

# COLLEGE OF MUSIC

2024-25



CU ★ PRESENTS



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UNIVERSITY OF COLORADO BOULDER

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The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

# Faculty Tuesdays

The student becomes the teacher

Margaret McDonald, piano

Meta Weiss, cello

Abigail Nims, mezzo-soprano

Andrew Garland, baritone

Christina Jennings, flute

Richard O'Neill, viola

7:30 p.m., Tuesday, Sept. 17, 2024

Grusin Music Hall

## PROGRAM

*Introduction: Christina Lalog Seal*

### Suite Italienne

Igor Stravinsky (1882-1971)

I. Introduzione

II. Serenata

III. Aria

IV. Tarantella

V. Minuetto e Finale

*Meta Weiss, cello*

*Introduction: Allan Armstrong*

## **Three Songs to Poems by Arthur Symons**

John Ireland (1879-1962)

I. The Adoration

II. The Rat

III. Rest

*Abigail Nims, mezzo-soprano*

## **Full Fathom Five**

John Ireland

*Abigail Nims, mezzo-soprano*

*Andrew Garland, baritone*

## **We'll to the Woods No More**

John Ireland

I. We'll to the Woods No More

II. In Boyhood

III. Spring Will Not Wait

*Andrew Garland, baritone*

**— Intermission —**

*Introduction: Kaleb Chesnic and Nathália Kato Giordano*

**Sonata for violin and piano No. 1 in F Major, Op. 8**

Edvard Grieg (1843-1907)

trans. Kaleb Chesnic

I. Allegro con brio

II. Allegretto quasi Andantino

III. Allegro molto vivace

*Christina Jennings, flute*

*Final piece will be announced from stage*

# TEXTS

## Three Songs to Poems by Arthur Symons

Poetry by Arthur Symons (1865-1945)

Music by John Ireland (1879-1962)

### The Adoration

Why have you brought me myrrh,  
And frankincense and gold?  
Lay at the feet of her  
Whom you have loved of old  
Your frankincense and gold.

I have brought frankincense  
And myrrh and gold to you,  
From weary lands far hence  
That I have journeyed through  
To come at last to you.

I cannot take your gold  
And frankincense and myrrh;  
My heart was growing cold  
While you were following her:  
Take back your gold and myrrh.

Too late I come to you  
With prayers of frankincense:  
Pure gold, sweet myrrh, ye too,  
Scorned, must go hence, far hence  
As smoking frankincense.

## **The rat**

Pain gnaws at my heart like a rat that gnaws at a beam  
In the dusty dark of a ghost frequented house;  
And I dream of the days forgotten, of love the dream.  
The desire of her eyes unappeased, and the peace of her  
brows.

I can hear the old rat gnaw in the dark by night.  
In the deep overshadowing dust that the years have cast;  
He gnaws at my heart that is empty of all delight,  
He stirs the dust where the feet of my dreams had passed.

## **Rest**

The peace of a wandering sky,  
Silence, only the cry  
Of the crickets, suddenly still,  
A bee on the window sill,  
A bird's wing, rushing and soft,  
Three flails that tramp in the loft,  
Summer murmuring  
Some sweet, slumberous thing,  
Half asleep; but thou cease,  
Heart, to hunger for peace,  
Or, if thou must find rest,  
Cease to beat in my breast.

## **Full Fathom Five**

Text by William Shakespeare (1564-1616)

Music by John Ireland

Full fathom five thy father lies,  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
[Ding-dong.]  
Hark! now I hear them, - ding-dong bell.

## **We'll to the Woods No More**

Poetry by A. E. Housman (1859-1936)

Music by John Ireland

### **We'll to the Woods no more**

We'll to the Woods no more  
The laurels all are cut,  
The bowers are bare of bay  
That once the Muses wore.  
The year draws in the day  
And soon will evening shut:  
The laurels all are cut  
We'll to the woods no more.  
Oh, we'll no more, no more



To the leafy woods away,  
To the high wild woods of laurel  
And the bowers of bay no more.

## **In Boyhood**

When I would muse in boyhood  
The wild green woods among,  
And nurse resolves and fancies  
Because the world was young,  
It was not foes to conquer,  
Nor sweethearts to be kind,  
But it was friends to die for  
That I would seek and find.

I sought them far and found them,  
The sure, the straight, the brave,  
The hearts I lost my own to,  
The souls I could not save.  
They braced their belts about them,  
They crossed in ships the sea,  
They sought and found six feet of ground,  
And there they died for me.

## **Spring will not wait (piano solo)**

'Tis time, I think, by Wenlock town  
The golden broom should blow;  
The hawthorn sprinkled up and down  
Should charge the land with snow.  
Spring will not wait the loiterer's time  
Who keeps so long away;  
So others wear the broom and climb  
The hedgerows heaped with may.

Oh tarnish late on Wenlock Edge,  
Gold that I never see;  
Lie long, high snowdrifts in the hedge  
That will not shower on me.

# PERSONNEL

*Hyperlinks are bold and underlined; click or tap for more information.*

**Margaret McDonald**, piano

**Meta Weiss**, cello

**Abigail Nims**, mezzo soprano

**Andrew Garland**, baritone

**Christina Jennings**, flute

**Richard O'Neill**, viola

## Christina Lalog Seal

Praised for her “effortless” playing and “admirable improvisations,” pianist Christina Lalog Seal completed a Doctor of Musical Arts at the University of Colorado Boulder specializing in collaborative piano (Daily Camera, Boulder). While at CU Boulder, Seal enjoyed her time as music director for the Eklund Opera Theater Singers, as well as music director for CU NOW’s Composer Fellows’ Initiative.

Seal has spent summers as a collaborative pianist at Tanglewood Music Center, Music Academy of the West, Brevard Music Center, Castleman Quartet Program, “Si parla, si canta” and the Rocky Mountain Summer Conservatory. As a staff pianist, she has performed with the National Summer Cello Institute, Interlochen Summer Arts Camp, Gesher Music Festival, Kentucky Governor’s School for the Arts, Wisconsin Public Radio’s Neale-Silva Young Artists’ Competition and the Jefferson Symphony’s International Young Artists Competition.

Some of Seal’s performance highlights include live broadcasts on Wisconsin Public Radio, a recording of *Festive Arias, Volume II* with mezzo soprano Kitt Reuter-Foss and trumpeter David Cooper, and performances with the acclaimed Mark Morris production of Benjamin Britten’s *Curlew River*. A varied musician, Seal prepared the keyboard reductions for Handel’s *Messiah: The Solo Variants* with critical commentary by Chester Alwes.

Previous studies include a bachelor's degree in piano performance at Stetson University (summa cum laude) in the studio of Michael Rickman, as well as a master's degree in piano accompanying and chamber music at the Eastman School of Music as a pupil of Jean Barr. Seal also earned a postgraduate collaborative piano fellowship at Bard Conservatory, where she worked closely with the graduate vocal arts program under the direction of Dawn Upshaw and Kayo Iwama. At the University of Colorado Boulder, Seal studied collaborative piano with Margaret McDonald and Alexandra Nguyen.

Seal currently enjoys her roles as piano faculty and staff pianist at Northern Kentucky University. As an active freelance pianist in the Cincinnati area, Seal has performed with various organizations including the Music for All Seasons Series, Cincinnati Opera Outreach and University of Cincinnati-College Conservatory of Music degree recitals.

## **Allan Armstrong**

Pianist and vocal coach Allan Armstrong is assistant professor of music in voice at the Indiana University Jacobs School of Music, where he specializes in art song literature and opera coaching. He serves as a faculty pianist/coach at the Tel Aviv Summer Opera program. Armstrong is also the official accompanist of the Metropolitan Opera National Council Auditions for both the Colorado/Wyoming District and the Rocky Mountain Region. From 2017 to 2020, he was visiting assistant professor in chamber and collaborative music at the Jacobs School. He was previously a member of the applied piano faculty at the University of Texas Rio Grande Valley, where he directed the nationally award-winning Bravo Opera Company. He has taught on the faculty of the Sherrill Milnes Savannah Voice Festival and the International Vocal Arts Institute. In 2005, he coached and recorded the newly revised version of Béla Bartók's *Bluebeard's Castle* under the direction of the composer's son, Peter Bartók. In 2010, Armstrong was a featured solo pianist in a recital of the complete solo piano works of Pulitzer Prize-winning composer David Del Tredici at New York University Steinhardt. In 2019, he was chosen to participate in the acclaimed National Association of Teachers

of Singing Intern Program at the New England Conservatory. In 2021 Armstrong received the Indiana University Trustees Award, in recognition of outstanding achievements in teaching. Armstrong earned a Doctor of Musical Arts in collaborative piano from the University of Colorado Boulder, where he studied with Alexandra Nguyen and Margaret McDonald.

## **Kaleb Chesnic**

Hailed by Gramophone as a “sensitive and virtuoso performer,” flutist Kaleb Chesnic delights audiences with his commanding presence, brilliant technique, and thoughtful interpretations. Chesnic is an active solo, chamber and orchestral musician, having performed with The Cleveland Orchestra, Colorado Symphony, Albany Symphony Orchestra and other groups around the USA.

Chesnic is a lecturer in flute at Baldwin Wallace University’s Conservatory of Performing Arts. Chesnic received his bachelor’s degree from the Baldwin Wallace Conservatory of Music, and his Master of Music and Doctor of Musical Arts from the University of Colorado Boulder. His principal teachers have been George Pope, Christina Jennings, Damian Bursill-Hall and Andrei Pidkivka. His other significant influences are Marina Piccinini, Brook Ferguson and Amy Porter.

Chesnic’s debut album, *Grieg: Violin Sonatas for Flute*, with pianist Nathália Kato, is available from MSR Classics.

## **Nathália Kato**

Since August 2022, pianist Nathália Kato has been based in Pittsburgh, where she is highly sought after for her expertise in collaborative piano. Kato is an adjunct professor of voice at Duquesne University, where she serves as vocal coach and music director of Opera Workshop. Prior to this appointment, she served as staff pianist at the University of Wyoming from 2020-2022.

Kato has extensive experience in orchestral, operatic and chamber music activities. Her repertoire list consists of numerous instrumental, chamber

and vocal works, including 25 complete operas. Before moving to the United States, she served as a répétiteur for three seasons at Teatro São Pedro, an opera house in São Paulo in her home country of Brazil. An avid collaborative pianist, Kato has been involved in groundbreaking and thought-provoking projects throughout the years. Alongside her husband violinist Andrew Giordano, they have formed Duo Pragma and often perform rarely-heard repertoire by both well-known and historically marginalized composers. In November 2021, she and flutist Kaleb Chesnic made their debut album together recording Chesnic's own transcriptions for flute and piano of the three violin sonatas of Edvard Grieg, which was released on MSR Classics. Further recent projects include collaborations with the Carnegie Mellon Opera, Mendelssohn Choir of Pittsburgh and Chamber Music Pittsburgh.

Kato received a Doctor of Musical Arts in collaborative piano from the University of Colorado Boulder, studying with Margaret McDonald and Alexandra Nguyen. From 2015 to 2020, she held a teaching assistantship through which she served as a rehearsal and orchestral pianist, harpsichordist and coach for Eklund Opera under the guidance of maestro Nicholas Carthy. Kato has maintained a close professional relationship with CU Boulder College of Music and returns to Boulder every summer since 2019 to be on the artistic team of the CU New Opera Workshop. She has been mainly involved as music director of the Composer Fellows' Initiative (CFI), which provides her with the opportunity to work with distinguished American composers such as Tom Cipullo and Jake Heggie.

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