

SCHOOL OF MUSIC, THEATRE, AND DANCE

UNSEEN

WOUNDS

A VIRTUOSO SERIES CONCERT BY

JOHN LINDSEY

TENOR

WITH TIM BURNS, PIANO

MARCH 6, 7:30 P.M.

ORGAN RECITAL HALL



COLORADO STATE
UNIVERSITY



The Bank
of CSU

UNSEEN WOUNDS

John Lindsey, Voice

Tim Burns, Piano

“Dover Beach”, Op. 3

Samuel Barber

(1910-1981)

Ron Francois, Violin
Cesar Reyes Cenicerros, Violin
Margaret Miller, Viola
Romina Monsanto, Cello

“I Hear an Army”, Op. 10

Samuel Barber

(1910-1981)

“Audebert’s Aria” from Silent Night

Kevin Puts

(b. 1972)

Selections from Soldier Songs

David T. Little

(b. 1978)

- *Introduction by Dr. Abigail Shupe*

Prelude

PART I: CHILD

- I. *Real American Heroes (Age 6-12)*
- III. *Counting the Days (Age 18-21) for Gene Little*

PART II: WARRIOR

- IV. *Still Life with Tank and iPod (Age 22-24)*
- V. *Old Friends with Large Weapons (Age 25-27) for Michael Lear*
- VII. *Steel Rain (Age 30-31)*

PART III: ELDER

Introduction

- VIII. *Hunting Emmanuel Goldstein (Age 32-43)*
- IX. *Every Town Has A Wall (Age 44-52)*
- X. *Two Marines (Age 53-57)*

- *Presentation by Mark Cunningham, LMFT, OEF Veteran*

“Sure On This Shining Night”, Op. 13

Samuel Barber

(1910-1981)

Program Notes*

This project brought itself to life shortly after meeting and talking with a veteran named James experiencing homelessness in midtown Fort Collins. He shared his disbelief with me regarding how many veterans are without food and shelter not just here in our city, but throughout the country. Having almost joined the military myself, and as the son, grandson, and great-grandson of veterans, I was deeply touched by our interaction. Later that day, I began to read more about the statistics I already knew from the news and from my friends in the military: That we have lost over 125,000 veterans to suicide since 2001; that veterans are 57% more likely to commit suicide than civilians; that veterans account for at least 39,000 members of the homeless population in the United States; that veterans face huge challenges finding access to sufficient mental and physical healthcare and, subsequently, secure employment and housing. These are the tip of the proverbial iceberg. Servicemembers and veterans face many challenges that civilians may not be able to understand, and are often stigmatized and marginalized by the society they have offered their service to. I wanted to find a way to create a space of compassion, openness, and solidarity with veterans— a place of deep listening and witnessing, where we could walk in the darkness together. Tonight's presentation is that space.

Every piece throughout the evening is an experience of war and its effect on humanity from a different vantage point. The first two pieces, "Dover Beach" and "I Hear an Army", are both by composer Samuel Barber. Both employ settings of poetry that view war from the outside-in, witnessing the sounds and sights of armies in the distance as they draw closer. The text in poet Matthew Arnold's "Dover Beach" laments the melancholy of "the turbid ebb and flow of human misery" and leaves us "swept with confused alarms of struggles and flight, where ignorant armies clash by night", while Barber's brokenhearted writing for string quartet and baritone offer the poetry a haunting and surreal vehicle. "I Hear an Army" brings the terror of approaching violence much closer, as James Joyce's text evokes flashes of nightmarish imagery: Black armor, whips, green hair, the clanging of steel. Percussive and dissonant offbeat piano chords in the right hand show the confusion and fear of approaching violence, while repeating figures in the left hand are the driving hoofbeats of warhorses.

In the third selection, "Audebert's Aria" from Silent Night by Kevin Puts and Mark Campbell, we are drawn past threats of war into the trenches of World War I. The scene finds Lieutenant Audebert, a commanding officer in the French military, writing down the names of the dead, wounded, and missing from the day's skirmish. As he does so, he laments the loss of a photo of his wife, Madeline, who is pregnant with their child. His mind moves back and forth between his duties and his loved ones at home until, soothed by the thought of his family,

he finally collapses and falls asleep. I was fortunate enough to perform in this opera several times throughout my operatic career, including its world premiere. I'm grateful to sing this beautiful lullaby as a part of the evening in gratitude to the creators of that work— they changed my life.

The centerpiece of this program is a performance of selections from David T. Little's *Soldier Songs*, a contemporary opera in the form of a song cycle. To my knowledge, tonight is the first time any of this work has been formally presented in the state of Colorado. While I will perform much of the piece, there were specific movements I didn't feel I could include in a recital setting without the full orchestration and still do them justice (the heavy metal and grunge influences can only be stretched so far without drums and distortion). However, I am fortunate to have the atmospheric sound samples from the full production to add colors and voices to the narrative that would not be possible otherwise. In addition to these technical and musical considerations, I've done my best to assemble a performance that lands somewhere between music, theater, and oratory by means of collaboration:

- Spoken sections by experts in the fields of war, music, mental health, and veteran advocacy
- Projections that shift between full color to the sharp black-and-white lines of war
- Singing as the narrator for an onstage actor who is sharing the part of the Soldier
- Costume changes
- Physical separation from other performers to show the internal and external divisions that violence can cause
- Improvised "set pieces"
- All performers in *Soldier Songs* come from the audience onto the stage, take part, and then return to the audience as a representation of being interchangeable and expendable

While Little's music speaks for itself, I am incredibly fortunate to be joined by Dr. Abigail Shupe, who will offer an introduction to the piece. Following *Soldier Songs*, Mark Cunningham will speak about his experience as a soldier, veteran, and mental-health professional, offering opportunities beyond this evening for engagement and advocacy.

The evening closes with "Sure on This Shining Night" by Samuel Barber. Where Barber once set us on a path of dread and foreboding with "Dover Beach", he now points to transcendent liberation through—of all things—kindness. To my ear, a heartbeat can be heard in the piano chords of this piece.

David T. Little has stated that he did not compose *Soldier Songs* as a political or cultural statement, but as a way of sharing stories with the hope of “recognition of the soldier’s plight and a due measure of compassion”. Tonight, I hope we can open to the violence and suffering of war—not only in the stories of others, but also in the stories we tell ourselves; that this may call us to nonviolence, compassion, and kindness; and that we may be moved to act with “hearts all whole”.

— John Lindsey, February 6, 2024

“Dover Beach”, Op.3 by Samuel Barber, poem by Matthew Arnold

*The sea is calm tonight.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.*

*Sophocles long ago
Heard it on the Ægean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.*

The Sea of Faith

*Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.*

*Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.*

“I Hear an Army” by Samuel Barber, poem by James Joyce

*I hear an army charging upon the land,
And the thunder of horses plunging, foam about their knees:
Arrogant, in black armour, behind them stand,
Disdaining the reins, with fluttering whips, the charioteers.*

*They cry unto the night their battle-name:
I moan in sleep when I hear afar their whirling laughter.
They cleave the gloom of dreams, a blinding flame,
Clanging, clanging upon the heart as upon an anvil.*

*They come shaking in triumph their long, green hair:
They come out of the sea and run shouting by the shore.
My heart, have you no wisdom thus to despair?
My love, my love, my love, why have you left me alone?*

“Audebert’s Aria” from *Silent Night* by Kevin Puts, libretto by Mark Campbell

“Blessés:

Grabert, Pierre.

Vingt-six ans.

La Rochelle.

Fauchon, André.

Vingt ans.

Saint-Brieuc.”

Madeleine.

J’ai perdu ta photo.

Celle près des lilas...

Boisvert, Charles.

Trente ans.

Cancale.”

Je l’ai bien embrassée

Plus de cent fois par jour.

“Morts :

Vernice, Henri-Paul.

Trente ans.

Amiens.”

Mais Ponchel a raison.

Je n’ai pas besoin

D’une photo

Pour te voir.

Je ferme les yeux

Et tu es là.

Près du feu.

Et notre jeune enfant

Est tout contre toi.

Il se met à pleurer.

Tu lui souris

Et tu lui chantes

Une berceuse

Doucement.

Et il s’arrête de pleurer.

Ah, Madeleine,

Ma Madeleine,

J’espère que tu vas bien.

Que vous allez bien.

Et que notre petit

Te laisse dormir !

... Dormir.

J’en ai tellement besoin.

Dormir,

Dormir.

“Disparus:

Clément, Paul.

Dix—”

Je finirai demain.

Dormir...

Dormir.

“Wounded:

Grabert, Pierre.

26 years old.

La Rochelle.

Fauchon, André.

20 years old.

Saint-Brieuc.”

Madeleine.

I lost your photo.

The one by the lilacs.

Boisvert, Charles.

30 years old.

Cancale.”

I must’ve kissed it

A hundred times a day.

Dead:

Vernice, Henri-Paul.

30 years old.

Amiens.

But Ponchel is right.

I don’t need

A photo

To see you.

I close my eyes

And you are there.

By the hearth,

And our infant

Is at your breast.

He begins to cry.

You smile

And sing him

A lullaby,

Sweetly.

He stops crying.

Ah, Madeleine,

My Madeleine,

I hope that you are safe.

That you both are safe.

And our little one

Lets you sleep!

...Sleep.

That’s what I need.

To sleep,

Sleep.

Missing:

Clément, Paul.

Eigh— (teen)

I’ll finish this tomorrow.

Sleep...

Sleep.

“Sure on This Shining Night” by Samuel Barber, poem by James Agee

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

RON FRANCOIS, VIOLIN

Ron Francois has performed in venues across the United States, Canada, Europe, and Mexico as a soloist, chamber musician and orchestral player. His performances have consistently won the acclaim of notable musicians. "...A fantastic violinist...a big talent," said Abram Shtern — concertmaster of the Kiev State Opera and professor at the Kiev Conservatory. Francois' playing is "...extremely musical. Francois plays with great sensitivity and warmth," said concert violinist Daniel Heifetz "...A wonderful musician...sensitive ensemble player and a brilliant violinist," said Michael Tree from the Guarneri String Quartet.

Founder of the Duo Francois with pianist Silvana Santinelli, the duo was recently awarded the Silver Medal in the 'Duo' and 'Emerging Artists' categories at the Global Music Awards. This prize was awarded for the 2017 release of the Duo Francois' first CD entitled "Mexico City Blues" on the Itinerant Classics label.

Most recently, Mexico City Blues was nominated as a semi-finalist at the American Prize Music Awards in the category of Chamber Music- Professional Division. The finals take place in Spring 2019.

From 2008-2012, Ron Francois served as the violinist for the Mendelssohn Trio and performed numerous concerts in Europe and the United States with this group and in 2010, the *Denver Post* named the Mendelssohn Trio one of Colorado's top chamber music groups. As a member of the Canadian Chamber Orchestra, IMusici de Montreal, Francois toured extensively in Canada and the U.S.A. Francois appears on two CD's with this group on the Chandos Label.

Ron François has also collaborated with some of the world's finest musicians including Boris Garlitsky, former concertmaster of the London Philharmonic Orchestra; Martin Chalifour, concertmaster of the Los Angeles Philharmonic orchestra; Arkady Fomin of the Dallas Symphony; and the Borromeo String Quartet to name a few.

Ron Francois' most influential mentors were concert violinist Daniel Heifetz; Arnold Steinhardt and John Dalley from the Guarneri String Quartet; Elizabeth Adkins, former concertmaster of the National Symphony; David Salness of the Audubon Quartet; Zvi Zeitlin; and Charles Castleman from the Eastman School of Music.

As a teacher and pedagogue, Ron Francois has been in demand since 2004. He has presented numerous masterclasses in Canada, the United States, Mexico, and China. In 2013, he won the "Outstanding Service Award for Teaching" from the American String Teacher Association, Colorado chapter.

Since 2002, Ron Francois has served as the head of the string area and is a professor of music at Colorado State University.

CESAR REYES CENICEROS, VIOLIN

My musical studies began when I was 7, taking music theory and piano lessons in my hometown Morelia but after some years I stopped and explored by myself different instruments and musical genres. Eventually I would find the violin at the age of 15, playing in a local youth orchestra. One year later (2012), I had the chance to move to Istanbul in Turkey and was lucky enough to get accepted in Adigüzel güzel Sanatlar lisesi studying violin during a whole year with Melikcan Zaman and piano with Yelena Nişancı. In 2013 started my formal violin studies at Conservatorio de las Rosas with Miguel Ángel García Ramírez and Dr. Guellya Dubrova. In 2014 took a Historically informed performance seminar of pan-Hispanic music from the XVIII century with Dr. Luis Antonio Gonzáles Marín and the Spanish ensemble “Los músicos de su Alteza”. In 2016 took part of an edition in the Querétaro Sinfonietta under the baton of Andrés Ortega. In 2017 played Bach’s double violin concerto alongside my classmate Yeriel García with the orchestra of the Conservatorio de las Rosas and with the chamber orchestra of the Michoacana university (OCUM). In 2018 I got to play some dances from Bach’s violin solo partitas and a few chamber music recitals with Pianist Andrés Sierra. In 2019 played the Bruch violin concerto with (OSIDEM) Michoacan’s Symphony orchestra and Román Revueltas as a conductor. Months later, that year I was part of the guitar music festival in Paracho, Michoacán with Peruvian guitarist Ernesto Hermoza and violinist María Elena Pacheco playing their Peruvian flamenco project. In November I was chosen to play as second violins principal for the Miguel Bernal Jimenez music festival symphony orchestra headed by Colombian conductor Juan Felipe Molano. In 2020 the Tzintzuni orchestra was founded, where I served until the summer of 2022 as their concertmaster. In 2021 finished my bachelor under Julián Martínez Vázquez guidance, graduating with honors and playing the Tchaikovsky violin concerto with the Tzintzuni orchestra in addition to all the required repertoire (solo and with piano). In 2022 I started working in the chamber orchestra of the Michoacana university, once I was working there, I could play the E Major Bach violin concerto. A few months later I got accepted in the Ecuadorian “Esmeraldas” Festival in Guayaquil in which we had orchestral/chamber music experiences and great masterclasses. During this whole time I was blessed to have master classes with important musicians such as Nancy Zhou, Lynn Chang, Markus Placci, Daniel Rowland, Victoria Horti, Ismel Campos and ensembles like the Moscow string quartet, Brodsky string quartet, Penderecki string quartet, Trio immersio and the duo Francois. I am currently studying a masters degree program in music performance at CSU with Dr. Ron François.

MARGARET MILLER, VIOLA

Margaret Miller is a senior instructor of music and coordinator of the Graduate Quartet Program at CSU. She teaches viola, chamber music literature and coaches both undergraduate and graduate ensembles. Ms. Miller is also on the faculty of the LEAP Institute for the Arts at CSU, a multi-disciplinary program that gives students tools to be successful musicians after they graduate.

Prior to joining the CSU faculty in 2004, Ms. Miller was violist of the da Vinci Quartet for eighteen years. Based in Colo., the Quartet was in residence at the University of Denver and Colorado College. Known for its innovative programming and outreach, the quartet toured throughout the U.S., and was a prizewinner in both the Naumberg and Shostakovich competitions. The da Vinci Quartet recorded the complete works of American composers Arthur Foote and Charles Martin Loeffler for the Naxos American Classics label.

A dedicated teacher and performer, Ms. Miller has given recitals and master classes throughout the West, recently visiting the University of Missouri, Kansas State University, the University of Arizona, and Arizona State University. She has given clinics on viola playing and career opportunities at the Primrose Festival, the Michigan Music Conference, and the Colorado Music Educators conference. She has been recognized for her teaching by the Colorado Chapter of the American String Teachers Association, and the Colorado Springs Youth Symphony.

ROMINA MONSANTO, CELLO

Cellist Romina Monsanto is a versatile performer and educator originally from Venezuela. She has performed as a soloist and ensemble member in Venezuela, Mexico, Brazil, and the United States. She performs in varied styles, from orchestral, new music ensembles, to diverse chamber music ensembles.

Ms. Monsanto served as the principal cellist of the Porto Alegre Symphony Orchestra in Brazil and served as faculty in the 17th Encontro de Violoncelos in Porto Alegre, Brazil, Festival de la Musica Orquestal in Jalisco, Mexico, and chamber music camp Point CounterPoint Session 2 in Leicester, Vermont.

An avid performer of contemporary music, she is a founding member of the oboe and cello duo New Duobus, and the new music-focused group Uncommon Ensemble at the University of Northern Colorado. She has performed new commissions, including *Portraits Bizarre: Quartet Miniatures* Based on the Paintings of Edward Hopper and Andrew Wyeth by C.L. Shaw, and *Six Questions* by Paul Elwood. She has appeared for four seasons in the Open Space Festival of New Music, where she performed works by Paul Elwood, Andrew Norman, Augusta Read Thomas, and Ellen Fullman.

Ms. Monsanto participated in album recordings, including *Portraits, Moods, and Places* by C.L. Shaw, *The Akari Sessions* by Anne Lanzilotti, *Heaven? Indeed* by Julian Cary and *The Uncommon Ensemble at The TANK*. She recorded sound effects for Ludek Drizhal in the Polish movie *Solid Gold* and Daniel Wakefield's movie score for *The Forgiving*. *The Akari Sessions* featured in the Noguchi Museum in New York during the *Akari: Sculpture by Other Means* exhibit.

Ms. Monsanto is a Cheyenne Symphony Orchestra tenured member, principal at Opera Steamboat, and participating member of the Fort Collins Symphony and Greeley Philharmonic Orchestra.

TIM 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 and coordinator of piano proficiency 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 Odysiad, 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, the Lift Clarinet Academy in Fort Collins, Colorado, and the Just Chamber Music program in Fort Collins, Colorado.

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

JIM DOSER, AUDIO TECHNICIAN

Jim Doser graduated from the University of Wyoming in 1999 with bachelor degrees in music theory and composition. He attended the Conservatory of Recording Arts and Sciences and

graduated with a Certificate of Master Recording, as well as Protools Certification. Jim spent sixteen years in Los Angeles, including twelve years at the renowned Complex Studios, eventually attaining the position of head audio engineer and studio manager. He has been the audio technician on many movie sets and sports broadcasts, and for more than 1000 bands in both studio and live television situations.

TIERNAN TROYER, SOLDIER

Tiernan Troyer is freshly graduated from CSU, having received a major in Music and another in Theatre as of December 2023. During his time at CSU, he was involved in a number of theatrical productions, appearing as Chip in *The 25th Annual Putnam County Spelling Bee*, Melchior in *Spring Awakening*, Riff Raff in *The Rocky Horror Show*, and Prosecuting Lawyer in *Machinal*. He's currently in rehearsals for a production of *Big Fish* with OpenStage Theatre & Company, which opens March 23. Outside of theatre, he is working on a solo music project titled *the life and times of me and mr. scarecrow*, which he hopes to release in the next year.

ABIGAIL SHUPE, MUSIC THEORIST

Dr. Abigail Shupe is an assistant professor of music theory in the School of Music, Theatre, and Dance at Colorado State University. Her primary research focuses on the history of music theory and the history of science in the French Enlightenment, focusing especially on aspects of French Newtonian thought in Jean-Philippe Rameau's theory of harmony. Her work on Rameau will be published in a forth-coming issue of *Theoria* and she has presented it at the annual conferences of Society for Music Theory and Music Theory Midwest.

In addition to her historical research, Shupe also analyzes issues of death and mortality in the music of George Crumb. Her work on aspects of death and the natural world in Crumb's song cycle *River of Life* appears in the edited volume *Singing Death*, published by Ashgate in Spring 2017. Shupe has plans to expand this research into a monograph on death and the American landscape in Crumb's music. She has presented this work at conferences throughout the U.S. and Canada.

Shupe received her PhD in Music Theory from the University of Western Ontario in 2015, and she holds an M.M. in Music Theory and a B.M. in Music Composition from the Indiana University Jacobs School of Music. She currently serves as Chairperson of the Scholars for Social Responsibility Interest Group in the Society for Music Theory. In her spare time, she enjoys hiking with her husband and is an active member of the FAST Masters Swim Team in Fort Collins.

MARK CUNNINGHAM, LMFT, OEF VETERAN

Mark is a Licensed Marriage & Family Therapist, AASECT Certified Sex Therapist, and Psychedelic therapist (trained in KAP & MDMA) in Fort Collins CO serving individuals and relationships. Mark brings his lived experiences from 7 years in the Army as an MP overseas and at home to support his work with fellow Veterans and first Responders. Mark is committed to advocacy, research, and education about veteran issues (i.e. PTSD & Moral Injury). Mark is a published Veteran author in Charlie Mike and is also a therapist working with Huts4Vets wilderness retreats. Mark has also given presentations for the VA, Naropa University, & other organizations on veterans and psychedelics.

JOHN LINDSEY, VOICE

After performing regularly with opera companies and orchestras in the United States and abroad, Professor Lindsey brings a thorough understanding of high-level musicianship, stagecraft, healthy and sustainable vocal technique, and professional singing experience to his students.

Throughout his performance career, Professor Lindsey sang many of the most challenging works in the tenor repertoire, including works by Wagner, Strauss, Puccini, Verdi, and Bizet, along with multiple world-premiere performances with major companies in the United States and abroad. He received a BM in Voice Performance from Colorado State University and an MM in Voice Performance from the University of Colorado.

His scholarship and research focus on trauma-sensitive pedagogy practices, offering students a safe and encouraging environment to develop resilience, insight, and self-compassion alongside their vocal development. Professor Lindsey holds multiple certifications to teach meditation and mindfulness, and brings aspects of this skillset into his vocal instruction by offering students non-judgmental awareness techniques related to the breath, body, and mental aspects of singing. He approaches vocal technique and performing from a wholistic, human-centered perspective, and partners collaboratively with his students to help them achieve their goals at a pace that is both sustainable and effective over the long-term.

SHOW YOUR CSU RAMS PRIDE.



Your Pride Should Go Where You Do.

Show your pride year-round with our exclusive CSU Visa®

Debit Cards, free with any FNBO Checking Account.

Visit us online, or stop by a branch to open your account today.



fnbo.com/csu



FOR A COMPLETE LIST OF
SCHOOL OF MUSIC, THEATRE, AND DANCE EVENTS

PLEASE VISIT:

WWW.CSUARTSTICKETS.COM



UNIVERSITY CENTER FOR THE ARTS **SEASON SPONSOR**



fnbo

The Bank
of CSU