erich Kunzel, Marvin Hamlisch, Robert Moody, Daniel Raikin, Daniel Boico, Arjen Tien, Yasuo Shinozaki, Andrew Sewell, Vladimir Verbitsky, Victor Yampolsky, Josep Vicent, Leslie Dunner, Alfred Savia, Christopher Confessore, and Carmon Deleon among others. Mr. Wallick has performed recitals at the Chateau Differdange in Luxembourg, on the Tivoli Artists Series in Copenhagen, Ravinia's Rising Star Series, Xavier Piano Series (Cincinnati), Scottsdale Center's Steinway Series, Sanibel Island Music Festival, and the Classics in the Atrium Series in the British Virgin Islands. In 2002, Mr. Wallick played two solo performances at Ledreborg Palace for HRH Princess Marie Gabrielle Luxembourg, and HRH Prince Philip Bourbon de Parme.

Bryan Wallick is an avid chamber musician and has performed with violinists Yi-Jia Susanne Hou, Nikita Boriso-Glebsky, Rachel Lee Priday, Miriam Contzen, Sergei Malov, Zanta Hofmeyer, and cellists Zuill Bailey, Alexander Buzlov, Alexander Ramm, Wolfgang Emmanuel Schmidt and Peter Martens. In 2015, he took over as artistic director of Schalk Visser/Bryan Wallick Concert Promotions, which hosts many international musicians who perform concert tours throughout South Africa. Mr. Wallick was a guest soloist at the 2019 International Keyboard Odyssiad and Festival in Colorado and has been invited to judge the 2<sup>nd</sup> Olga Kern International Piano Competition in Albuquerque, New Mexico, in Nov. 2019.

Bryan Wallick's 2018-2019 engagements included return appearances with the Butler Philharmonic, Cape Philharmonic, Pretoria Symphony Orchestra, Free State Symphony Orchestra, Johannesburg Philharmonic, and solo recitals at the Ravinia Festival in Chicago, Rising Star Series in South Hampton, New York, Grand Piano Series in Naples, Florida,

Fitton Center in Hamilton, Ohio, and other recitals throughout South Africa. He performed with Russian trio partners violinist Nikita Boriso-Glebsky and cellist Alexander Buzlov for a tour of South Africa in June 2018. He also performed with soprano Hanli Stapela at the Sept. 2018 “Doctor’s in Performance” conference held in Vilnius, Lithuania, and with cellist Alexander Ramm on a South Africa tour in June 2019. His 2019-2020 engagements include return engagements with the Johannesburg Philharmonic, Kwa-Zulu Natal Philharmonic, debut performances with the Memphis Symphony Orchestra, Colorado State University Symphony, Gauteng Philharmonic Orchestra, and recitals at Colorado State University, University of Texas (Austin), University of Texas (El Paso), Scottsdale Center in Arizona, Ravinia Festival, and throughout South Africa and Zimbabwe.

Mr. Wallick has performed on Chicago’s WFMT Fazioli Series and “Live on WFMT,” on BBC’s radio show “In Tune,” National Ukrainian Television and Radio, on Danish National Radio, and on NPR’s “Performance Today.” He was given a grant in 2006 by the Scottsdale Center for the Performing Arts to explore his synesthetic realities in a multimedia project that allows the audience to see the colors he experiences while performing. Synesthesia is the ability to experience two or more sensory experiences with one stimulus. Bryan Wallick sees colors with each musical pitch and has created a computer program that projects images of his colored visions to the audience.

Mr. Wallick studied with Jerome Lowenthal in New York City where he was the first Juilliard School graduate to receive both an undergraduate Honors Diploma (2000) and an accelerated master’s degree (2001). He continued his studies with Christopher Elton in London at the Royal Academy of Music where he was the recipient of the Associated Board International Scholarship, receiving a Post-graduate Diploma with Distinction, and previously studied with Eugene and Elisabeth Pridonoff at the Cincinnati College Conservatory of Music. Mr. Wallick has recently been appointed as assistant-professor of music, piano, at Colorado State University. George Plimpton’s feature article on Bryan Wallick appeared in the March 2002 edition of *Contents* magazine.



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