

UPCOMING EVENTS

VIRTUOSO SERIES CONCERT: Gary Moody, Bassoon

2/15 • Organ Recital Hall • 7:30 pm

THEATRE: BOY

by Diana Son Directed by Walt Jones
2/5, 6, 12, 13 • Studio Theatre • 7:30 pm
2/7, 14 • Studio Theatre • 2:00pm

WIND SYMPHONY CONCERT

Symphonies of Winds and Percussion with guest Chris Van Hof, Trombone
2/19 • Griffin Concert Hall • 7:30 pm

IT COULD BE ANYTHING NEW MUSIC ENSEMBLE

2/21 • Organ Recital Hall • 7:30 pm

JAZZ ENSEMBLES CONCERT

with guest Marshall Gilkes, Trombone
2/24 • Griffin Concert Hall • 7:30 pm

event calendar • e-newsletter registration

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The CSU School of Music, Theatre and Dance Presents

UNIVERSITY SYMPHONY ORCHESTRA CONCERT CONCERTO COMPETITION FINALS

Wes Kenney, Conductor
Tim Burns, Piano
Kimberli Render, Soprano
Damien Geter, Baritone

Avner Dorman (b. 1975) *Spices, Perfumes, Toxins!*
Landon Adams and Ben Justis, *percussion*

Christopher Rouse (b. 1949) *Flute Concerto*
Rachelle Crowell, *flute*

Aram Khachaturian (1903-1978) *Concerto for Violin and Orchestra*
Mvt. 1
Paola Zamario Acosta, *violin*

INTERMISSION

George Gershwin (1898-1937) *Catfish Row*
Symphonic Suite from Porgy and Bess

- Catfish Row
- Porgy Sings
- Fugue
- Hurricane
- Good Mornin' Sistuh

Dr. Burns
Ms. Render
Mr. Geter

Wednesday, February 10, 2016 • 7:30 pm
GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Spices, Perfumes, Toxins!

Avner Dorman

Spices, Perfumes, Toxins! is a result of years of collaboration with PercaDu. While we were still students at the Rubin Academy of Music in Tel-Aviv, Tomer and Adi asked me to write a piece for them. All three of us aimed at a piece that would be markedly Israeli and would reflect young Israeli culture. The process of composing the piece involved working closely with PercaDu on my ideas and testing them on the instruments long before the piece was done. In hindsight, I believe that the most important choice in making the piece sound Israeli was the use of four Darbukas and Tom-Toms in addition to the Marimbas. The piece, *Udacrep Akubrad* (PercaDu Darbuka spelled backwards) became one of PercaDu’s signature pieces and my most performed composition and is the basis for the first movement of the concerto.

Spices - the first movement draws its inspiration from the music of our region (extending its boundaries to the east as far as the Indian sub-continent). The piece is largely based on Middle-Eastern and Indian scales and uses the Indian system of Talas for rhythmic organization. I use these elements within a large-scale dramatic form and employ repetitive minimalism as it appears in the music traditions of the East and in the works of Western minimalists of the past forty years. Approximately at the movement’s golden section there is a cadenza that precurses the last movement of the concerto.

- *Avner Dorman*

Flute Concerto

Christopher Rouse

Grammy and Pulitzer Prize winner Christopher Rouse (b. 1949) is exceedingly acclaimed as one of today’s most prominent and influential composers of new music. Marin Alsop described Rouse by stating: “His music is relevant, visceral, moving, and thrilling- music that can change people, music that makes time stop; it is, pure and simple, great art.” Rouse began his formal music studies at the Oberlin Conservatory, studied privately with renowned composer George Crumb, and later earned his graduate degrees from Cornell University, where he studied primarily with Karel Husa. Rouse’s vast compositional output has lead to a plethora of unique works, and in addition to all of the foremost orchestras in the United States performing his compositions, his music has also been performed by quintessential orchestras in Paris, Austria, Berlin, Tokyo, London, Germany, Canada, Australia, and Sweden. Rouse taught composition at the Eastman School of Music and the University of Michigan, and is currently a professor of composition at the Julliard School. He has also served as the Composer-in-Residence with both the New York Philharmonic and the Baltimore Symphony Orchestra.

In 1993, Rouse completed his *Flute Concerto*, which was commissioned by flutist Carol Wincenc. While Rouse has composed a concerto for nearly every orchestral instrument, his *Flute Concerto* is the most frequently performed, and is unrivaled in its profound emotional intensity. Rouse states that, “The concerto, in a general sense at least, was inspired by my reactions to and reflections upon the Celtic tradition, though in no sense is the piece intended to be heard as music to a specific program.” This continuous five-movement concerto is structured loosely in an arch form. The outer two movements, both entitled “Amhran,” possess a tender and pensive quality, while the second and fourth movements, “March” and “Scherzo,” feature heavy orchestration and a gamut of lively musical characters. The third movement, entitled “Elegia,” is dedicated to the memory of James Bulger, a two-year-old boy who was kidnapped from a shopping mall by a pair of ten-year-old boys, brutally tortured, and ultimately murdered. Although all five movements of Rouse’s Flute Concerto carry the listener on a distinct musical journey, the third movement in particular is an exemplary illustration of Rouse’s ability to compose music that penetrates the soul, moves the human spirit, and gives strength to rise from unfathomable circumstances.

-*Rachelle Crowell*

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Christine Rutledge,
viola

with tim burns, piano

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Current Professor of Viola at the University of Iowa, Christine Rutledge is a musician and educator of eclectic interests and talents feeling equally at home with performances of the most cutting-edge new music, works from the standard repertoire, and performances on baroque viola.

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a comedic opera, by **WOLFGANG AMADEUS MOZART**

OPENING

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Concerto for Violin and Orchestra, Mvt. 1

Aram Khachaturian

“I believe Khachaturian’s music has an invaluable quality, and that is its individual style. You will recognize the composer after the first few bars.”
-*Dmitri Shostakovich*

Aram Ilich Khachaturian was a Soviet-Armenian composer and conductor. One of his major works was the “Poem to Stalin,” which received a good reception by the audience. Afterward, the composer began work on his *Violin Concerto*, which he dedicated both to his son and to David Oistrakh, one of the most important violinists in Soviet history. Oistrakh was very fond of poetry and expressiveness and held Khachaturian in high regard. Their great mutual respect and admiration for each other inspired a collaboration that resulted in the Violin Concerto. Khachaturian later recalled:

... I wrote music as though on a wave of happiness; my whole being was in state of joy, for I was awaiting the birth of my son. And this feeling, this love of life, was transmitted to the music. I wanted a son very much. I worked quickly and easily; my imagination seemed to fly. David Oistrakh came often from Moscow to visit and played those parts that were completed. I was writing the Concerto with him in mind and it was a great responsibility. When it was finished I dedicated it to Oistrakh. I recall one musician congratulating me and saying, ‘You are lucky, your son was born immediately after you had finished the Concerto’.

David Oistrakh also was moved by the experience. When the concerto was finished, David immediately immersed himself in the music. For him, it embodied a painting with the rhythmic beauty and colors of his national folklore infused into its melodies. As an audience member, it is impossible not to notice the Armenian folk songs and dance tunes put forth. The first public performance took place on November 16, 1940. Sergei Prokofiev, Dmitri Shostakovich, and Dmitri Kabalevsky were all in attendance. Violinist Leonid Kogan expressed, “For us young violinists it was a revelation, a new page in violin music. I remember that the Concerto seemed to us to be extremely difficult, almost impossible to perform.” The work was finished in just two months and later won the Stalin Prize in 1941.

There are different versions of the cadenza played in the first movement. Khachaturian composed one, another was written by Oistrakh, but many violinists prefer to write their own.

There are several traditional associations with the concerto. Some associate it with the melancholy of love. To others, it brings to mind scenes of the Armenian genocide, which occurred from 1915 to 1923. However, the music remains dominated by joy and vitality, and may have reflected Khachaturian’s outlook in years preceding Russian’s Allied involvement in World War II.

-*Paolo Zamario Acosta*

Catfish Row: Symphonic Suite from Porgy and Bess

George Gershwin

This symphonic suite of music from *Porgy and Bess* was created by George Gershwin in 1936, following the opera’s premiere the preceding year. Gershwin himself conducted the piece during a concert tour for which he was also piano soloist in the *Concerto in F*. The score was assembled almost entirely out of facsimiles of the original opera scores, with new material for the coda of the first movement and a new orchestration for the end of the last movement. The rest of the transformation from opera to instrumental suite was accomplished by Gershwin’s writing alterations directly into the facsimile score and marking which instruments were to play the opera’s vocal lines.

Between January 21, 1936 and January 20, 1937 Gershwin conducted his suite from *Porgy and Bess* exactly ten times. Barely six months later he fell ill with the brain tumor that was to end his life, and the score found its way into storage at the Beverly Hills home of Ira Gershwin, where it remained unseen for over twenty years. In 1958, Ira came across the score and realized

its importance. He retitled it *Catfish Row* to distinguish the piece from a symphonic suite of material from the opera created by orchestrator Robert Russel Bennett that had become widely known, and gave the score to friend and conductor Maurice Abravanel who had conducted the Broadway production of *Lady in the Dark* by Moss Hart, Kurt Weill and Ira Geshwin. Abravanel made a cut in the last movement and had new parts copied. The parts incorporated some editorial changes made by Abravanel, but also included the music for the cut section. Following Abravenel’s 1959 recording of the piece with the Utah Symphony, this score and set of parts were photocopied and made available for rental . . .

-Steven D. Bowen, September 1997

Catfish Row utilizes many of the famous arias and ensemble numbers from *Porgy and Bess*. In this performance we have taken the liberty of adding the original vocals to the music that had instrumentals substituted, a practice conducted by such as Michael Tilson Thomas have recorded.

- I. Catfish Row –the name of the shantytown where most of the opera takes place. Includes the Act I opening music, a jazz piano solo, and then the famous aria “Summertime.”
- II. Porgy Sings—Begins with Porgy’s Act II aria “I Got Plenty of Nuttin” and concludes with the duet “Bess, You Is My Woman.”
- III. Fugue—This frenetic music is the underscore to Crown’s escape and Bess’s search for a safe haven in the village towards the end of Act I.
- IV. Hurricane—Incorporating music found in Act II Scene 3.
- V. Good Mornin’ Sistuh! From the final scene of the opera, including Porgy’s finale “O Lawd, I’m On My Way!”

-Wes Kenney

Landon Adams is a Colorado native and has always been involved in music. He started private drum lessons at age six and continued with the same instructor until he left to join the CSU percussion studio in 2009. While attending Mountain Vista High School, Landon had the opportunity to perform at Carnegie Hall with the MVHS Wind Ensemble and also performed in Dublin, Ireland for the St. Patrick’s Day Parade. He received his B.M. at CSU and currently working on his M.M. in music performance. While studying percussion at CSU with Dr. Eric Hollenbeck, Landon has had many wonderful performance opportunities including performing at the Percussive Arts Society International Convention, as well as countless performances with the CSU Symphonic Band, Wind Symphony, Marching Band, and Percussion Ensembles. Landon is a fully qualified percussion educator, performer, composer, and arranger. While focusing his sights on the Denver metro area, Landon teaches and performs all over CO. Landon specializes in a wide array of percussion instruments including marimba, concert snare drum, accessory percussion, hand drums, and marching percussion. After finishing his masters at CSU, Landon plans on building his own private studio in the Denver area.

Ben Justis is currently a graduate teaching assistant at Colorado State University. He writes extensively for the CSU Marching Band and assists with undergraduate lessons and courses. He graduated with a degree in music education from CSU in 2013 and is now pursuing his masters in percussion performance.

Ben’s music has been performed locally in Colorado and across the country. He is a Tapspace publishing artist, a member of Pi Kappa Lambda, and past president of the CSU Student Composer’s Alliance. In 2015 he was awarded First Prize in the CSU Student Composer Competition. In addition to being an active composer, he is an avid performer and educator. Ben is a student of James David, Eric Hollenbeck, and Shilo Stroman.

Mexican violinist **Paola Zamario Acosta** began her studies at the age of seven in her hometown of Jalapa in the State of Veracruz. She holds a Bachelor’s Degree in Music from the Universidad Veracruzana. She briefly pursued courses in philosophy and communication sciences to complete her professional and personal formation. She has been recipient of scholarships and awards both locally and nationally due to her high esteem as an artist. Paola has participated in many music festivals around the globe such as Académie Musicale de Morges in Morges, Switzerland, FEMUSC in Jaragua do Sul, Brazil, Festival Canticello in Corsica, France, and Festival Cervantino in Guanajuato, Mexico. She has participated in violin masterclasses with Katalyn Sebestyen (Belgium), Helge Slatto (Germany), Simon Bernardini (Berlín), Itamar Zorman (Israel), Michael Katz (Israel), Andrés Cardenes (Cuba), Elisa Kawaguiti (Belgium), Markus Daünert (Germany), and Alina Komissarova (Hungary), and in chamber music classes with Turtle Island String Quartet, Lysander Trio, Aizuri String Quartet, and Cuarteto Latinoamericano. She has also worked with conductors Jan Latham-Koenig, Alex Klein, Avi Ostrovsky, Marco Parisotto, Bojan Sudjic, and Ronald Zollman. As a violinist she takes an active role in chamber music projects in her country. She has also been part of the two most important youth orchestras in Mexico, as Assistant Concertmaster of the Youth Orchestra of Veracruz State and Youth Orchestra “Eduardo Mata,” which is part of the National University Autonomous of Mexico (UNAM). Zamario has often been invited to play in one of the most important Mexican professional orchestras, the Philharmonic Orchestra of UNAM.

Currently, she is a student of Dr. Ronald Francois at Colorado State University, where she is in her first year, pursuing a Master Degree in Music Performance, and taking part in the Graduate String Quartet “Polaris.” This year, she was selected as a finalist in the Concerto Competition and is excited to perform in February 2016 with the Colorado State University Symphony Orchestra.

APPLIED FACULTY			
<u>Violin</u> Ron Francois Leslie Stewart	<u>Flute</u> Michelle Stanley	<u>Horn</u> John McGuire	<u>Percussion</u> Eric Hollenbeck Shilo Stroman
<u>Viola</u> Margaret Miller	<u>Oboe</u> Andrew Jacobson	<u>Trumpet</u> Dawn Kramer	<u>Harp</u> Rachel Ellins
<u>Cello</u> Barbara Thiem	<u>Clarinet</u> Wesley Ferreira	<u>Trombone / Euphonium</u> Christopher Van Hof	<u>Piano</u> Janet Landreth
<u>Bass</u> Forest Greenough	<u>Bassoon</u> Gary Moody	<u>Tuba</u> Stephen Dombrowski	<u>Organ</u> Joel Bacon
	<u>Saxophone</u> Peter Sommer		

Lyric soprano, **Kimberli Render**, originally from Columbus, Georgia, never dreamed of a career in opera. Now she can be seen performing throughout the United States and abroad. Her voice has been praised for her effortless and rich tone. In the spring of 2014 she made her American debut as Liu in Opera Fort Collins production of Puccini’s *Turandot*.

Recent operatic performances include the role of Hanna Glawari in Colorado State University’s production of *The Merry Widow* by Franz Lehar, Elisetta in Cimarosa’s *Il matrionio segreto*, the Governess in Benjamin Britten’s *Turn of the Screw*, Micaela in Bizet’s *Carmen*, and Lucinda in Sondheim’s *Into the Woods*. Concert engagements include Rossini’s *Stabat Mater*, Mozart’s *Requiem*. She has also been seen performing Mozart’s *Coronation Mass* and the soprano soloist for Bach’s *Magnificat* under the baton of the world-renowned conductor, Helmuth Rilling. Ms. Render was a feature performer on the “*Broadway and Beyond*” concert with Metropolitan Opera baritone, Stephen West. In the summer 2012, Ms. Render made her international debut singing the role of Donna Anna in Opera Orvieto’s production of Mozart’s *Don Giovanni*.

Ms. Render’s hard work has earned her continued success as a vocal artist. In the spring of 2012, she was honored with the 1st Place award in the prestigious Denver Lyric Opera Guild competition, as well as a district winner in the Metropolitan Opera National Council auditions. She has received scholarships from Sigma Alpha Iota Fraternity, Dante Alighieri Society, and the Allied Arts organization to name a few. She has also received state and regional awards at the National Association of Teachers of Singers and Music Teachers National Association competitions.

Ms. Render completed her Masters of Music degree in 2013 at Colorado State Unversity and dual Bachelors of Music degrees in Music Education and Vocal Performance at Columbus State University’s Schwob School of Music. As a Graduate Teaching Assistant, she had the invaluable experience of teaching voice classes and private voice lessons. Currently, Ms. Render is in Atlanta teaching adjunct at Perimeter College of Georgia State University and Atlanta Music Project. She is a Georgia certified music educator, who enjoys sharing her passion for music and life both in the classroom and on stage.

Rachelle Crowell — Acclaimed for her glorious sound, demanding stage presence, and captivating performance style, flutist Rachelle Crowell celebrates a zealous career as a distinguished solo, chamber, and orchestral musician. Ms. Crowell has won several prestigious competitions, most recently the Grand Junction Symphony Orchestra’s Young Artist Competition, the Arapahoe Philharmonic’s T. Gordon Parks Memorial Concerto Competition, and the Colorado Flute Association’s First Annual Collegiate Competition. Additionally, she was selected to perform as one of twelve finalists for the Jefferson Symphony International Young Artist Competition. A prominent young artist, Ms. Crowell also pursues numerous professional engagements in addition to her position as principal flutist of the Colorado State University Symphony Orchestra and instructor of flute at Magnolia Music Studio.

Ms. Crowell is currently pursuing her Masters of Flute Performance at Colorado State University where she was awarded a graduate teaching assistantship. She recently graduated with highest honors from the University of Colorado at Boulder where she earned both her Bachelors of Flute Performance and her Bachelors of Music Education. In addition to her work with flutists Christina Jennings (University of Colorado), Brook Ferguson (Colorado Symphony Orchestra), and Michelle Stanley (Colorado State University), Ms. Crowell has also studied with Carol Wincenc (The Juilliard School), Leone Buyse (Rice University), Marianne Gedigian (The University of Texas at Austin), Amy Porter (University of Michigan), Jim Walker (University of Southern California), Jennifer Keeney (University of Houston), and Joshua Smith (The Cleveland Orchestra).

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

Violin I

Ji Hye Chung, *Concertmaster*
Paola Zamario, *Asst. Concertmaster*
Lily Lu
Rachel Huether
Lydia Oates
Katie Gardner
Graeson VanAnne
Josh Steinbecker
Kadin Kostelic
Kadi Horn

Violin II

Elizabeth Lenz, *Principal*
Tyler Adamthwaite, *Asst. Principal*
Sara Hoppe
Ryan Wessel
Rawan Jarrar
Carly Manthei
Trey Yu
Tori Weingarten
Dmitri Ascarrunz
Erin Dunn
Katelyn Brown

Violas

Joy Holz, *Principal*
Kyle Caulkins
Sarah Chicoine
Garret Durie
Hailey Moy

Cellos

Lydia Hynson, *Principal*
Julia Siegl, *Asst. Principal*
Julus Hochmuth
Joshua Greiner
Jessie Salas
Abigail Nelson
Emily Stewart
Jacob Schafer
Paul Walcott
MarLee Johnson
Shakira Johnson-Saito
Tavon Boaman
Jaclyn Rees-Rising
Chris Lewis
Holly Bagby

Bass

Jordan Asker, *Principal*
Daniel Probasco, *Asst. Principal*
Zuri Kargbo
Michael Rinko
Kayley Green

Flutes

Rachelle Crowell, *Co-Principal*
Gabriela Bliss, *Co-Principal*
Keilani McConnell
Emma Stark

Oboes

Matthew Heimbegner, *Principal*
Maggie Korbelik

Clarinets

Lara Mitofsky Neuss, *Co-Principal*
Julie Park, *Co-Principal*
Emily Kerski
Jamie Kimbrough
Asa Graf

Bassoons

Joe Hoeffarth*
Blaine Lee*
Mikayla Baker*

Horns

Ayo Derbyshire, *Co-Principal*
Emelie Pfaff, *Co-Principal*
Rachel Artley, *Asst.Principal*
Nicholas Gledhill
Elise Hawkes

Trumpets

Samantha Ferbuyt, *Principal*
Casey Cole
Matthew Weaver
Kyle Tong

Trombones

Kelan Rooney
Alex O’Leary

Bass Trombones

Amanda Tatara, *Principal*

Tuba

Justin Frank

Harp

Rachel Ellins

Percussion

Ben Justis
Matt Hollaway
Matt Brown
Emma Coeffler
Tim Sanchez

*Shared Principal



Wes Kenney is now in his 13th year as Professor of Music and Director of Orchestras at Colorado State University. He conducts the CSU Symphony and CSU Sinfonia as well as CSU Opera productions and teaches graduate conducting. Mr. Kenney has led the orchestra to many new milestones, including first ever at CSU performances of Mahler Symphonies No. 1 and 5, two Strauss tone poems, the Bartok Concerto for Orchestra and the Bruckner Symphony No. 5. He is now in his 3rd season as Music Director of the Denver Young Artists Orchestra, the premiere youth orchestra in Colorado and will take that orchestra to Carnegie Hall for three concerts next June.

Mr. Kenney is also currently in his thirteenth season as Music Director of the Fort Collins Symphony. In the summer of 2004 he was named to an additional post of Music Director of Opera Fort Collins helping that organization establish a full season of three productions a season. Mr. Kenney was named in November 2009 that year's Outstanding Teacher by the Colorado American String Teachers Association. He was also awarded the Grand Prize in the Summer 2007 Varna (Bulgaria) International Conducting Competition. He traveled back to Bulgaria in March 2008 for concerts in Vidin and to conduct La Traviata in Stara Zagora.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. He has appeared in the past three seasons with the Colorado Symphony, Lafayette (IN) Symphony, Alabama All-State, the Acadiana (La) Symphony, the Denver Philharmonic and the New Mexico All-State Orchestra. Prior to that, Maestro Kenney has guest conducted at the Edinburgh Festival in Edinburgh, Scotland, the Buffalo Philharmonic, returned to the New Mexico Symphony for tours and performances of The Nutcracker and had debut with the Williamsburg Symphonia (VA). In six seasons as the Virginia Symphony's Associate Conductor, Mr. Kenney appeared more than 350 times with that orchestra. Awarded the prestigious Carmen Dragon Conducting Prize in 1992, Wes Kenney served as Music Director of the Oakland Youth Orchestra for five seasons.

Mr. Kenney has also enjoyed success directing from the orchestra pit for opera, ballet, and musical theater. During the 2015-16 Season he will conduct productions of *Così fan tutte*, *Daughter of the Regiment*, *Marriage of Figaro*, and Verdi's *Otello*. He has conducted over 50 different productions ranging from *Don Giovanni* to *Sweeney Todd* since his arrival in Colorado.

Mr. Kenney is also in demand as a conducting pedagogue. He has taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. In the summer of 2011 he was a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside founder Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is one of the founders of the CSU Summer Master's Degree program in conducting, designed to allow Music Educators the opportunity to earn a graduate degree while furthering their conducting studies and remaining in their current position.



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, PA and the Eastman School of Music in Rochester, NY, studying with Carol Schanely-Cahn, David Allen Wehr, and Jean Barr. Currently, Dr. Burns serves as Supervisor of Piano Accompanying at the Colorado State University in Fort Collins.

Dr. Burns has performed in a variety of collaborative and solo settings throughout the United States and Canada. He has worked with renowned choral conductors Brady R. Allred, Daniel Bara, Scott Tucker, and Amanda Quist, among others, with performances at such venues as New York City's Riverside Church and Lincoln Center's Avery Fisher Hall. Additionally, Dr. Burns served as staff accompanist for the 2010 King Award Competition in Salina, KS, the 2012 International Viola Congress, performing with artists Jeanne-Louise Moolman of

South Africa and Hartmut Rohde of Germany, and the 2013 International Society of Bassists Competition and Conference, performing with competitors from the United Kingdom, China, South Korea, and the United States. Recent performances include the Frick Collection's "Salon Evening" concert series in New York City, presenting Laszlo Varga's arrangement of the tone poem Don Quixote by Richard Strauss 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, and Baljinder Sekhon. Additional performance honors include winning the Western Pennsylvania Steinway Society competition in 2004, and holding the Brooks Smith Fellowship in Collaborative Piano at the Eastman School of Music for the 2010 and 2011 academic years. Past summer residences have included the New York State Summer School of the Arts Choral Studies Program in Fredonia, NY, the Performing Arts Institute at the Wyoming Seminary near Wilkes-Barre, PA, and the Eastman School of Music's "Summer@Eastman" program. For the Summer of 2015, Dr. Burns was in residence for The Lift Clarinet Academy and Just Chamber Music program, both held in Fort Collins, CO.

In addition to his performing career, Dr. Burns has been recognized for his academic contributions. Photographer Francis Smith interviewed him for his documentary *Columbia: America by Another Name*, discussing the history of the US national hymn "Hail, Columbia" from its creation in the 1790s through its use in the nineteenth century. Dr. Burns has given lectures at Bloomsburg University, the Eastman School of Music, and the Wyoming Seminary on topics of piano accompanying and music theory. He has also received Eastman's prestigious DMA Lecture Recital Prize for his presentation on Robert Schumann's late song cycle *Gedichte der Königin Maria Stuart* with the support of soprano Clara Nieman.

Damien Geter, a native of Chesterfield, VA, made his operatic debut in 2004 as the Imperial Commissioner in Puccini's *Madama Butterfly* with the Indianapolis Opera. As a part of the Austrian American Mozart festival, Damien played the roles of Don Alfonso in Mozart's *Così fan tutte*, and Graf Canero in Johann Strauss' *Die Zigeunerbaron*. He was seen in the role of Dr. Gibbs in Ned Rorem's *Our Town* while a member of the Aspen Music Festival Opera Center. Recent concert engagements include the role of Elijah in Mendelssohn's *Elijah*, bass soloist in Mozart's *Requiem*, and baritone soloist in Brahms' *Ein Deutsches Requiem*. Equally at home in musical theatre, Damien portrayed the role of Jackie Boudreaux in *The Great American Trailer Park Christmas Musical*. Future engagements include the King in Tchaikovsky's *Iolanta*, and Kevin Rosario in Lin Manuel-Miranda's musical *In the Heights*. An author, his book *Music In Historical Context* is available through Kendall Hunt Publishing Company. A member of the American Spiritual Ensemble, Damien was a semi-finalist for Opera Columbus' Irma Cooper M. Cooper vocal competition. In 2016, Damien made his television debut co-starring on NBC's Grimm. He currently serves on the faculty of the Catlin Gabel School in Portland, OR.