

SCHOOL OF MUSIC, THEATRE, AND DANCE



VIRTUOSO
SERIES CONCERT
JOHN
MCGUIRE

CSU FACULTY HORN

WITH

TIM BURNS / PIANO

THADDAEUS BOURNE / BARITONE

DEAUNN DAVIS, COLLEEN PERRY SCHAFFER, DAVID SMALLEY / HORN

JANUARY 30, 2023



Colorado State University

JOHN MCGUIRE / HORN
MONDAY, JANUARY 30, 2023 | ORGAN RECITAL HALL
WITH
TIM BURNS / PIANO
THADDAEUS BOURNE / BARITONE
DEAUNN DAVIS, COLLEEN PERRY SCHAFFER, DAVID SMALLEY / HORN

PROGRAM

A Summer Evening Churchyard (Shelley) (world premiere) **Traci Mendel (1964)**

Thaddaeus Bourne-baritone; Tim Burns-piano

Trio for Oboe, Horn, and Piano **Andrew Lewinter**

- I. Allegro moderato
- II. Romanza
- III. Theme & Variations

Pablo Hernandez-oboe; Tim Burns-piano

Ordner seg **Oystein Baadsvik (1966)**

Tim Burns-piano

Sonate fur vier Horner **Paul Hindemith (1895-1963)**

- I. Fugato-sehr langsam
- II. Lebhaft
- III. Variationen: uber Ich schell mein Horn

DeAunn Davis, Colleen Perry Schaffer, David Smalley-horns

PROGRAM NOTES

A Summer Evening Churchyard (Shelley) by Traci Mendel

The wind has swept from the wide atmosphere
Each vapour that obscured the sunset's ray;
And pallid Evening twines its beaming hair
In duskiest braids around the languid eyes of Day:
Silence and Twilight, unbeloved of men,
Creep hand in hand from yon obscurest glen.

They breathe their spells towards the departing day,
Encompassing the earth, air, stars, and sea;
Light, sound, and motion own the potent sway,
Responding to the charm with its own mystery.
The winds are still, or the dry church-tower grass
Knows not their gentle motions as they pass.

Thou too, aerial Pile! whose pinnacles
Point from one shrine like pyramids of fire,
Obeyest in silence their sweet solemn spells,
Clothing in hues of heaven thy dim and distant spire,
Around whose lessening and invisible height
Gather among the stars the clouds of night.

The dead are sleeping in their sepulchres:
And, mouldering as they sleep, a thrilling sound,
Half sense, half thought, among the darkness stirs,
Breathed from their wormy beds all living things around,
And mingling with the still night and mute sky
Its awful hush is felt inaudibly.
Thus solemnized and softened, death is mild
And terrorless as this serenest night:
Here could I hope, like some inquiring child
Sporting on graves, that death did hide from human sight
Sweet secrets, or beside its breathless sleep
That loveliest dreams perpetual watch did keep.

***Trio for Oboe, Horn, and Piano* by Andrew Lewinter**

Tonality is slowly but steadily making its way into the toolbox of contemporary music again. Accomplished orchestral horn player Andrew Lewinter, who returned to composing in 2016 after a long hiatus, thankfully discovered that very toolbox, and the result can be heard on Andrew Lewinter: *Chamber Works*.

This trio in classical instrumentation, and the neo-Romantic tonal language to match: it's a difficult feat to pull off. Lewinter, however, diversifies with minimalist elements and, drawing from his considerable experience as an orchestral performer, imbues his chamber works with symphonic richness. It's the secret ingredient, and it works.

***Ordner seg* by Oystein Baadsvik**

Oystein Baadsvik is a familiar name in the tuba community for his performing abilities, but he frequently branches out into arranging and composing. *Ordner Seg* (It'll Be Alright), similar to Baadsvik's earlier work *Fnugg*, is rooted in his Norwegian roots. Baadsvik wrote the following about this composition: "*In Trondheim, where I live, the sun is absent during large stretches of the winter. One day in February I was in my kitchen cooking as the sun shone in through the window for the first time that year. Along with the sun a simple, peaceful melody appeared - like a gift, ready to be orchestrated.*"

Baadsvik has taken that gift and has orchestrated it in several different versions. The original version of this piece is for tuba and piano. This version is for horn and piano. The melody of *Ordner Seg* is highly lyrical. Baadsvik's description of the melody as simple and peaceful is perfectly appropriate. There is a pop-sensibility to the melody that provides a nice contrast to lyrical pieces in a more classical vein.

***Sonate fur vier Horner* by Paul Hindemith**

The ***Sonata for Four Horns*** was first premiered in Vienna in June of 1953 by members of the Vienna Symphony. The opening *Fugato* features each horn slowly playing the theme by turn and weaving their way in and out of dissonances and consonances, a trademark of Hindemith's music that is heard throughout the entire sonata. The second movement is a dialogue between the horns with two motifs sometimes heard separately and other times heard together.

DR. JOHN MCGUIRE has a vast array of performance and teaching experiences. He has performed with many orchestras around the country, most notably the Dallas Symphony Orchestra, the Dallas Opera, the Fort Worth Symphony, the New World Symphony in Miami, FL, the Civic Orchestra of Chicago, the Illinois Symphony Orchestra, and the Florida West Coast Symphony.

As a soloist he was awarded the title Yamaha Young Artist, has been a finalist in the American Horn Competition, won several regional solo competitions and has appeared as a guest artist at many workshops, festivals and schools across the United States. With several world-premiere performances to his credit, John is a passionate proponent for the creation of new solo horn literature as well as a sought-after contemporary music performer.

Prior to serving on the faculty of CSU, John served as adjunct instructor of Horn at the University of Alabama, Mississippi State University, Appalachian State University, Texas Women's University, the Music Institute of Chicago, and Florida A&M University. In addition, John maintained a private studio of over fifty students in the Dallas/Fort Worth area public school systems for many years where he was also a prominent clinician and adjudicator. Today, many of John's former students have moved into successful careers as music educators in reputable school systems and have attained positions as orchestral performers in premier ensembles such as the Detroit Symphony Orchestra.

John received his D.M.A. and B.M. in Music Performance from the University of Alabama, his M.M. in Performance from Florida State University, and a Performer's Certificate from the Chicago College of Performing Arts at Roosevelt University in Chicago. His major professors were Charles Skip Snead, William Capps, and Dale Clevenger.

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.

THADDAEUS BOURNE 2022 Latin GRAMMY® Award winning album vocalist Thaddaeus Bourne currently serves as Visiting Assistant Professor of Voice at the University of Florida. Praised for his rich baritone (Brooklyn Discovery), his lyrical and touching singing (Parterre Box) and his suave stage presence (Opera News), Dr. Bourne has sung over forty roles performing in the USA, Europe, and Latin America. Maintaining an exciting performance itinerary within operatic, musical theater, global jazz, and concert artist appearances, Dr. Bourne is a sought-after collaborator with numerous GRAMMY® winning artist including Sophia (Mexico's #1 children's music artist), José Valentino, and Vladimir Suarez A., among many other artists. In 2022 Dr. Bourne performed at the Voice Foundation's Awards Gala honoring American singer/songwriter Jon Bon Jovi, Russian operatic baritone Vladimir Chernov, and Brazilian news anchor William Bonner.

This season's appearances include performances with the Bach Vocal Artists and Bach Festival Choir of Winter Park, the *Blue Mountain Ballads* for the Baroque on Beaver Island Music Festival, Dr. Malatesta in Opera MODO's *Don Pasquale*, Traci Mendel's *Images* for baritone and horn at Colorado State University, King Melchior in *Amahl and the Night Visitors* with Encore Musical Productions of Hartford. At the University of Florida he will perform Scott Lee's *Tiger Oil Memos* with the UF New Music Ensemble and joint faculty recitals with Paul Basler, Marshall Haning, and Evan Mitchell. This spring he will sing Escamillo in Bizet's *Carmen* with Kristin Chávez and Matthew Morgan at the Center for Performing Arts. His 2021-22 performances included baritone soloist in Fauré's *Requiem* and Bach's Cantata *Wahrlich, wahrlich ich sage euch* (Baroque on Beaver Island Music Festival), the titular role of Tchaikovsky's *Eugene Onegin* (Opera in the Heights), Bass soloist in Händel's *Messiah* (Calvin Oratorio Society), a recital with pianist Tatiana Lokhina (Shoreline Music Society of Grand Rapids), the *Multicultural Art Song Concert* at the National Opera Center to promote positive artistic collaboration between Korean and American artists, as well as masterclasses for Saginaw Valley State University, Marshall University, the Longy School of Music at Bard College, and the Crane School of Music at SUNY Potsdam. Other recent performances include Dr. Falke in *Die Fledermaus* (Opera Project Columbus), Mahler's *Lieder eines fahrenden Gesellen* (Masterson Ensemble), and Signor Naccarelli in *The Light in the Piazza* (Schwob Opera at CSU). In the 2018-19 Season he performed as Figaro in *The Barber of Seville* (Raylynmor Opera), Soloist in the Masterson Ensemble's *At Dusk* concert, bass soloist in the *Mozart Requiem* (Baroque on Beaver Island Music Festival), Pirate King in *Pirates of Penzance* and Beethoven's Choral Fantasy (Hendricks Symphony), *Trouble in Tahiti* (Indianapolis Chamber Orchestra), and Dandini in *La Cenerentola* (Opera MODO).

His previous faculty appointments include Troy University, Butler University, Earlham College, and the University of Connecticut. An accomplished flutist, Dr. Bourne completed undergraduate and graduate degrees in flute performance, embarking on his DMA in voice after training as a singer to improve his breath support. Dr. Bourne completed graduate degrees in voice at the University of Connecticut with Dr. Constance Rock and Indiana University with Peter Volpe. His research areas include voice classification, bel canto singing beyond the western classical tradition, and expanding the traditional lens of opera for greater access, equity, and participation. He has presented on these topics at regional and national conferences for the National Opera Association, the National Association of Teachers of Singing, the Voice Foundation's Anniversary Symposium. He recently joined José Valentino and Silviu Ciulei in a presentation on the intersections between the bel canto vocal technique and music of the Latin and African diasporas for the Center for Arts, Migration, and Entrepreneurship's (CAME) 2022 conference. Their research will be included as a chapter in the forthcoming CAME book published through Library Press of the University of Florida. In the summer of 2021 he joined the teaching artists of Broadway for Arts Education in their collaboration with the Shanti-Bhavan Children's Project bringing music education to underprivileged children in India's Tamil-Nadu region.



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