

Lamont School of Music & Theatre

Faculty Recital Series

*Britten, Vaughan Williams and
Finzi/Keegan*

Matthew Plenk

tenor

Annamaria Vasmatzidis, violin

Isaac Kay, violin

Basil Vendryes, viola

Kelcey Howell, cello

Beth Nielsen, piano

Arthur Keegan, arranger

Sunday October 4, 2026

4:30 p.m.

Frederic C. Hamilton Family Recital Hall

Program

Folk Song Arrangements, Vol. 4

Benjamin Britten

(1913–1976)

Text by Thomas Moore

1. Avenging and Bright
7. Dear Harp of My Country
9. The Last Rose of Summer

Four Hymns

Ralph Vaughan-Williams

(1872–1958)

1. Lord! Come away
2. Who is fair one?
3. Come Love, Come Lord
4. Evening Hymn

Basil Vendryes, viola

INTERMISSION

Please silence your cell phones

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A Young Man's Exhortation, Op.14

String Arrangement World Premiere

Gerald Finzi

(1901–1956)

String Arr. Arthur Keegan

Text by Thomas Hardy

Part 1

A Young Man's Exhortation

Ditty

Budmouth Dears

Her Temple

The Comet at Yell'ham

Part 2

Shortening Days

The Sigh

Former Beauties

Transformations

The Dance Continued

Annamaria Vasmatzidis, violin

Isaac Kay, violin

Basil Vendryes, viola

Kelcey Howell, cello

Text

Avenging and Bright

Avenging and bright fall the swift sword of Erin
On him who the brave sons of Uisne betray'd!
For every fond eye he hath waken'd a tear in
A drop from his heart-wounds shall weep o'er her blade.

By the red cloud that hung over Conor's dark dwelling,
When Ulad's three champions lay sleeping in gore
By the billows of war, which so often, high swelling,
Have wafted these heroes to victory's shore.

We swear to avenge them! - no joy shall be tasted,
The harp shall be silent, the maiden unwed,
Our halls shall be mute, and our fields shall lie wasted,
Till vengeance is wreak'd on the murderer's head.

Yes, monarch! though sweet are our home recollections,
Though sweet are the tears that from tenderness fall;
Though sweet are our friendships, our hopes, our affections,
Revenge on a tyrant is sweetest of all!

—Thomas Moore
(1913–1976)

Dear Harp of my country

Dear Harp of my Country! in darkness I found thee,
The cold chain of silence had hung o'er thee long;
When proudly, my own Island Harp!
I unbound thee
And gave all thy chords to light, freedom and song!

The warm lay of love and the light tone of gladness
Have waken'd thy fondest, thy liveliest thrill;
But so oft hast thou echo'd the deep sigh of sadness,
That e'en in thy mirth it will steal from thee still.

Dear Harp of my Country! farewell to thy numbers
This sweet wreath of song is the last we shall twine,
Go, sleep with the sunshine of
Fame on thy slumbers,
Till touch'd by some hand less unworthy than mine.

If the pulse of the patriot, soldier, or lover,
Have throbb'd at our lay 'tis thy glory alone;
I was but as the wind, passing heedlessly over,
And all the wild sweetness I waked was thy own!

—Thomas Moore

The Last Rose of Summer

'Tis the last rose of summer,
Left blooming alone;
All her lovely companions
Are faded and gone;
No flow'r of her kindred,
No rosebud is nigh
To reflect back her blushes,
Or give sigh for sigh.

I'll not leave thee, thou lone one,
To pine on the stem;
Since the lovely are sleeping,
Go, sleep thou with them;
Thus kindly I scatter
Thy leaves o'er the bed,
Where thy mates of the garden
Lie senseless and dead.

So soon may I follow,
When friendships decay,
And from Love's shining circle
The gems drop away!
When true hearts lie wither'd,
And fond ones are flown,
Oh! who would inhabit
This bleak world alone?

—Thomas Moore

Lord! Come away!

Lord! Come away! Why dost Thou stay?
Thy road is ready; and Thy paths made straight
With longing expectation, wait
The consecration of Thy beauteous feet!
Ride on triumphantly!
Behold we lay our lusty and proud wills in Thy way!
Hosanna! Welcome to our hearts!

Lord, here Thou hast a temple too; and full as dear
As that of Sion, and as full of sin:
Nothing but thieves and robbers dwell therein;
Enter, and chase them forth, and cleanse the floor!
Crucify them that they may never more
Profane that holy place
Where thou hast chose to set Thy face!
And then, if our stiff tongues shall be
Mute in the praises of the Deity,
The stones out of the temple wall
Shall cry aloud, and call
'Hosanna!' and Thy glorious footsteps greet!

And then, if our stiff tongues shall be

(cont.)

Mute in the praises of the Deity,
The stones out of the temple wall
Shall cry aloud, and call
'Hosanna!' and Thy glorious footsteps greet!

—Jeremy Taylor
(1613–1667)

Who is this fair one?

Who is this fair one in distress,
That travels from the wilderness,
And press'd with sorrows and with sins,
On her beloved Lord she leans?

This is the spouse of Christ our God,
Bought with the treasures of his blood,
And her request and her complaint
Is but the voice of ev'ry saint:

"O let my name engraven stand
Both on Thy heart and on Thy hand;
Seal me upon Thine arm and wear
That pledge of love for ever there.

Stronger than death Thy love is known
Which floods of wrath could never drown,
And hell and earth in vain combine
To quench a fire so much divine.

But I am jealous of my heart,
Lest it should once from Thee depart;
Then let my name be well impress'd
As a fair signet on Thy breast.

Till Thou has brought me to Thy home,
Where fears and doubts can never come,
Thy countenance let me often see,
And often shalt Thou hear from me:

Come, my beloved, haste away,
Cut short the hours of Thy delay,
Fly like a youthful hart or roe
Over the hills where spices blow."

—Isaac Watts
(1674–1748)

Come Love, Come Lord

Come Love, come Lord, and that long day
For which I languish, come away.
When this dry soul those eyes shall see
And drink the unseal'd source of Thee,
When glory's sun faith's shades shall chase,
Then for Thy veil give me Thy face.

—Robert Crashaw
(1613–1649)

Evening Hymn

O gladsome Light,
O Grace Of God the Father's face,
The eternal splendour wearing;

Celestial holy, blest,
Our Saviour, Jesus Christ,
Joyful, joyful in Thine appearing:

Now ere day fadeth quite,
We see the evening light,
Our wonted hymn outpouring;

Father of might unknown,
Thee, His incarnate Son,
And Holy Spirit adoring.

To Thee of right belongs
All praise of holy songs,
O Son of God, Lifegiver;

Thee, therefore, O Most High,
The world doth glorify,
And shall exalt for ever.

—Robert Bridges
(1844–1930)

A Young man's Exhortation

Call off your eyes from care
By some determined deftness; put forth joys
Dear as excess without the core that cloyes,
And charm Life's lourings fair.
Exalt and crown the hour
That girdles us, and fill it full with glee,
Blind glee, excelling aught could ever be,
Were heedfulness in power.

Send up such touching strains
That limitless recruits from Fancy's pack
Shall rush upon your tongue, and tender back
All that your soul contains.
For what do we know best?
That a fresh love-leaf crumpled soon will dry,

(cont.)

And that men moment after moment die,
Of all scope dispossess.
If I have seen one thing It is the passing preciousness of dreams;
That aspects are within us; and who seems
Most kingly is the King.

—Thomas Hardy
(1840–1928)

Ditty

Beneath a knap where flown
Nestlings play,
Within walls of weathered stone,
Far away
From the files of formal houses,
By the bough the firstling browses,
Lives a Sweet: no merchants meet,
No man barter, no man sells
Where she dwells.
Upon that fabric fair
'Here is she!'
Seems written everywhere
Unto me.
But to friends and nodding neighbours,
Fellow wights in lot and labours,
Who descry the times as I,
No such lucid legend tells
Where she dwells.

Should I lapse to what I was
Ere we met;
(Such will not be, but because
Some forget
Let me feign it) – none would notice
That where she I know by rote is
Spread a strange and withering change,
Like a drying of the wells
Where she dwells.

To feel I might have kissed –
Loved as true –
Otherwhere, nor Mine have missed
My life through,
Had I never wandered near her,
Is a smart severe – severer
In the thought that she is nought,
Even as I, beyond the dells
Where she dwells.

And Devotion droops her glance
To recall
What bond-servants of Chance
We are all.
I but found her in that, going

On my errant path unknowing,
I did not out-skirt the spot
That no spot on earth excels –
Where she dwells!

—Thomas Hardy

Budmouth Dears

When we lay where Budmouth Beach is,
O, the girls were fresh as peaches,
With their tall and tossing figures and their eyes of blue and brown!
And our hearts would ache with longing
As we paced from our sing-singing,
With a smart Clink! Clink! up the Esplanade and down.
They distracted and delayed us
By the pleasant pranks they played us,
And what marvel, then, if troopers, even of regiments of renown,
On whom flashed those eyes divine, O,

Should forget that countersign, O,
As we tore Clink! Clink! back to camp above the town.
Do they miss us much, I wonder,
Now that war has swept us sunder,
And we roam from where the faces smile to where the faces frown?
And no more behold the features
Of the fair fantastic creatures,
And no more Clink! Clink! past the parlours of the town?

Shall we once again there meet them?
Falter fond attempts to greet them?
Will the gay sling-jacket glow again beside the muslin gown? –
Will they archly quiz and con us
With a sideway glance upon us,
While our spurs Clink! Clink! up the Esplanade and down?

—Thomas Hardy

Her Temple

Dear, think not that they will forget you:
– If craftsmanly art should be mine
I will build up a temple, and set you
Therein as its shrine.

They may say: 'Why a woman such honour?'
– Be told, 'O so sweet was her fame,
That a man heaped this splendour upon her;
None now knows his name.'

—Thomas Hardy

The Comet at Yell'ham

It bends far over Yell'ham Plain,
And we, from Yell'ham Height,
Stand and regard its fiery train,
So soon to swim from sight.

It will return long years hence, when
As now its strange swift shine
Will fall on Yell'ham; but not then
On that sweet form of thine.

—Thomas Hardy

Shortening Days

The first fire since the summer is lit, and is smoking into the room:
The sun-rays thread it through, like woof-lines in a loom.
Sparrows spurt from the hedge, whom misgivings appal
That winter did not leave last year for ever, after all.
Like shock-headed urchins, spiny-haired,
Stand pollard willows, their twigs just bared.

Who is this coming with pondering pace,
Black and ruddy, with white embossed,
His eyes being black, and ruddy his face
And the marge of his hair like morning frost?
It's the cider-maker,
And appletree-shaker,
And behind him on wheels, in readiness,
His mill, and tubs, and vat, and press.

—Thomas Hardy

The Sigh

Little head against my shoulder,
Shy at first, then somewhat bolder,
And up-eyed;
Till she, with a timid quaver,
Yielded to the kiss I gave her;
But, she sighed.

That there mingled with her feeling
Some sad thought she was concealing
It implied.

— Not that she had ceased to love me,
None on earth she set above me;
But she sighed.

She could not disguise a passion,
Dread, or doubt, in weakest fashion
If she tried:

Nothing seemed to hold us sundered,
Hearts were victors; so I wondered
Why she sighed.

Afterwards I knew her thoroughly,

And she loved me staunchly, truly,
Till she died;
But she never made confession
Why, at that first sweet concession,
She had sighed.
It was in our May, remember;
And though now I near November
And abide
Till my appointed change, unfretting,
Sometimes I sit half regretting
That she sighed.

—Thomas Hardy

Former Beauties

These market-dames, mid-aged, with lips thin-drawn, And tissues sere,
Are they the ones we loved in years ago,
And courted here?

Are these the muslined pink young things to whom
We vowed and swore
In nooks on summer Sundays by the Froom,
Or Budmouth shore?
Do they remember those gay tunes we trod
Clasped on the green;
Aye; trod till moonlight set on the beaten sod
A satin sheen?
They must forget, forget! They cannot know
What once they were,
Or memory would transfigure them, and show
Them always fair.

—Thomas Hardy

Transformations

Portion of this yew
Is a man my grandsire knew,
Bosomed here at its foot:
This branch may be his wife,
A ruddy human life
Now turned to a green shoot.

These grasses must be made
Of her who often prayed,
Last century, for repose;
And the fair girl long ago
Whom I often tried to know
May be entering this rose.

So, they are not underground,
But as nerves and veins abound
In the growths of upper air,

And they feel the sun and rain,
And the energy again
That made them what they were!

—Thomas Hardy

The Dance Continued

Regret not me;
Beneath the sunny tree
I lie uncaring, slumbering peacefully.

Swift as the light
I flew my faery flight;
Ecstatically I moved, and feared no night.

I did not know
That heydays fade and go,
But deemed that what was would be always so.

I skipped at morn
Between the yellowing corn,
Thinking it good and glorious to be born.

I ran at eves
Among the piled-up sheaves,
Dreaming, 'I grieve not, therefore nothing grieves'.
Now soon will come
The apple, pear, and plum,
And hinds will sing, and autumn insects hum.

Again you will fare
To cider-makings rare,
And junketings; but I shall not be there.
Yet gaily sing
Until the pewter ring
Those songs we sang when we went gipsying.

And lightly dance
Some triple-timed romance
In coupled figures, and forget mischance;
And mourn not me
Beneath the yellowing tree;
For I shall mind not, slumbering peacefully.

—Thomas Hardy

Composer's Note

It has been a real pleasure to spend time with this cycle and delve into Finzi's writing. Arranging these songs for quartet has revealed subtle layers in his commitment and affinity to the text. Finzi is rightly regarded as an exemplar of text setting, especially for his sensitivity to speech rhythms and language, but it has been revealing engaging with the storytelling lies at the heart of his writing too.

Whether in the nostalgic shift, time-travelling to a happier memory in the second stanza of "Former Beauties", or the accompaniment maturing with each verse of "The Sigh", these arrangements offer an opportunity to draw out such details through the colour and character of the string quartet. I have taken very few liberties with the nuts and bolts of the music but hope these arrangements offer a fresh perspective on this wonderful cycle by exploring the colouristic possibilities of the quartet.

This project began by arranging of a single song, Shortening Days, which appeared on my 2024 album *The Past & I... 100 Years of Thomas Hardy*. I'm indebted to Matthew Plenk for commissioning arrangements of the rest of the cycle and for working so closely with me throughout the process. It has been such a pleasure collaborating with him to bring this project to fruition over the past 18 months. My thanks also to the quartet, who have helped refine the music over the past few weeks. I think Finzi's songs are exceptional and deserve a special place in the canon, I hope you enjoy this version of them.

—Arthur Keegan

Biographies

American tenor **Matthew Plenk** is Associate Professor of Voice and Artistic Director of Lamont Opera Theatre at the University of Denver's Lamont School of Music and Theatre. He made his Metropolitan Opera debut in 2007 as a member of the Lindemann Young Artist Development Program and has subsequently appeared with leading opera companies and orchestras throughout the United States and Europe.

Recent operatic engagements include Radamès in Verdi's *Aida* with the Pannon Philharmonic in Hungary, as well as Nemorino in Donizetti's *L'elisir d'amore* and Alfred in Strauss's *Die Fledermaus* with Central City Opera. His operatic repertoire also includes Tamino in Mozart's *Die Zauberflöte*, Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni*, Macduff in Verdi's *Macbeth*, Rodolfo in Puccini's *La Bohème*, and Arturo in Donizetti's *Lucia di Lammermoor*. His opera credits include performances with the Los Angeles Opera, Opera Theatre of Saint Louis, Virginia Opera, Atlanta Opera, Boston Lyric Opera, Lyric Opera of Kansas City, Des Moines Metro Opera, and more than 50 appearances at the Metropolitan Opera.

As a concert artist, Plenk has performed with The Cleveland Orchestra, Boston Symphony Orchestra, Philadelphia Orchestra, Minnesota Orchestra, Los Angeles Philharmonic, Colorado Symphony, Houston Symphony, Baltimore Symphony, and Orchestra Sinfonica di Milano Giuseppe Verdi, among others. Recent engagements include Verdi's Requiem with the Colorado Symphony and Artosphere Festival Orchestra, Mendelssohn's *Lobgesang* with the Yakima Symphony, Mahler's *Das Lied von der Erde* with the Longmont Symphony, Beethoven's Ninth Symphony with the Grand Junction Symphony, and Verdi's *Defiant Requiem at Terezín* with the Lamont Symphony Orchestra. In the spring of 2027, he will appear as the tenor soloist in *The Creation* with the Littleton Symphony.

Plenk is an active recitalist and collaborator, with recent performances at the University of Denver including Schubert's *Die schöne Müllerin*. His creative work also includes a forthcoming recording project featuring new string-quartet arrangements of Gerald Finzi's *A Young Man's Exhortation*, created in collaboration with composer Arthur Keegan.

In addition to his performing career, Plenk has directed numerous productions for Lamont Opera Theatre, including Puccini's *Suor Angelica* and *Gianni Schicchi*, Handel's *Semele*, Britten's *A Midsummer Night's Dream*, and Strauss's *Die Fledermaus*.

Plenk holds an Artist Diploma and Master of Music from Yale University and a Bachelor of Music from the Hartt School of Music. He was a Samling Scholar and a Grand Finalist in the Metropolitan Opera National Council Auditions. His recordings include contributions to the complete

songs of Charles Ives for Naxos Records, *Lobgesang* with the Yakima Symphony on Albany Records, as well as performances featured in Metropolitan Opera HD broadcast series and Juraj Filas's Requiem: Oratio Spei.

Arthur Keegan is a British composer whose work draws inspiration from poetry and literature or responds to existing music. He became a Royal Philharmonic Society Composer in 2025 and he is the Young Classical Artist Trust Composer Fellow for 2026–27.

In February 2026 Hebrides Ensemble premiered Coalesce: Quartet for the Start of Life across Scotland. Commissioned by the RPS as a companion to Messiaen's Quartet for the End of Time, the work was praised in *Vox Carnyx* as “instantly spellbinding” and as doing “complete justice to the formidable task”.

His debut album, *The Past & I: 100 Years of Thomas Hardy*, was released on Delphian Records in 2024. The song cycle *Elegies for Emma* from the disc was nominated for Presto Music's World Premiere Recording of the Year. Developed in close collaboration with Australian mezzo Lotte Betts-Dean, the project explores Hardy's poetry and composers responses to it over 100 years. The album was praised by critics, received enthusiastically by audiences and reached number five in the classical chart.

Further work on Hardy is forthcoming, including new string quartet arrangements of Finzi's *A Young Man's Exhortation*, and a music-drama about Hardy and his wives created with poet and playwright Mark Ford. Another stage work in progress is a dance adaptation of Oscar Wilde's *The Picture of Dorian Gray*, which began as a chamber work with video for the LSO Soundhub series in 2022.

In 2023 the Philharmonia Orchestra commissioned 'Back Inside', a piece responding to the comic poetry of Tim Key, later releasing a live recording on NMC Records.

Annamaria Vasmatzidis began her violin studies at the age of five years old in New Jersey under Trish Gruswitz. Other teachers and mentors in her younger years include Marilyn Gibson, Barbara Barstow, and Nancie Lederer. She furthered her studies under the New York City Ballet's concertmaster, Kurt Nikkanen, before moving to the Manhattan School of Music Precollege Division. She later received her Bachelors of Music from Indiana University's Jacobs School of Music studying under Mark Kaplan and her Masters Degree at the University of Michigan under Danielle Belen.

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An avid chamber musician, Annamaria has had the opportunity to share stage with renown artists such as Yizhak Schotten, Martin Katz, and Nicholas Phan. She has also performed in masterclasses for international artists such as Mayumi Seiler, Ilya Kaler, and Midori. During her time in Ann Arbor, she served as concertmaster of the University of Michigan Symphony Orchestra and was a section member of the Ann Arbor Symphony.

Her previous summer program appearances includes the Greenwood Music Camp, the Heifetz International Music Institute, the Aspen Music Festival, Domaine Forget International Music Festival, and Banff's Evolution Quartet program. She most recently attended the National Repertory Orchestra where she served as Co-Principal Violin II and performed Mozart's Sinfonia Concertante under Michael Stern.

Annamaria joined the Colorado Symphony in 2023 and has enjoyed making Denver her new home.

Isaac Kay is a violinist, chamber musician, and educator whose career has taken him to renowned concert halls, festivals, and universities throughout the United States and abroad. A native of Cleveland, Ohio, he is a graduate of the San Francisco Conservatory of Music, the University of Denver Lamont School of Music, Westmont College, and the Cleveland Institute of Music Preparatory Program. His musical training was shaped by renowned teachers and artists including Ian Swensen, Alexander Barantschik, David Halen, Linda Wang, Bing Wang, and Elizabeth Blumenstock.

An avid chamber musician, Isaac has performed alongside distinguished artists such as Augustin Hadelich, Simone Porter, Robert Chen, Alex Kerr, Jeremiah Shaw, Elaine Douvas, and members of the Los Angeles Philharmonic, New York Philharmonic, Metropolitan Opera Orchestra, and San Francisco Opera Orchestra. Through a collaboration with Lincoln Center, he performed more than 400 chamber music concerts worldwide aboard Holland America Line voyages.

As an orchestral musician, Isaac has appeared with the Colorado Symphony, Omaha Symphony, New World Symphony, Opera Colorado, Colorado Ballet, the Santa Barbara Symphony, Boulder Philharmonic, and Colorado Springs Philharmonic. He has served as Assistant Concertmaster of the Aspen Chamber Symphony, Principal Second Violin of both the Aspen Philharmonic Orchestra and Aspen Opera Center Orchestra, and has appeared as guest concertmaster with ensembles throughout the Rocky Mountain region.

Equally dedicated to teaching, Isaac has served on the faculty of Metropolitan State University of Denver, Westmont College, and on the

faculty of the Credo Chamber Music Festival. Through both performance and teaching, Isaac is committed to cultivating artistic excellence, curiosity, and meaningful engagement with music.

Learn more about Isaac Kay, upcoming performances, teaching, and current projects at www.isaacjeffreykay.com.

Basil Vendryes has been Principal Violist of the Colorado Symphony Orchestra since 1993. He is a former member of the San Francisco Symphony, the New York Philharmonic and the Rochester Philharmonic orchestras. As violist with the Aurora String Quartet (1986-95) Mr. Vendryes performed extensively, including recitals in New York, London and Tokyo. He currently serves on the faculties of the Lamont School of Music of the University of Denver, the Quartet Program at SUNY Fredonia, New York, Green Mountain Chamber Music Festival in Burlington, Vermont. Mr. Vendryes has served on the faculties of Biola University (CA), California Summer Music at Pebble Beach, the San Francisco Conservatory of Music, Green Valley Music Festival, Montecito International Music Festival, Interharmony International Music Festival in Italy and the Music and More Summerfest in Trebinje, Herzegovina. For 18 years he was the founder/director of the Colorado Young Sinfonia, comprised of some of the best young talent in the Denver area.

Basil Vendryes was born in 1961 to West Indian parents, and began his musical training in the public schools at the age of eleven. He received scholarships to the Manhattan School of Music and the Eastman School of Music, where he studied with Sally O'Reilly, Francis Tursi and Heidi Castleman. He has appeared as soloist with the Colorado, Aurora, Jefferson, Littleton, Lamont, Centennial, and Biola Symphonies, among others. Festival appearances include Spoleto, Heidelberg, Sunflower, Midsummer Mozart, Ouray, Lake Winnepesaukee, Las Vegas, Taconic and the Grand Tetons. Working with promising talent is one of his passions, and Basil has given classes in viola and chamber music throughout the United States. Mr. Vendryes has been a juror for several competitions, including the Sphinx Competition for African American and Latino string players and the Hong Kong International Music Festival. He has also served as guest principal violist for the the Western Australia Symphony Orchestra and the Cincinnati Symphony Orchestra.

Basil Vendryes has recorded for Columbia, Phillips, Decca, RCA, BIS and Nonesuch, as well as chamber music for the Ariel, Cadenza Music, Centaur, CRI and Naxos labels. Mr. Vendryes plays on a rare Italian viola made in 1887 by Carlo Cerruti.

Kelcey Howell recently graduated with a master's degree from the Juilliard School, where she was a student of Timothy Eddy. A Colorado

(cont.)

native, she earned her bachelor's degree summa cum laude from the University of Denver, where she studied cello with Matthew Zalkind. As a member of the Juilliard Orchestra and various student chamber music ensembles, Kelcey has given performances across New York City in venues such as Carnegie Hall, the Metropolitan Museum of Art, and throughout Lincoln Center. Highlights of her time at the University of Denver include performing in masterclasses for Yo-Yo Ma and Lynn Harrell, winning the school-wide solo and chamber music competitions, and playing regularly as a substitute cellist in the Colorado Symphony Orchestra. As a soloist, Kelcey has enjoyed performing cello concerti with ensembles across Colorado and Montana, most recently the Boulder Philharmonic, Stratus Chamber Orchestra, Jefferson Symphony, Lamont Symphony, and Denver Young Artists Orchestra. Kelcey has felt fortunate to complete further studies as a fellow at the Aspen and Olympic Music Festivals, Music Academy of the West, Heifetz Institute, and New York String Orchestra Seminar.

Beth Nielsen is a pianist and vocal coach who is equally at ease with opera, art song, chamber music and musical theater. She has served on the faculty at CU Boulder, Metropolitan State University, Northern Arizona University and Azusa Pacific University. She is currently part of the faculty at the University of Denver's Lamont School of Music, teaching undergraduate Diction, while also being part of the music staff for the Opera and Voice departments. Dr. Nielsen's students have gone on to pursue graduate degrees at CU Boulder, the New England Conservatory, Indiana University, Boston University, Harvard and USC as well as participating in summer programs like Central City, Santa Fe, and many European programs.

Dr. Nielsen has also served as the vocal coach for the Opera Colorado Young Artists, Land of Enchantment Opera Institute, and the young artists at Opera Steamboat (formerly Emerald City Opera). Her passion for the vocal arts has resulted in collaborating with many choirs, summer educational programs, like the Lamont Summer Music Academy, and musical theater productions. She has also partnered with the Colorado Symphony Orchestra for productions of *La bohème* and Handel's *Messiah*, the Crested Butte summer music festival, Arizona Opera, Central City Opera, the Longmont and Littleton Symphonies, and the Long Beach Symphony. Though her time is spent mainly working with singers, she can also be found working with several string studios in the Denver area as well as teaching and coaching in her private studio.

Dr. Nielsen received both her doctorate and masters degrees from the University of Southern California in keyboard collaborative arts with additional studies in the vocal arts, choral music, and theory. Her primary teachers were Dr. Alan L. Smith, Dr. Frank Scott, Dr. M'Lou Dietzer, and Sally and Lloyd Hansen (voice).

Upcoming Events

Wednesday, October 14, 7:30 p.m.

Lamont Wind Symphony, ft. the Lamont Chorale

Gates Concert Hall

\$8 for reserved parterre, or \$3 general admission

Thursday, October 15, 7:00 p.m.

Masterclass: Jamie Barton, mezzo-soprano

Hamilton Recital Hall

Free admission to observe, no ticket required

Lamont Opera Theatre presents Rossini's "Il viaggio a Reims"

Gates Concert Hall

Friday, October 30, 7:30 p.m.

Sunday, November 1, 6:30 p.m.

\$8 for reserved parterre, or \$3 general admission

Thursday, November 5, 7:30 p.m.

Lamont Choirs

Gates Concert Hall

\$8 for reserved parterre, or \$3 general admission

Monday, November 9, 7:30 p.m.

Liederabend

Hamilton Recital Hall

Free admission, no ticket required

Thursday, November 12, 7:30 p.m.

Graduate Voice Repertoire: Soirée de Chansons Françaises

Hamilton Recital Hall

Free admission, no ticket required

Full events list: liberalarts.du.edu/lamont/performances-events



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