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Upcoming Events

Event	Event Date	Location	Time
Jazz Ensembles Concert	10/03	Griffin	7:30 pm
Voice Area Recital	10/03	Organ Recital Hall	7:30 pm
"Spring Awakening" by Frank Wedekind	10/04-10/07; 10/11-10/14	Studio Theatre	7:30 pm
UAM: First Friday	10/05	University Art Museum	7:00 - 9:00 pm
Hatton Reception: "Observations" by Sunny Belliston Taylor	10/05	Hatton Gallery	5:00 - 7:00 pm
Chamber Choir and Concert Choir Concert	10/05	Griffin	7:30 pm
Hatton Exhibition: "Observations" by Sunny Belliston Taylor	10/05 - 11/16	Hatton Gallery	10:00 am - 4 pm
Virtuoso Series Concert: Guest Third Coast Percussion Quartet	10/08	Griffin	7:30 pm
Jazz Recital: Woody Witt, Saxophone & Larry Ham, Piano	10/09	Organ Recital Hall	7:30 pm
World Percussion Ensemble Concert	10/11	Griffin	7:30 pm
Creative Writing Reading Series: Dorothy Allison	10/11	University Art Museum	7:30 pm

event calendar • e-newsletter registration

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UNIVERSITY CENTER FOR THE ARTS

Meet Me at the UCA

Virtuoso Series Concert:

John Greer, piano
with the CSU Voice Faculty
Performing the music of John Greer

October 2, 2012 7:30 P.M.
Organ Recital Hall

Program

Sing me at midnight

Text by Wilfred Owen

- 1. How do I love thee?
- 2. Three Rompers
- 3. Anthem for Doomed Youth
- 4. Maundy Thursday
- 5. Song of Songs

John Seesholtz, baritone

A Sarah Binks Songbook

Text by Paul Hiebert

- I. Reflections While Translating Heine (Fantasia on a Theme of Schumann)
- II. Hi Sooky, Ho Sooky (Valse Serenata)
- III. Elegy to a Calf (Lamento Pastorello)
- IV. Ode to a Star (Arioso di Camera)
- V. The Song of the Chore (Canzone Rustica)
- VI. Square Dance (Hoe-Down)

Tiffany Blake, soprano

The Red Red Heart

Five Songs to Texts by Marianne Bindig

- 1. The Beginning
- 2. Naked in the City Streets
- 3. My Mother's Hands
- 4. Laughter
- 5. A Red Red Heart

Susan Hochmiller, soprano

Palm Court Songs of the Bubble Ring

Texts by Dennis Lee

- 1. The Bubble Ring
- 2. The Man Who Never Was (variation on a Mozart theme, K. 576)
- 3. Mr. Green and Ms. Levine (Homage to F. Schubert)
- 4. When I Went Up To Ottawa
- 5. The Coat (Homage to G. Fauré)
- 6. The Golden Rule
- 7. The Mermaid Banquet (Scherzo)

Todd Queen, tenor
Barbara Theim, cello
Wesley Ferriera, clarinet

Texts

SING ME AT MIDNIGHT (text: Wilfred Owen)

I. How Do I Love Thee?

I cannot woo thee as the lion his mate,
With proud parade and fierce prestige of
presence;
Nor thy fleet fancy may I captivate
With pastoral attitudes in flowery pleasance;
Nor will I kneeling court thee with sedate
And comfortable plans of husbandhood;
Nor file before thee as a candidate...
I cannot woo thee as a lover would.
To wrest thy hand from rivals, iron-gloved,
Or cheat them by craft, I am not clever.
But I do love thee even as Shakespeare loved,
Most gently wild, and desperately for ever,
Full-hearted, grave, and manfully in vain,
With thought, high pain, and ever vaster pain.

II. Three Rompers

Three rompers run together hand in hand.
The middle boy stops short, the others hurtle:
What bumps, what shrieks, what laughter turning
turtle.
Love, racing between us two, has planned
a sudden mischief: shortly he will stand
And we shall shock. We cannot help but fall;
what matter? Why, it will not hurt at all,
Our youth is supple, and the world is sand.
Better our lips should bruise our eyes, than He,
Rude Love, outrun our breath; you pant, and I,
I cannot run much further; mind that we
both laugh with love; and having tumbled, try
To go forever children, hand in hand.
The sea is rising, and the world is sand.

III. Anthem for Doomed Youth

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells;
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them all?
Not in the hands of boys but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk1 a drawing-down of blinds.

IV. Maundy Thursday

Between the brown hands of a server-lad
The silver cross was offered to be kissed.
The men came up, lugubrious, but not sad,
And knelt reluctantly, half-prejudiced.
(And kissing, kissed the emblem of a creed.)
Then mourning women knelt; meek mouths they
had,
(And kissed the Body of the Christ indeed.)
Young children came, with eager lips and glad.
(These kissed a silver doll, immensely bright.)
Then I, too, knelt before that acolyte.
Above the crucifix I bent my head:
The Christ was thin, and cold, and very dead:
And yet I bowed, yea, kissed - my lips did cling.
(I kissed the warm live hand that held the thing.)

V. Song of Songs

Sing me at dawn but only with your laugh;
Like sprightly Spring that laugheth into leaf;
Like Love, that cannot flute for smiling at Life.
Sing to me only with your speech all day,
As voluble leaflets do; let violets die;
The least word of your lips is melody!
Sing me at dusk but only your sigh;
Like lifting seas it solaceth; breathe so,
All voicelessly, the sense that no songs say.
Sing me at midnight with your murmurous heart;
And let its moaning like a chord be heard
Surging through you, and sobbing, unsubdued.

A Sarah Binks Songbook (text: Paul Hiebert)

I. Reflections While Translating Heine (Fantasia on a Theme of R. Schumann)

*“You are like one flower,
so swell, so good and clean,
I look you on and longing,
slinks me the heart between:”*

I’m a genius, I’m a genius,
what more can I desire,
I toot upon my little flute,
and twang upon my lyre;
I dabble in oil paint,
in cinnabar and ochre,
at night I get dissipated,
and play poker.

In my little book, in my little book,
I write verses,

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Performer Bios, ctd.

Canadian **Wesley Ferreira** is quickly becoming one of the prominent clarinetists of his generation. Born in London, Ontario to parents of Portuguese heritage, Ferreira leads an active and diverse career performing world-wide as soloist, orchestral and chamber musician, and as an engaging adjudicator, clinician, and conductor. He joined the music faculty at Colorado State University in 2011 as Assistant Professor of Clarinet following four years in the position of single-reeds instructor and director of bands at Mount Allison University. He has been featured soloist with numerous wind bands and orchestras in North America and Europe, and has been broadcast nationally on both Canadian and Australian Broadcasting Corporations. International conference performances include the International Clarinet Association’s annual ClarinetFest (2009, 2010, 2011), the Canadian University Music Society (2011), and the International Clarinet and Saxophone Festival in Xi’an, China (2005). Ferreira has given performances and masterclasses at colleges and universities throughout North America. He demonstrates a commitment to teaching and pedagogy, and contributes regularly to The Clarinet and Canadian Winds journals. Equally at ease performing the masterworks as well as contemporary pieces, Ferreira shows avid support for new music by frequently commissioning and premiering works.

He has held conducting positions with numerous ensembles and has ongoing engagements at Southampton Summer Music and with the Portuguese Heritage Band Project. As conductor of the Portuguese Heritage Band Project, he has released two recordings in a series entitled Across the Ocean: The Music of Bandas Filarmonicas (2007, 2010). These recordings feature original works for the genre as performed by authentic musicians from various bandas in Ontario. Ferreira has worked as program administrator of the University of Western Ontario New Horizons Band program and was Associate Artistic Director at Stratford Summer Music in 2008. He has served as Vice-President of the New Brunswick Band Association and is the current President of the Canadian Association of Bandas Filarmonicas. Ferreira holds degrees from the University of Western Ontario (B.Mus.) and Arizona State University (M.Mus.) studying with clarinetists Robert Riseling and Robert Spring, respectively.



Texts, ctd.

Sometimes they don’t rhyme---
curses!

*“Me is as if the hands I
on head yours put them should,
Praying that God you preserve,
so swell, so clean and good.”-*

II. Hi, Sooky, Ho, Sooky
(Valse Serenata)

Oh, I heard your voice at daybreak, calling loud and sweet
and clear;
I was hiding in the turnips with a cricket in my ear;
a miller-moth in one ear, and a cricket in the other,
but I heard your dear voice calling to the piglets and
their mother;
heard your own voice rising, falling, loud and long and sharp
and shrill,
calling, “Sooky, Sooky, Sooky!” to the piglets on the hill;
“Hi, Sooky, Ho, Sooky, come and get your swill.”
Oh, I’ve hid among the turnips, and I’ve hid between the
stooks,
with barley barbs all down my back, and beetles in my boots;
but I’ve seen you in the dwindling, and I’ve seen you in the rain,
with an armful full of kindling, as you fell and rose again;
I’ve seen you plodding through the dust and plugging through
the wet,
and at night against the window-blind, I’ve seen your silhouette;
but “Sooky, Sooky, Sooky” I never can forget;
“Hi, Sooky, Ho, Sooky, come and get your pep!”
And oh, I think I’ll hide again for just a sight of you,
and hear your own sweet voice again call, “Sooky, Sooky, Soo,
“Hi, Sooky, Ho, Sooky, come and get your stew, Sooky,
come and get your goo, Sooky, Sooky Sooky, Soo!”

III. Elegy to a Calf
(Lamento Pastorello)

Oh calf, that gamboled by my door,
who made me rich who now am poor,
That licked my hand with milk bespread,
Oh, calf, calf! Art dead, art dead?
Oh calf, I sit and languish, calf,
with somber face, I cannot laugh,
Can I forget thy playful bunts?
Oh calf, calf, that loved me once!
With mildewed optics, deathlike, still
My nights are damp, my days are chill

I weep again with doleful sniff,
Oh, calf, calf, so dead, so stiff.

IV. Ode to a Star
(Etude Avant-Garde)

Methought I heard the tinkling of a star
My heart did wilt within,
and wiltering weeped,
And sniveling tears
did splash the little stones,
And muffled sobs did make,
and sobbing peeped.
With red-rimmed eyes,
and through this moist, damp-weep,
I glanced aloft and hush,
The twinkling star, no more descried,
its tinkling it had ceased,
Resoundingly I blew my nose and sighed.

V. The Song of the Chore
(Canzone Rustica)

I sing a song of the simple chore,
Of quitting the downy bed at four,
And chipping ice from the stable door---
Of the simple chore I sing!
To the forty below at break of day,
To climbing up and throwing down hay,
To cleaning out and carting away
A paean of praise I bring!
Oh, it’s time to milk or it’s time to not,
Oh, it’s time for breakfast and time I got
The pot of coffee in the coffee pot---
I sing of the chore, “Hurray!”
Oh, it’s time for this and it’s time for that,
For mending unending and tending the brat,
And it’s time to turn in and put out the cat,
Tomorrow’s another day!

VI. Square Dance
(Hoe-Down)

Sing ho, for the dance, to shuffle and prance,
Sing “Ladies, do-si-do!”
And fiddles engage with “Bird-in-the-Cage”, sing
“Eleben-left!” Sing ho!
Give me the square where harmonicas blare,
And the ladies are set for the swing
And Squiffy Malarty has made up the party with a
handkerchief tied to his wing:
Swing Olga, swing Lena, Swing Kate and Katrina,
Swing Gudrum, and Bjorg, and Gertrude.
Swing heavy, swing hearty, swing Squiffy Malarty,
The life of the party and stewed.
Swing Daisy, swing Betty, swing Maisy and Letty, swing
Mirabel, Margie and Joy.

Texts, ctd.

Swing Mrs. McGinty, six feet and squinty, two hundred
and twenty and coy.
Give me the dance where the girls take a chance
With seam and with button and string,
And swing them up higher before they retire
Sing ho, heigh-ho, for the swing.
Sing ho for the swirls and the breathless girls with the
swimming delight in their eyes.
Come smaller or taller, take off the collar.
Sing ho, sing ho, for the exercise!

THE RED RED HEART (text: Marianne Bindig)

I. The Beginning

The first breath is slapped into my body.
I gasp lightning storms frenzy,
at the highest frequency -
diamond shoes cutting into ice
and sparks like white fire,
fire of full moons, moons of marble.
And there on the farther shore,
‘midst sun and wind and wave
I saw Christ dancing on the water.
He was bright sharp stabbing pains,
pains of death, pains of birth,
their movements across the water,
across my body still as stone, ecstatic.
Christ like fire, Christ like ice.
Elements capricious,
their wilderness complete.
Vocabularies change, evolve,
are rendered obsolete.
Marble, diamonds, ice and moon
Clashing white, flashing clear,
Christ on the water
dancing for my spirit.

II. Naked in the City Streets

How can a love be so timeless
and a heart be so full of fear?
How is it that I take wine with you
every evening
and yet every morning I wake alone?
I no longer know the state of myself;
everything within me, even my best
parts,
has become abstraction.
I put a wall between us
and mortared it with words,
but the ocean and my memory

conspire against me
and I was left naked in the city streets
with people pointing
and crying out after me:
“there goes the girl with an undying love!
we know her by the shape,
by the red red heart she carries in a cloth
slung round her neck”.
I am defined by strangers,
What I most crave I most fear,
and my shape depends upon
the charity of others.

III. My Mother’s Hands

Will you remember, little child,
the young hands of your mother?
When alone some mid-life night,
Will you recall their smooth
! and delicate beauty,
Their strength and competence
as they guarded you from falling
and your toys from being tossed?
Because I did not pay close enough
attention to detail, I have forgotten my
mother’s young hands.
I remember only the wear,
the lines, the clarity of the skin.
My mother has the hands that never rest.
Why was I so sure? So unvigilant?
naïve enough to believe
that things never change,
that mothers do not grow old?

IV. Laughter

Laughter brings wine red as blood
flowing from me
like the fountain of Cana.
With open hands I release my soul
and peacocks spread themselves
about the room.
They whirlpool up,
fans of dazzling green and blue.
Fantastic birds, tiny and thousands,
settle on a heart,
a heart now southern with colour.

V. A Red Red Heart

When finally I see you,
my dear and ancient friend,
I shall cast off

Performer Bios, ctd.

Todd Queen joined the CSU voice faculty in 2001 as assistant professor of voice and director of Colorado State Opera Theatre. Dr. Queen earned the DMA and MM degrees from the Eastman School of Music after completing his undergraduate degree at Brigham Young University. Dr. Queen’s voice students have been selected for competitive young artist programs in the US and abroad. Former students are currently attending top tier conservatories and graduate schools, and have placed in the district and regional finals of the Metropolitan Opera National Council auditions. Queen served as Artistic Director of Opera Fort Collins from 2004-2011. Under his leadership, the company tripled its season, significantly increased its fundraising efforts, and brought in high-level artists from around the world to sing in Fort Collins. He has produced and directed over 50 opera and musical theatre productions during his career.

Todd Queen continues an active performing career that includes faculty and guest recitals, master classes, and solo engagements with international and regional opera companies, orchestras, choruses, and concert series. He has sung with East China Normal University, Operafestival di Roma, Rochester Philharmonic Orchestra, Sacramento Opera, Fargo-Moorhead Opera, The Fargo-Moorhead Symphony, Fort Collins Symphony Orchestra, Opera Fort Collins, and Fort Collins Symphony.

Barbara Thiem is an internationally acclaimed cellist who combines teaching cello and coaching chamber music with her active schedule of performances in Europe and the United States, playing recitals, solo with orchestra, and chamber music. She is a member of the Mendelssohn Trio and in the summers administers the International Summer Academy of Schloss Ort, Austria. She holds degrees from Cologne, Germany where she studied with avant-garde cellist Siegfried Palm, and from Indiana University where she was assistant to Janos Starker and was awarded the coveted Performer’s Certificate. In addition to concertizing, she has recorded for many radio stations and has produced several cds among them a set of Bach Suites for cello solo, Complete Works by Felix Draeseke for cello and piano with pianist Wolfgang Mueller-Steinbach, Works for Cello and Organ with organist Robert Cavarra, and Cello/Bass duets with Gary Karr. She has published the translation of Gerhard Mantel’s Cello Technique as well as a number of articles on good postural and practicing habits which appeared in the ASTA and Suzuki Journals. She has also been involved in research as part of the Center for Biomedical Research in Music Therapy at CSU.

Presently she is teaching and performing at Colorado State University. In addition to studio teaching of cello and chamber music she is a three semester course of cello pedagogy, as well as organizing the Pre-College Chamber Music Program and the biennial Rocky Mountain Contemporary Music Festival.



Performer Bios, ctd.

Soprano **Susan Hochmiller** is a versatile artist with performance experience in chamber music, art song, oratorio, opera, musical theater and jazz. In addition to numerous recitals, performance highlights include singing at Carnegie Hall with the Susquehanna University Masterworks Chorus and Orchestra, in the Mozart 101 Series with the Rochester Philharmonic Orchestra, Bach’s St. John Passion with the Music, Gettysburg! series and Don Giovanni with the Opera Theatre and Music Festival of Lucca, Italy. She was also featured in Eastman Opera Theater’s productions of L’Enfant et les Sortilèges, Dialogues of the Carmelites and the premiere of Charles Strouse’s opera East and West. Dr. Hochmiller has served on the voice faculty at the New York State Summer School of the Arts, School of Choral Studies, the Sunderman Conservatory at Gettysburg College and Dickinson College. Dedicated to the promotion of chamber music for voice, flute and piano, she is a founding member of the Blue Ridge Trio which actively performs and presents at conferences regionally and nationally. Their current program showcases the works of living female American composers. Dr. Hochmiller is active as a clinician and has given presentations on the aging voice and healthy vocal technique to the American Guild of Organists York Chapter, the Pennsylvania Music Educators Association District 8 Choral Festival and the Collegiate Music Educators National Conference Student Chapter at Gettysburg College.

Professor Hochmiller earned a Doctor of Musical Arts and a Master of Music in Voice Performance and Literature from the Eastman School of Music and a Bachelor of Music from Susquehanna University. She has performed in master classes with notable artists Benita Valente and Richard Hundley. Distinguished teachers have included Joan Boytim, Jeffrey Fahnstock, Constance Haas and Nina Tober. Also a member of the National Association of Teachers of Singing and College Music Society, Dr. Hochmiller is currently on faculty at Colorado State University.

Dr. Todd Queen, professor of voice, is Chair of the Department of Music, Theatre and Dance in the College of Liberal Arts at Colorado State University in Fort Collins, Colo., a position he has held since 2009. His unique combination of teaching, directing, and performing experience has allowed him to travel the world as a teacher, stage director, and singer. Queen has recently cultivated those experiences in a new direction, that of arts administrator and international arts ambassador. In 2009 Queen traveled to Asia with CSU leaders to forge a partnership with East China Normal University (ECNU) in Shanghai, where he was named visiting professor. The relationship with ECNU has blossomed since that time, with numerous musical collaborations between the students and faculty of ECNU and CSU, both in Shanghai and Fort Collins. In 2011 Queen co-founded Opera Orvieto, a three-week summer intensive Italian operatic experience, where he serves as artistic and stage director. During his time as Chair of MTD, Queen has helped to bring in gifts and pledges totaling well over \$1 million to the department, including several endowed scholarships and the naming of the Charles and Reta Ralph Opera Center at CSU, one of a handful of named opera programs in the United States.



Texts, ctd.

the mantle of my Catholicism
and embrace you with an open heart,
a heart full of love and memories
as tall as our shadows after dinner,
a naked heart,
an unabashed and unrelenting heart,
a red red heart,
a light by the altar that never goes out
Your Christly heart
a red red heart.

PALM COURT SONGS OF THE BUBBLE RING (text: Dennis Lee)

I. The Bubble Ring

When I was young, a did a thing
With liquid soap, and a bubble ring.
I swished it deep, and then I blew
And iridescent bubbles grew
And lifted up to nudge the air,
Leaving a mental shimmer there.
And though my childhood days are gone,
That funny little lift of light goes on.
I often sit and watch the way
New bubble rise in the mind’s display.
Sometimes they frisk along in flight,
And ask no more than sheer delight.
Sometimes they seem a concentrate
Of good and evil, mean and great,
Till drifting through the world I see
Bright bubbles of eternity.
And as they trace their little course,
I feel my will resume its force,
For images of clean desire
Incite us like refiner’s fire.
And though the bubbles disappear,
They leave a living shimmer here.

II. There Was a Man Who Never Was

There was a man who never was.
This tragedy occurred because
His parents, being none too smart,
Were born two hundred years apart.

III. Mr. Green and Ms. Levine

Mr. Green and Ms. Levine
went walking by the sea

Said Mr. Green to Ms. Levine,
“Will no one marry me?”
Said Ms. Levine to Mr. Green,

“I wouldn’t care to say.”
Then Mr. Green and Ms. Levine
continued on their way.

IV. When I Went Up to Ottawa

When I went up to Ottawa
I met a man who sang tra-la.
“What did you do with the country today?”
“I gave it away to the U.S.A.!”

V. The Coat

I patched my coat with sunlight,
It lasted for a day.
I patched my coat with moonlight,
But the lining came away.
I patched my coat with lightning,
But it blew off in a storm.
I patched my coat with darkness,
That coat has kept me warm.

VI. The Golden Rule

All afternoon I sat in school
And copied out the Golden Rule:
To keep our neighborhood from strife,
We strive to take our neighbor’s life.
“Good boy”, the cried, “You’ve made a start.
And now complete the second part:”
Because a gun would kill him dead,
We purchase seven guns instead.
I heard a fellow student’s cries,
And turned, and met my neighbor’s eyes.

VII. The Mermaid Banquet

If I were swimming in the sea,
And forty mermaids came to me
And ev’ry mermaid wore a sign
Inviting me to come and dine
With ocean heroes steeped in fame,
Like Captain Kidd and What’s-His-Name,
And if the banquet hall were spread
With deep-sea ale and ocean bread,
And all the plates were living shells
That floated by on tidal swells,
And waiters wore their fin and tails,
And served us each a pinch of snails,
And then desert arrived in bubbles,
And everyone was having doubles,
I think I’d stay an hour or two,
And then I’d swim back home to you.

Performer Bios

John Greer is an active conductor, accompanist, vocal coach, arranger and composer and is heard in these capacities throughout Canada and abroad, in recital and on various CBC broadcasts. He is an honored music graduate of both the University of Manitoba where he studied piano and composition with Boyd McDonald and of the University of Southern California where he was a student of pianists Gwendolyn Koldofsky and Brooks Smith and harpsichordist Malcolm Hamilton. His conducting instructors and mentors include James Fraser-Craig, Boris Goldofsky and David Effron.

Mr. Greer has been fortunate to have worked in recital with many of Canada’s most talented young singers of his generation: Nancy Argenta, Tracy Dahl, Rosemarie Landry, Linda McGuire, Kevin McMillan, Mark Pedrotti, Catherine Robbin, and Michael Schade, to name a few, as well as the renowned American singers/teachers Carmen Balthrope, Linda Mabbs, Carmen Pelton, Ashley Putnam, William Sharp, Carol Webber and Delores Ziegler.

As a faculty member of the University of Toronto opera division Mr. Greer made his conducting debut in 1983. He has conducted numerous operas there, as well as works for Victoria’s Opera Piccola, Ottawa’s Opera Lyra, The Banff School of Fine Arts, the Toronto Gilbert & Sullivan Society and Mirvish Productions. He has worked on numerous productions with Opera (Hamilton) Ontario and the Canadian Opera Company where he was chorus master for their 1989 productions of *Un Ballo* in Maschera and *Il Barbiere di Siviglia* and assistant conductor for their 1990 production of *Suor Angelica*. From 1995-2000 Mr. Greer was the Music Director of the Eastman Opera Theatre in Rochester, New York where conducting credits include *Le Nozze di Figaro*, *Candide*, *Albert Herring*, *Patience* and *The Turn of the Screw*. He was Music Director of the Opera Studio at the University of Maryland from 2001-3. For ten seasons his summers were occupied with his duties as General Manager and Head of Music Staff for the Janiec Opera Company at the Brevard Music Center in North Carolina, and he was the Director of Opera Studies at the New England Conservatory from 2003-2010 where conducting credits include *The Magic Flute*, *The Turn of the Screw*, *Così fan tutte*, *The Breasts of Tiresias* (Poulenc), *Orpheus in the Underworld*, *Le nozze di Figaro*, *The Medium* and *Trouble in Tabiti*. In 2008, Mr. Greer was the principal coach/continuo player for the production of Handel’s *Giulio Cesare* in Egitto for Glimmerglass Opera and also worked with the singers in the Young American Artist Program there. He joins the staff of the Chautauqua Opera the following summer and is currently Head Coach of voice and opera at the University of Kentucky, Lexington, Kentucky.

Mr. Greer’s compositions include ten song cycles written for singers such as Catherine Robbin, Kevin McMillan, Mark Dubois, Tracy Dahl, Monica Whicher, and Adrienne Pieczonka and numerous works based on Canadian folk song. His children’s opera *The Snow Queen*, after Hans Christian Anderson, was written for the Canadian Children’s Opera Chorus, has already had its American Premier, and has recently been orchestrated by the composer and revived in Toronto before a European tour including performances in Cologne and Amsterdam. Recent work includes his second opera, also commissioned by the CCOC, an adaptation of Oscar Wilde’s fairy tale *The Star-Child* with librettist Ned Dickens and his revision and orchestration of the 1889 Canadian operetta *Leo the Royal Cadet* by O. F. Telgmann, commissioned by Toronto Operetta Theatre.



Performer Bios, ctd.

John Seesholtz, lyric-baritone, native to San Antonio Texas, was awarded the Bachelor of Music degree in Vocal Performance from the University of Texas at San Antonio, a Masters of Music degree in Vocal Performance from the University of Michigan School, and a Doctorate of Musical Arts in Vocal Performance with a secondary emphasis in Vocal Pedagogy from the University of North Texas. His most recent operatic performance credits include: *Così fan tutte* (Guglielmo), Verdi’s *Falstaff* (Ford), *Gianni Schicchi* (Gianni Schicchi, Simone), and *Xerxes* (Ariodate). He has also performed as baritone soloist in Fauré’s *Requiem*, Nielsen’s *Symphony No. 3*, Beethoven’s *Symphony No. 9*, Mozart’s *Requiem*, Haydn’s *Lord Nelson Mass*, the *Five Mystical Songs* and *Dona Nobis Pacem* by Vaughn Williams, Durufle’s *Requiem*, and numerous performances of Händel’s *Messiah*. Some of Dr. Seesholtz’s personal awards include the Irwin Bushman Award as one of the top twelve national finalists in the NATSAA competition, 2nd place in the Singer of the Year Competition in 2006, the Alice Dutcher Thornton Award, the D. Ralph Appleman Award, the David L. Schrader scholarship and finalist for the Merola San Francisco Opera program.

Praised by Opera News Online for her “...truly virtuoso performance....immaculate tone, good support and breath to spare.”, soprano, Dr. **Tiffany Blake**, received her DMA in Vocal Performance with a minor in Opera Stage Direction from the Eastman School of Music, where she also earned her MM and was awarded the prestigious Performer’s Certificate. She received her BA from Sonoma State University in Northern California. In 2009 Dr. Blake was one of twelve interns chosen from applicants across the U.S. and Canada to participate in the prestigious NATS Internship Program.

Dr. Blake’s operatic roles include the title role in Carlisle Floyd’s Susannah, Despina in *Così fan tutte*, Mercedes in *Carmen*, the character of Anne Sexton in Conrad Susa’s *Transformations*, Lady Saphir in *Patience*, Lucy in *The Telephone*, and Miss Pinkerton in *The Old Maid and the Thief*. Other solo engagements have included appearances with the Rochester Philharmonic Orchestra, Missouri Symphony Orchestra and Opera Fort Collins. She is a regular performer with the Odyssey Chamber Music concert series in Columbia, Missouri. Dr. Blake has a special interest in song literature, and has given several recitals in Georgia, New York, Illinois, Missouri and California, including a radio broadcast for *Opus: Classics Live* NPR in Buffalo, New York and an appearance with Chicago’s Arts at Large.

She has served on the faculties of the University of Missouri-Columbia, Syracuse University, Alfred University and Sonoma State University. In addition to many opera scenes programs, Dr. Blake’s directing credits include *La Cenerentola* and *A Little Night Music* for Colorado State Opera Theater, *Die Fledermaus*, *Riders to the Sea*, *The Wandering Scholar*, *Suor Angelica*, *Dido and Aeneas*, *The Old Maid and the Thief*, *La Canterina* and highlights from *L’elisir d’amore* for the University of Missouri School of Music and *The Cradle will Rock* for the Eastman School of Music Opera Workshop.

