



DEPARTMENT OF MUSIC

Presents

Keith Lance Kuhlman
Performance Award
Finals Concert

Sunday, February 25, 2024, 7:30 p.m.

HIGH FOUNDATION RECITAL HALL

CALVIN AND JANET HIGH CENTER FOR WORSHIP AND PERFORMING ARTS

Program

Rondo Capriccioso, Op. 14Felix Mendelssohn
(1809-1847)

Abigail Stewart, Piano

Addio! Francesco Paolo Tosti
(1846-1916)

Come to my aid (*The Merry Wives of Windsor*)Otto Nicolai
(1810-1849)

Abigail Weller, Soprano
Daniel Umholtz, Piano

Rumble Strips, Mvts. 1 & 2 Gordon Stout
(b. 1952)

Lizbeth Stephan, Marimba

Sonata No. 2, Mvt. 1 Adolf Mišek
(1875-1955)

Joseph La Marca, Bass
Daniel Umholtz, Piano

Nacht und TräumeFranz Schubert
(1797-1828)

Les oiseaux dans la charmille (*Les contes d'Hoffmann*)Jacques Offenbach
(1818-1890)

Maira Myers, Soprano
Daniel Glessner, Piano

Niflheim..... Csaba Zoltán Marján
(b. 1983)

Yemliot Tirado Franceschini, Marimba

Concertino da camera.....Jacques Ibert
(1890-1962)

Reid Buffenmyer, Alto Saxophone
Daniel Glessner, Piano

Oh! Had I Jubal's Lyre (*Joshua*).....George Frideric Handel
(1685-1759)

Apparition..... Claude Debussy
(1862-1918)

Eliana McFate, Soprano
Abby Stewart, Piano

Concerto for Trumpet, No. 1, Mvt. III, Op. 42.....Eino Tamberg
(1930-2010)

Jasmine Dickson, Trumpet in C
Daniel Umholtz, Piano

This performance award was established as a memorial to Keith Lance Kuhlman (d. October 13, 1983), the son of Dr. and Mrs. Edward Kuhlman. As a trumpet player, Keith was a member of the Mechanicsburg Senior High School Band and the Messiah College/Community Orchestra.

Dr. César Leal currently serves as Director of Orchestral Activities at the Sunderman Conservatory in Gettysburg College, where he is also a professor of musicology. A Colombian-born artist and researcher, Leal's scholarly and creative activities often intersect across a diverse array of interests, including music and culture during *fin-de-siècle* Paris, Franco-American artistic interactions, soundscapes, Jewish patronage and modernism, Latin American cultural identities in the U.S., and race, class, gender relations in music.

As a conductor, Leal has led professional ensembles across the U.S., Panama, Colombia, France, Bulgaria, and Ukraine. The program for his debut with the Panama National Symphony Orchestra in July 2014 featured works from the *fin-de-siècle* (1880-1913) that bridged European and Latin American musical traditions. He traveled to Panama during the summer of 2019 to serve as director of the Alfredo de Saint-Malo International Music Festival. His program included Berlioz' *Symphonie Fantastique* and the national premiere of Gavilan's *Guaguanco*. Maestro Leal is also an adjudicator and international clinician. He has taught conducting masterclasses across the U. S., Austria, and France. A supporter of young artists, Leal has conducted the ILMEA district 7 and collaborated with organizations such as the Midwest Young Artists Program, Loudoun Youth Symphony, and New Jersey Youth Symphony.

Leal's work is frequently interdisciplinary and collaborative. He is the founder and director of The Ensemble of Variable Geometry, a music performance/research organization that has featured projects, such as a full-staged ballet production of Stravinsky's *Rite of Spring*, Debussy's *Afternoon of a Faun*, and Chopin's *Les Sylphides* (in collaboration with Lexington Ballet), Carreño's *Golpe en el Diafragma*, Berio's *O king*, and Mahler's *Symphony 4*. Other interdisciplinary projects have included Guncotton, a collaboration with visual artist Greg Pond, choreographer Banning Bouldin, and soprano Jessica Usherwood that received the 2018 ArtPrize award.

While pursuing his musicologist career, Leal has presented scholarly papers in the U.S., Canada, Greece, Japan, Italy, France, England, Peru, Colombia, and Switzerland. In 2018, Leal was invited by Musikproduktion Hoeflich to join the project Repertoire Explorer Series, for which he produces introductory essays for new editions of works by Parisian composers of *fin-de-siècle* Paris such as Camille Saint-Saëns, Gabriel Pierné, and Camille Chevillard. His scholarly contributions include "Écouter le Scandale et la Transgression: Les Modèles Révisionnistes de l'Histriographie Musicale Basés sur l'Étude Du Paysage Sonore" (Nîmes:

Lucie Éditions, 2015), and “Sponsoring and Constructing Modernism: Jewish Patronage, Entrepreneurs, and Cultural Mediation in Paris during Fin-de-siècle” (forthcoming – Ad Parnasum). Currently, Leal is co-editing a collection of essays entitled “America in the French Imaginary” with musicologist Diana Hallman.

Leal holds a Ph.D. in Musicology from the University of Kentucky, M.M. in instrumental conducting from Florida International University, and a B.M. in Music Performance from Universidad Javeriana in Bogotá. Before his tenure as Director of Orchestral Activities in Gettysburg, Leal served as artistic director and conductor of the Sewanee Symphony Orchestra at the University of the South in Sewanee, TN, where he also served as a member of both the faculty and the artistic advisory committee of the internationally recognized Sewanee Summer Music Festival.

A lyric mezzo-soprano, **Dr. Amanda Russo Stante** has been recognized for her “highly theatrical, vocally persuasive” performances, which are “nothing short of stunning” (Herald Times – Bloomington, IN). Known for her versatility in both feminine and pants roles, some of Amanda’s most beloved roles performed include the title roles in Handel’s *Serse* and Massenet’s *Cendrillon*, Hansel in Humperdinck’s *Hansel and Gretel*, Octavian in Strauss’s *Der Rosenkavalier*, and Isabella in Rossini’s *L’Italiana in Algeri*. Equally at home on the concert and recital stage, Amanda’s recent solo concert engagements include Mahler’s *Rückert Lieder*, Britten’s *Canticle II*, Corigliano’s *Fern Hill*, Ravel’s *Shéhérazade*, Duruflé’s *Requiem*, Manuel de Falla’s *Siete canciones populares Españolas* and Handel’s *Messiah*. Most recently, Amanda performed two world premieres, *Wilderness Plots* and *The Good We Do* with collaborate pianist Kimberly Carballo. Amanda’s performance experience has taken her to The Glimmerglass Festival, Indiana University Opera Theater, Central City Opera, The Kennedy Center, and concert stages across the United States and Europe. She has appeared as a soloist with the Budapest Concert Orchestra as a soloist with the Robert Page Festival Singers, The Chamber Orchestra of Pittsburgh, The Cleveland Orchestra Youth Orchestra, the Indianapolis Symphony Orchestra, the Indianapolis Baroque Orchestra, the Akron Symphony Orchestra, the Wooster Symphony Orchestra, and the Edgewood Symphony Orchestra of Pittsburgh.

Amanda’s passion for performing complements her commitment to teaching voice. She serves on the music faculty at Susquehanna University as Assistant Professor of Voice. This summer, Amanda will return to New England Music Camp to teach voice and other courses for the second time. Amanda is an active member of the National Association of Teachers of

Singing, and recently gave her presentation *Women in Music: Their Stories and Their Songs* at the Fall 2021 Allegheny Mountain Chapter auditions. Prior to her appointment at Susquehanna University, Amanda taught courses at the IU Jacobs School of Music and served on the voice faculty at Indiana State University. She has also been on the voice faculty for the IU Jacob School of Music's College Audition Preparation Workshop and Carnegie Mellon University's Pre-College Program. Amanda stage directed for Reimagining Opera for Kids (ROK), a Bloomington-based opera outreach company, for two seasons and continues to serve on their Board of Directors. A native of Pittsburgh, Pennsylvania, Amanda began her studies in higher education in her hometown at Carnegie Mellon University. After completing her Bachelor of Fine Arts degree with a minor in German, Amanda moved to the Midwest, where she went on to complete her Master of Music and Doctor of Music degrees at the Indiana University Jacobs School of Music. Her doctoral studies culminated with her lecture recital on Peter Lieberon's *Neruda Songs*.

Amanda lives in Selinsgrove, Pennsylvania with her husband, Jon, and their two children.

Mrs. Grace Salyards is Contributing Faculty in Horn at Dickinson College, where she also performs with the faculty woodwind quintet and brass trio. She received her degrees in horn performance from the Eastman School of Music and Penn State University and has studied with the renowned musicians Lisa Bontrager, Peter Kurau, Andrew Bain, David Wakefield, and Jennifer Burch. As an active freelance musician, Mrs. Salyards has performed with the Lancaster Symphony Orchestra, Allegro Orchestra, North Carolina Symphony, Charleston (SC) Symphony Orchestra, and the North Carolina Opera and Ballet. She teaches horn privately in the Hershey area, where she lives with her husband and daughters.