



## the third season

### **Kimonos: Strappo Prints by Harold Garde**

The Mildred Zahradnicek Gallery

Friday, February 26, 2016, 6:30 p.m.

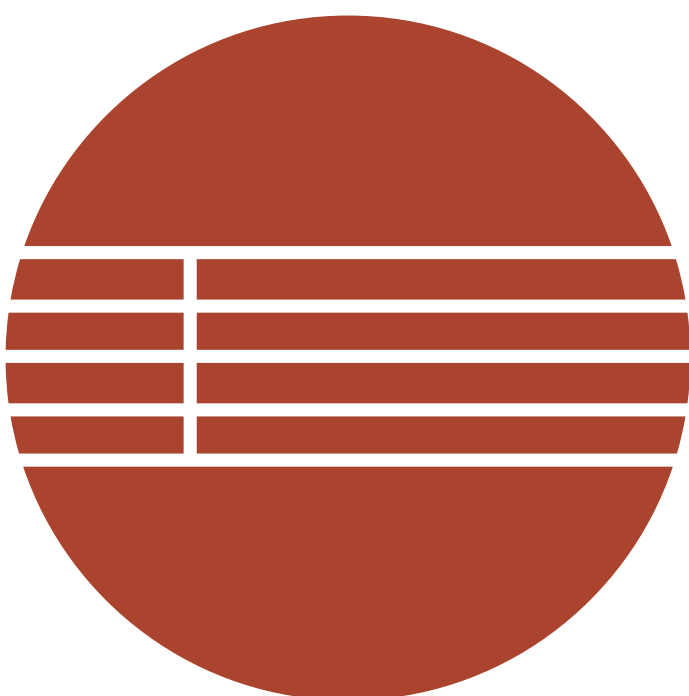
### **Melissa Malde, mezzo-soprano**

### **Willem van Schalkwyk, piano**

Wheeler Concert Hall

Friday, February 26, 2016, 7:30 p.m.





## Casper College Departments of Music and Visual Arts

### mission

The Casper College RedStone Recital and Gallery Series shall provide educational enrichment and cultural opportunities for the college and the greater community.



Harold Garde  
***Kimono on Purple***  
Strappo print

Mildred Zahradnicek GALLERY EXHIBITION

## Kimonos: Strappo Prints

Harold Garde

Harold Garde (American, b. 1923), a graduate from the University of Wyoming, creates work that is deeply rooted in abstract expressionism. In his series of kimonos he explores the 'T' shape of the garment and creates a mixture of variations from bold to subtle.



Harold Garde  
***Kimono on Green***  
Strappo print

## The Redemptive Power of Song

Melissa Malde, mezzo soprano

Willem van Schalkwyk, piano

Wheeler Concert Hall

Casper College

Friday, February 26, 2016

7:30 p.m.

*Please silence all electronic devices*

## Program

I

*Il mio bel foco ... Quella fiamma*

Benedetto Marcello  
(1686-1739)

*Amarilli*

Giulio Caccini  
(1551-1618)

*Se tu m'ami*

Alessandro Parisotti  
(1710-1736)

II

*Elfenlied*  
*Auf einer Wanderung*  
*Mignon*  
*Storchenbotshaft*

Hugo Wolf  
(1860-1903)

### III

#### Missed Connections

David Sisco  
(b. 1975)

Flowers on the A Train to 14th Street  
John Lohse  
Breaking Night...  
Oh Starbucks!!  
RE: Goodbye J  
Sad Panda  
Typewriters & Things  
Red Velvet Chair  
Endless-summer-taco-man  
Amor  
I Can't Wait

### IV

**תזמר נוגה (Zemer nuge)**  
**בחלי (Becholi)**  
**העברת ידך (He'evarta yadcha)**  
**תקראי נא בשמי (Tikrei na vishmi)**

Mordechai Zeira  
(1905-1968)

### V

**Siboney**  
***Siempre en mi corazón***  
***Malagueña***

Ernesto Lecuona  
(1985-1963)

### VI

**Theme and Variations on “Long, Long Ago”**  
**by Thomas Haynes Bayly**

Miguel Sandoval  
(1902-1954)

Theme  
1st Variation: In the Style of Chopin  
2nd Variation: In the Style of Grieg  
3rd Variation: In the Style of Johann Strauss

...a reception follows on the Jean D. and H.A. (Dave) True, Jr. Atrium

## 5 Program Notes, Texts and Translations

### Arie Antiche

It is easy to think of the arias included in the anthologies of Italian arie antiche as beginning repertoire. However, there is great beauty, passion, pathos, and humor in these pieces. We have chosen three songs from the “28 Italian Songs and Arias” from the 17th and 18th centuries published by G. Schirmer. Though we have stayed true to the arrangements in this edition, we have also tried to take a fresh look at these familiar gems.

*Il mio bel foco,  
O lontano o vicino  
Ch'esser poss'io,  
Senza cangiar mai tempre  
Per voi, care pupille,  
Arderà sempre.  
Quella fiamma che m'accende  
Piace tanto all'anima mia,  
Che giammai s'estinguerà.  
E se il fato a voi mi rende,  
Vaghi rai del mio bel sole,  
Altra luce ella non vuole  
Né voler giammai potrà.*

Anonymous author

*Amarilli, mia bella,  
Non credi, o del mio cor dolce desio,  
D'esser tu l'amor mio?  
Credilo pur: e se timor t'assale,  
Dubitar non ti vale  
Aprimi il petto e vedrai scritto in core:  
Amarilli, è il mio amore.*

Text by Giovanni Battista Guarini

*Se tu m'ami, se tu sospiri  
Sol per me, gentil pastor,  
Ho dolor de' tuoi martiri,  
Ho diletto del tuo amor,  
Ma se pensi che soletto  
Io ti debba riamar,  
Pastorello, sei soggetto  
Facilmente a t'ingannar.  
Bella rosa porporina  
Oggi Silvia sceglierà,  
Con la scusa della spina  
Doman poi la sprezzerà.  
Ma degli uomini il consiglio  
Io per me non seguirò.  
Non perché mi piace il giglio  
Gli altri fiori sprezzerrò.*

Text by Paolo Antonio Rolli

My beautiful fire,  
Whether far or near  
No matter what I do,  
With unaltered strength  
For you, dear eyes,  
I will always burn.  
This flame that consumes me  
Pleases my soul so much,  
That it will never be extinguished.  
And if the fates return you to me,  
Charming ray of my sun,  
I shall want no other light,  
Nor shall I ever desire it.

Amarilli, my beauty,  
Do you not believe, o sweetest desire of my heart,  
That you are my love?  
Believe it: and if fear assails you,  
Do not give worth to your doubt  
Open my breast and see written on my heart:  
Amarilli is my love.

If you love me, if you sigh  
Only for me, gentle shepherd,  
I am sorry for your suffering,  
I am delighted in your love  
But if you think that  
I must love only you,  
Shepherd, you are susceptible  
To be easily deceived.  
The beautiful red rose  
That Silvia picked today,  
With the excuse of the thorn,  
Tomorrow she will throw away.  
But the advice of men,  
I for one do not follow.  
Just because I like the lily  
I will not discard other flowers.

Translations by Melissa Malde



The lieder of **Hugo Wolf** range from intimate miniatures to epic settings of lengthy poems. Whatever the length and the subject, his songs are remarkable for the brilliant merging of text and music. Equally versed in pathos and humor, Wolf was a consummate musical storyteller and we have chosen four songs that demonstrate that aspect of his prodigious output.

### **Elfenlied**

*Bei Nacht im Dorf der Wächter rief: Elfe!  
Ein ganz kleines Elfchen im Walde schlief –  
Wohl um die Elfe!  
Und meint, es rief ihm aus dem Tal  
Bei seinem Namen die Nachtigall,  
Oder Silpelit hätt' ihm gerufen.  
Reibt sich der Elf' die Augen aus,  
Begibt sich vor sein Schneckenhaus  
Und ist als wie ein trunken Mann,  
Sein Schläflein war nicht voll getan,  
Und humpelt also, tippe tapp  
Durchs Haselholz ins Tal hinab,  
Schlupft an der Mauer hin so dicht,  
Da sitzt der Glühwurm Licht an Licht.  
»Was sind das helle Fensterlein?  
Da drin wird eine Hochzeit sein:  
Die Kleinen sitzen bei'm Mahle,  
Und treiben's in dem Saale.  
Da guck' ich wohl ein wenig 'nein!«  
– Pfui, stößt den Kopf an harten Stein!  
Elfe, gelt, du hast genug?  
Gukuk! Gukuk!*

Text by Eduard Möricke

### **Auf einer Wanderung**

*In ein freundliches Städtchen tret' ich ein,  
In den Straßen liegt roter Abendschein.  
Aus einem offenen Fenster eben,  
Über den reichsten Blumenflor  
Hinweg, hört man Goldglockentöne schweben,  
Und eine Stimme scheint ein Nachtigallenchor,  
Daß die Blüten beben,  
Daß die Lüfte leben,  
Daß in höherem Rot die Rosen leuchten vor.  
Lang' hielt ich staunend, lustbekommen.  
Wie ich hinaus vors Tor gekommen,  
Ich weiß es wahrlich selber nicht.  
Ach hier, wie liegt die Welt so licht!  
Der Himmel wogt in purpurnem Gewühle,  
Rückwärts die Stadt in goldnem Rauch;  
Wie rauscht der Erlenbach, wie rauscht im  
Grund die Mühle,  
Ich bin wie trunken, irriggeführt --  
O Muse, du hast mein Herz berührt  
Mit einem Liebeshauch!*

Text by Eduard Möricke

### **Elf Song**

At night in the village the watchman called: Eleven!  
A very small little elf slept in the woods –  
Right at Eleven!  
And thinks that, from out of the valley,  
The nightingale has called him by name,  
Or Silpelit might have called him.  
The elf rubs his eyes,  
Exits his snail-shell house  
And is like a drunk man,  
His little sleep was not finished,  
And stumbles thus, tip tap  
Through the hazel wood down into the valley,  
Slips closely along the wall,  
There sits the glow-worm, light upon light.  
“What are those bright windows?  
There must be a wedding in there:  
The small ones sit by their meal,  
And carry on in the hall.  
I'll just take a little look inside!”  
– Ouch, hit his head on the hard stone!  
Hey, elf, have you had enough?  
Cuckoo! Cuckoo!

### **On a Walk**

I walk into a friendly little town,  
Red evening light blankets the streets.  
From an open windowsill,  
Over the richest flower box  
Traveling, one hears a golden bell-tone float,  
And one voice seems like a chorus of nightingales,  
So that the blossoms quiver,  
So that the air is alive,  
So that the roses glow more deeply red.  
For a long time I stayed, astonished, suspended  
in pleasure  
How I came outside the gate,  
I truly do not know myself.  
Ah, how the world lies bathed in light here!  
The sky surges in purple tumult,  
Behind, the town lies in a golden haze;  
How the brook burbles, how the mill rushes in  
the background,  
It's as if I am drunk, gone astray –  
O Muse, you have touched my heart  
With a breath of love.

### **Kennst du das Land?**

*Kennst du das Land, wo die Zitronen blühn,  
Im dunkeln Laub die Gold-Orangen glühn,  
Ein sanfter Wind vom blauen Himmel weht,  
Die Myrte still und hoch der Lorbeer steht?  
Kennst du es wohl?*

*Dahin! Dahin, möcht ich mit dir, o mein Geliebter,  
zieh.*

*Kennst du das Haus? Auf Säulen ruht sein Dach.  
Es glänzt der Saal, es schimmert das Gemach,  
Und Marmorbilder stehn und sehn mich an:  
Was hat man dir, du armes Kind, getan?  
Kennst du es wohl?*

*Dahin! Dahin, möcht ich mit dir, o mein  
Beschützer, ziehn.*

*Kennst du den Berg und seinen Wolkensteg?  
Das Maultier sucht im Nebel seinen Weg;  
In Höhlen wohnt der Drachen alte Brut;  
Es stürzt der Fels und über ihn die Flut!  
Kennst du ihn wohl?*

*Dahin! Dahin geht unser Weg! O Vater, laß uns  
zieh!*

*Text by Johann Wolfgang von Goethe*

### **Storchenbotschaft**

*Des Schäfers sein Haus und das steht auf zwei  
Rad,  
steht hoch auf der Heiden, so frühe, wie spat;  
und wenn nur ein mancher sein Nachtquartier hätt'!  
Ein Schäfer tauscht nicht mit dem König sein Bett.  
Und käm' ihm zur Nacht auch was Seltsames vor,  
er betet sein Sprüchel und legt sich auf's Ohr;  
ein Geistlein, ein Hexlein, so luftige Wicht',  
sie klopfen ihm wohl, doch er antwortet nicht.  
Einmal doch, da ward es ihm wirklich zu bunt:  
es knopert am Laden, es winselt der Hund;  
nun ziehet mein Schäfer den Riegel - ei schau!  
da stehen zwei Störche, der Mann und die Frau.  
Das Pärchen, es machet ein schön Kompliment,  
es möchte gern reden, ach, wenn es nur könnt'!  
Was will mir das Ziefer? ist so was erhört?  
Doch ist mir wohl fröhliche Botschaft beschert?  
Ihr seid wohl dahinten zu Hause am Rhein?  
Ihr habt wohl mein Mäd'el gebissen ins Bein?  
nun weinet das Kind und die Mutter noch mehr,  
sie wünschet den Herzallerliebsten sich her.  
Und wünsche daneben die Taufe bestellt:  
ein Lämmlein, ein Würstlein, ein Beutelein Geld?  
so sagt nur, ich käm' in zwei Tag oder drei,  
und grüßt mir mein Bübel und rührt ihm den Brei!  
Doch halt! warum stellt ihr zu Zweien euch ein?  
es werden doch, hoff' ich, nicht Zwillinge sein?  
Da klappern die Störche im lustigsten Ton,  
sie nicken und knixen und fliegen davon.*

*Text by Eduard Möricke*

### **Do you know the Country?**

*Do you know the country where the lemons bloom,  
In the dark foliage the golden oranges glow,  
A soft wind wafts from the blue sky,  
The myrtle is quiet and the laurel is high?  
Do you really know it?*

*There! There, I wish to go with you, oh my  
beloved.*

*Do you know the house? Its roof rests on columns.  
The hall shines, the anteroom shimmers,  
And marble statues stand and look at me:  
What has been done to you, poor child?  
Do you really know it?*

*There! There, I wish to go with you, oh my  
protector.*

*Do you know the mountain and its cloudy heights?  
The mule searches for the path in the fog;  
In the cave lives the ancient brood of the dragon;  
The cliff plummets and over it the flood!  
Do you really know it?*

*There! There leads our path! Oh father, let us go!*

### **The Storks' Message**

*The shepherd's house stands on two wheels,  
I stand high on the heath, from early 'till late;  
And if only everyone had such sleeping quarters!  
The shepherd would not trade beds with the king.  
And if during the night something strange  
happened,  
He prays his prayer and lies down to sleep;  
A little spirit, a little witch, such an airy goblin,  
They might knock, but he does not answer.  
One time, though, it was really too raucus:  
The pantry was shaking, the dog was whining;  
Now my shepherd draws the bolt – my, look!  
There stand two storks, the husband and wife.  
The pair offers its polite greeting,  
It would like to speak, oh, if only it could!  
What does this riddle mean? This is unheard of!  
Wait, am I being brought happy news?  
You have been down to the house on the Rhine?  
You have nipped my girl in the leg?  
Now the baby cries and the mother even more,  
She wishes for her most beloved to come.  
And wishes also to order the baptism:  
A little lamb, a little sausage, a little bag of money?  
So tell her, I would come in two or three days,  
And greet my little boy and stir his porridge!  
But wait! Why are both of you here?  
I hope ... it is ... not .... twins?  
Then the storks chatter in the merriest way,  
They nod and curtsy and fly away.*

*Translations by Melissa Malde*

**David Sisco** is a singer and teacher, as well as a composer of song. In his compositions, he is most interested in the intersection of drama and music, crafting his music to highlight the text and tell the story. "Missed Connections" won the 2010 Composition Award of the National Association of Teachers of Singing. The texts for these 11 songs were taken from the personals section of Craigslist in New York City.

**Mordechai Zeira** was born in the Ukraine and immigrated to Israel in 1924, where he joined a Jewish pioneer group and worked as a laborer. Though he refused to earn a living from music, he wrote over 300 songs in modern Hebrew and many of them became popular folk songs. Along with songs in a popular style, he wrote a few art songs. In a time when many were embracing Eastern scales and rhythms in an effort to form a new Israeli musical style, Zeira's style remained firmly bound to his Ukrainian roots. His gift for melody pours through all his music. This group of songs is set to texts of **Rachel Bluwstein** (1890-1931), who emigrated from the Ukraine to Mandate Palestine with her sister. She was the first woman to have a Hebrew poem published in a serious journal. She contracted tuberculosis and her life in Israel was brief and unhappy; her poems are filled with yearning for a life she could not have.

#### זתר נוגה

#### *Zemer nuge*

התשמע קולי, רחוקי שלי,  
התשמע קולי, באשר הנך  
קול קורא בעוז, קול בוכה בדמי  
ומעל לזמן מצוה ברכה?  
רבה ודרכים בה רב, התבל  
נפגשות לדק, נפרדות לעד.  
מבקש אדם, אך כושלות רגליו,  
לא יוכל למצוא את אשר אבד.  
אחרון ימי כבר קרוב אולי,  
כבר קרוב היום של דמעות פרידה,  
אחכה לך עד יכבו חיי,  
כחכות רחל לדודה.

*Hatishma qoli, rexoqi sheli  
Hatishma qoli, ba'asher hin'kha –  
Qol qore be'oz, qol bokhe bidmi  
Ume'al lazman metsave brakha?  
Hatevel raba udrachim ba rav,  
Nifgashot ledaq, nifradot la'ad.  
Mevaquesh adam, akh koshlot raglav,  
Lo yukhal lim'tso et asher avad.  
Axaron yamai kvar karov ulai  
Kvar karov hayom shel dim'ot preida,  
Axakeh lekha ad yikhbu xayai,  
Kexakot raxel ledoda.*

#### Sad Song

Do you hear my voice, far one of mine?  
Do you hear my voice, wherever you are?  
A voice calls loudly, a voice cries silently  
And above time commands blessing?  
This earth is great and her paths are many,  
Meeting narrowly, separating forever.  
A man asks, but his legs fail him,  
He cannot find what he has lost.  
My final days are already near, maybe,  
Already near is the day for tears of farewell.  
I will wait for you until my life is extinguished,  
As Rachel waited for her love.

#### בחלי

#### *Becholi*

מה לאה הלב בלילות לא-שנת,  
בלילות לא-שנת מה כבד העל.  
האשלה ידי לנתק החוט,  
לנתק החוט ולחדל?  
אך הבקר אור; בכנף זכה  
על חלון חדרי הוא דופק בלאט.  
לא אשלה היד לנתק החוט.  
עוד מעט לבי, עוד מעט!

*Ma le'e halev beleilot lo shnat,  
Beleilot lo shnat ma kaved ha'ol.  
Ha'eshlax yadi lenateq haxut,  
Lenateq haxut velaxdol?  
Akh haboqer or; bekhanaf zakah  
Al xalon xadri hu dofeq balat.  
Lo eshlax hayad lenateq haxut.  
Od me'at libi, od me'at!*

#### Sleeplessness

How tired is heart in the sleepless night,  
In the nights how heavy the burden.  
Shall I send my hand to sever the thread,  
Sever the thread and cease to be?  
Yet in the light of morning; pure wings  
Knock quietly at the bedroom window.  
I will not send the hand to sever the thread.  
Soon my heart, soon!

#### העברת ידך

#### *He'evarta yadkha*

העברת ידך בלטוף מפזר  
על ראשי הכפוף קמעא,  
ועצבת פתאם בנטלה הקר  
את לבי לחצה עד דמעה.  
האמנם הגורל הוא ללא-נחמה  
והכוס תשתה עד תם?  
ואדם לאדם על פני אדמה  
ככוכב לכוכב במרום?

*He'evarta yadkha belituf m'fuzar  
Al roshi hakafuf qim'ah,  
V'atsevet pit'om b'nitlah haqar  
Et libi laxatsah ad dim'ah.  
Ha'omnam hagoral hu l'lo nexamah  
V'hakos tishateh ad tom?  
V'adam l'adam al p'nei adamah  
K'khokhav l'khokhav bamarom?*

#### Moving your hand

Moving your hand to caress, ruffling  
The top of my head, which is slightly inclined,  
And suddenly sadness, with her coldness –  
From my heart squeezed a tear.  
Is fate really without compassion  
And will you drink the cup until the end?  
And person to person across the land  
As star to star in the heights?

**תקראי נא בשמי**

תקראי נא בשמי לבתך הקטנה,  
להציב לי יד.  
כה עגום- לעבר לעד.  
שירי היתום.  
זה נגון ערבי שנדם -  
היא תשמיע-תמשיך בבקר-יום.  
זה חוטי שנתק  
ישזר אל בתה, נכדתה -  
למרחק.

**Tiqrei na bishmi**

*Tiqre'ina bishmi l'vitekh haq'tanah,  
L'hatsiv li yad.  
Ko agum la'avon la'ad.  
Shiri hayatom  
Ze nigun ar'bi shenadam –  
Hi tash'mia tam'shikh b'voker yom.  
Ze xuti shenitaq  
Y'shuzar l'vitah nekhdta –  
Lamerxaq.*

**Please call my by name**

Please call me by name, your little girl,  
Place a hand upon me.  
So bleak – to go to eternity.  
Songs of the orphan,  
This is an evening song has gone quiet –  
She will continue to be heard in the morning.  
This is my thread that is severed  
The string of pearls, daughter, granddaughter-  
Will endure.

Translations by Melissa Malde and Madi Lapidot

**Songs by Ernesto Lecuona**

Cuban composer Ernesto Lecuona began studying piano with his sister at an early age and composed his first song when he was 11 years old. After graduating from the National Conservatory of Havana with a gold medal at the age of 16, he began playing concerts of Cuban music in New York, Paris and Spain. He wrote piano pieces, orchestral music, film scores, and zarzuelas but was most famous for his songs, which have been recorded by many different artists including Desi Arnaz (husband of Lucille Ball), who made many of Lecuona's songs famous in the United States. His most famous song, "Siempre en mi corazón," was nominated for an Oscar in 1942 but lost to "White Christmas." Lecuona wrote all his own texts as well as the music.

**Siboney**

*Siboney, yo te quiero, yo me muero por tu amor.  
Siboney, en tu boca la miel puso su dulzor.  
Ven a mí, que te quiero  
y que todo tesoro, eres tú para mí.  
Siboney, al arrullo de la palma, pienso en tí.*

*Siboney, de mis sueños  
si no oyes la queja de mi voz.  
Siboney, si no vienes  
me moriré de amor...  
Siboney, de mis sueños,  
te espero con ansia en mi caney.  
Porque tú eres el sueño  
De mi amor, Siboney.  
Oye el eco de mi canto de cristal.  
No se pierda por entre el rudo manigual.*

**\*Siboney**

Siboney, I love you, I would die for your love.  
Siboney, your lips are as sweet as honey.  
Come to me, because I love you  
and you are a treasure to me.  
Siboney the sweet lullaby of the palms makes me  
think of you.  
Siboney, you are in my dreams  
when you are not near.  
Siboney, if you don't come to me,  
I shall die brokenhearted.  
Siboney of my dreams,  
I will await you anxiously in my hut,  
for you are my dream  
of love, Siboney.  
Hear the echo of my tender cry.  
Don't get lost on your way through the jungle.

Translation by Dolly Morse

\*Siboney can refer to a member of a native tribe of Cuba, the whole tribe, a town in Cuba, or Cuba in general. Lecuona wrote the lyrics for this song when he was away from home and was longing to return to his beloved country.

***Siempre en mi corazón***

*Estás en mi corazón  
aunque estoy lejos de ti  
y es el tormento mayor  
de esta fatal separación.  
Estás en mi corazón  
y en mi amarga soledad  
el recuerdo de tu amor  
disminuye mi penar.  
Yo bien se que nunca más  
en mis brazos estarás  
prisionero de un cariño  
que fue toda mi ilusión.  
Pero nada me podré  
que te deje de quereré,  
porque como único dueño  
estás en mi corazón.*

***Malagueña***

*El amor me lleva hacia ti  
con impulso arrebatador.  
Yo prefiero mejor morir  
que vivir sin tener tu amor.  
La inconstancia de tu querer  
la alegría mató en mi ser.  
Ay, al temor de perder tu amor  
hoy mi canto solo es dolor.  
Malagueña de ojos negros,  
Malagueña de mis sueños,  
Me estoy muriendo de pena  
Por tu querer.  
Malagueña de ojos negros,  
Malagueña de mis sueños,  
si no me quieres me muero.  
Te quiero besar.*

***Always in my heart***

*You are always in my heart,  
though I am far from you,  
and that is the greatest torment  
of this fated separation.  
You are in my heart,  
and in my bitter loneliness  
the memory of your love  
lessens my pain.  
I know that never more  
will you be in my arms,  
prisoner of a love;  
that was totally an illusion.  
Yet nothing  
can keep me from wanting you,  
because you, my only love,  
are in my heart.*

Translation by Kim Gannon

***\*Malagueña***

*Love leads me to you  
with sweeping momentum.  
I would prefer to die  
rather than live without your love.  
The fickleness of your love  
kills the joy in my being.  
Ah, at the fear of losing you,  
I sing only of pain.  
Malagueña, you of the dark eyes,  
Malagueña, you of my dreams,  
I am dying of the grief  
of loving you.  
Malagueña, you of the dark eyes,  
Malagueña, you of my dreams,  
If you do not love me, I will die.  
I want to kiss you.*

Translation by Melissa Malde

\*A Malagueña is a person from Málaga, a city in Spain.



### Theme and Variations on “Long, Long Ago”

Born in Guatemala, **Miguel Sandoval** moved to New York City by himself when he was 16, where he made a living as an arranger, coach, pianist, and composer. One of his piano jobs was playing for the Italian theater. Through his connections there, he was introduced to the conductor at the Metropolitan Opera. Soon he became the assistant conductor at the Met but he continued to compose songs. Many famous singers, including Licia Albanese, Leonard Warren, Rosa Ponselle and Ezio Pinza sang his songs. In 1927 he began a long collaboration with the famous tenor, Beniamino Gigli. Through their concert tours, Sandoval gained a national reputation. He continued to work as a collaborative pianist, arranger, composer, and conductor centered in New York City until he returned to Guatemala in 1946, where he worked as the director of the National Radio Station. He died in New York after suffering a heart attack on the podium.

“Long, Long Ago” was written in 1833 by British composer Thomas Haynes Bayly. It was published posthumously in 1843 by the editor of the Philadelphia Magazine and gained instant fame in the United States. In 1942 Glenn Miller used the tune with revised lyrics for his hit “Don’t Sit under the Apple Tree with Anyone Else but Me.”



Harold Garde  
***Sweep Kimono***  
Strappo print

# Musicians and Visual Artist



Mezzo-Soprano **Melissa Malde** has performed with orchestras and opera companies throughout the United States, including Kentucky Opera, the Bangor Symphony and Opera Colorado. She has sung abroad with the Moscow Chamber Orchestra, the Prague Radio Symphony, the Bad Reichenhall Orchestra, Opera Classica Europa, and Vancouver Opera. Malde holds undergraduate degrees from Oberlin College and Conservatory, master's degrees from Northwestern University and the Hochschule für Musik

in Munich, where she studied under the auspices of a Deutsche Akademische Austauschdienst (DAAD) grant, and a doctorate from the College Conservatory of Music at the University of Cincinnati. While in Munich, she won first prize in the Kulturforum Competition. Other honors include winning Cincinnati Conservatory's Concerto Contest and Chicago's Sudler Oratorio Competition, a Farwell Award, and the Brice-Gooter Award from the NATSAA competition. She is licensed to teach body mapping and is working on the third edition of the book she has co-authored on that subject entitled "What Every Singer Needs to Know about the Body." She is an active clinician and presenter at national conferences for organizations including the College Music Society, the National Association of Teachers of Singing, Multidisciplinary Rehabilitation of the Performing Voice, and Physiology and Acoustics of Speech. She teaches voice and vocal pedagogy at the University of Northern Colorado.



Applauded by the Salt Lake City Tribune for “maturity beyond his years” and “dizzying technical facility,” Namibian pianist **Willem van Schalkwyk** made his concerto debut with the Namibia National Symphony Orchestra at age 14, and by the time he was 16 he won his first international piano competition in Réunion, France.

Dr. Van Schalkwyk has appeared in concert throughout the United States, Europe and Southern Africa. Notable appearances with orchestra include Rachmaninoff’s “Third Piano Concerto” and Tchaikovsky’s “First Piano Concerto” in Namibia, as well as Mozart’s concertos for two and three pianos in Utah. A regular recitalist, recent highlights include performing at the Greyton Music Festival in South Africa, and presenting a solo recital as part of the National Theatre of Namibia’s 25-year anniversary. As collaborative artist Dr. Van Schalkwyk has performed with many esteemed artists, including instrumentalists from

the New York Philharmonic Orchestra, the Metropolitan Opera Orchestra, Dallas Opera Orchestra, and the Utah Symphony Orchestra. He has also played for master classes presented by notable singers like Joyce DiDonato, Gabriele Lechner and Bo Skovhus.

Dr. Van Schalkwyk holds a bachelor’s degree in piano performance from Brigham Young University and a doctorate in piano performance from the University of North Texas. At UNT his primary instructors were Joseph Banowetz, Elvia Puccinelli and Adam Wodnicki. While pursuing his graduate degrees he was the First Prize winner of the Scionti Piano Competition, and was awarded the Audience Prize at the Louisiana International Piano Competition.

As vocal coach and pianist, Dr. Van Schalkwyk has served on the music staff of the Santa Fe Opera, the Arizona Opera, the American Institute of Musical Studies’ summer program for singers in Austria, the Utah Opera, and the Opera in the Ozarks. Dr. Van Schalkwyk is currently assistant professor of piano and opera/vocal coaching at the University of Northern Colorado, and during the 2015/16 season he will perform concerts throughout the United States and South America, in addition to returning to the Utah Opera as guest coach for their production of “Le nozze di Figaro.”





**Timothy Howard** earned a bachelor's in metalsmithing and jewelry from Kansas State University. Shortly thereafter, he moved to Japan for seven years where he taught conversational English to students of all ages, and taught English grammar and writing at a private high school. While in Japan, he spent time studying the language and culture. In addition to giving an award-winning speech in Japanese, he has passed the second grade of the Japanese Language Proficiency Test and has given presentations on language learning, living in Japan and Japanese culture. Currently, he enjoys teaching Japanese as an adjunct at Newman University.

Howard is the curator of exhibits and research at the Museum of World Treasures in Wichita, Kansas. His passion for world culture, history, art, and education has led him to this position where he has curated exhibits as diverse as geology and the use of minerals throughout human civilization, the religious and royal art of Asia, and the development of European royal dynasties among others.

On top of his regular curatorial duties he is heading up community partnership and outreach strategic initiatives and the merging of the curatorial, education and exhibits departments.

**Harold Garde** (American, b. 1923), a graduate from the University of Wyoming, creates work that is deeply rooted in abstract expressionism. He leaves the pure abstraction behind and concentrates instead on finding and conveying the beauty of simple shapes. Garde usually works in a series by using tangible objects and symbols as recurring subjects that engage and elicit a personal response from the viewer. In his series of kimonos he explores the 'T' shape of the garment and creates a mixture of variations from bold to subtle.

To create the strappo print, a technique he invented, Garde paints in reverse on a piece of glass, adding layers and finally peeling off the smooth result. On the finished print the top layer of paint is actually the first layer applied; the opposite of a painting. This allows Garde to carefully consider each stroke of color applied. Garde is a painter's painter. He is interested in what paint can do, making marks that expressively respond to his thoughts and actions.

## redStone

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The RedStone Recital and Gallery Series is supported in part by a grant from the **Wyoming Arts Council** through funding from the Wyoming State Legislature and the National Endowment for the Arts.

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2320 Capitol Avenue  
Cheyenne, Wyoming 82010  
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Music Building  
125 College Drive  
Casper, Wyoming 82601  
307-268-2606  
[caspercollege.edu/events/redstone](http://caspercollege.edu/events/redstone)



## redStone

recital and gallery series USHERS

Students of the Opera Workshop class, Kristen Lenth, instructor

Chae Averett	Eron Lampman
Sarah Brooksmith	Ashton Osborne
Daniel Bristol-Barnes	Madison Rouse
Courtney Clisch	Emily Smith
Amy Hahn	Kaela Wegner

recital and gallery series EVENTS

Friday, April 22, 2016

6:30 p.m.

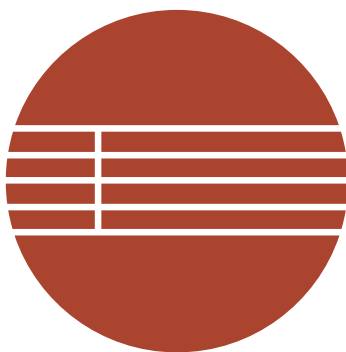
EXHIBITION – Visual Arts Faculty Exhibition

7:30 p.m.

RECITAL – Summit Players

***Tickets available online at [caspercollege.edu/events/redstone](http://caspercollege.edu/events/redstone)***

***Call 307-268-2606 for more information***



## redStone recital and gallery series

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125 College Drive • Casper, WY 82601



Please scan this QR code to take the RedStone Recital and Gallery Series survey. Your feedback will assist us in providing the best experiences for the future. If you prefer, paper copies of this survey can be found in the lobby. Or find the direct web link at: [surveymonkey.com/s/H2BDY7C](https://surveymonkey.com/s/H2BDY7C)