

U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

Trombone Fest Concert / Guest Artist James Nova / FREE	April 11, 7:30 p.m.	GCH, UCA
Voice Area Recital / FREE	April 11, 7:30 p.m.	ORH, UCA
Keyboard Area Recital / FREE	April 12, 7:30 p.m.	ORH, UCA
Jazz Ensembles Concert	April 13, 7:30 p.m.	GCH, UCA
Percussion Festival Concert / Pendulum Percussion Duo / FREE	April 15, 6 p.m.	IRH, UCA
Trombone Studio Recital / FREE	April 17, 6 p.m.	ORH, UCA
Music in the Museum Concert Series / Joel Bacon, Harpsichord	April 18, 12 p.m., 6 p.m.	GAMA, UCA
Student Chamber Music Recital / FREE	April 18, 7:30 p.m.	ORH, UCA
High School Choral Invitational Concert / FREE	April 19, 7:30 p.m.	GCH, UCA
Graduate Piano Trio Recital	April 19, 7:30 p.m.	ORH, UCA
Wind Symphony Concert	April 21, 7:30 p.m.	GCH, UCA
Middle School Outreach Ensemble Concert / FREE but ticketed	April 22, 6:30 p.m.	GCH, UCA
<i>Virtuoso</i> Series Concert / Peter Sommer, Saxophone	April 24, 7:30 p.m.	ORH, UCA
All Choral Concert	April 25, 7:30 p.m.	GCH, UCA
University Symphony Orchestra Concert	April 27, 28, 7:30 p.m.	GCH, UCA
Freshman Voice Studio Recital / FREE	April 29, 2 p.m.	ORH, UCA
World Percussion Ensemble Concert	April 30, 4 p.m.	GCH, UCA

RALPH OPERA PROGRAM PERFORMANCES

Aria Workshop Concert / FREE	May 5, 7:30 p.m.	RH, UCA
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DANCE PERFORMANCES

Spring Dance Concert	April 21, 22, 7:30 p.m.	UDT, UCA
Spring Dance Concert	April 22, 2 p.m.	UDT, UCA
Spring Dance Capstone Concert	May 5, 6, 7:30 p.m.	UDT, UCA
Spring Dance Capstone Concert	May 6, 2 p.m.	UDT, UCA

THEATRE PERFORMANCES

<i>Little Shop of Horrors the Musical</i>	April 28, 29, May 4, 5, 6, 7:30 p.m.	UT, UCA
<i>Little Shop of Horrors the Musical</i>	April 30, May 7, 2 p.m.	UT, UCA
<i>Rockband Project Concert</i> / FREE	May 11, 6:30 p.m.	UT, UCA

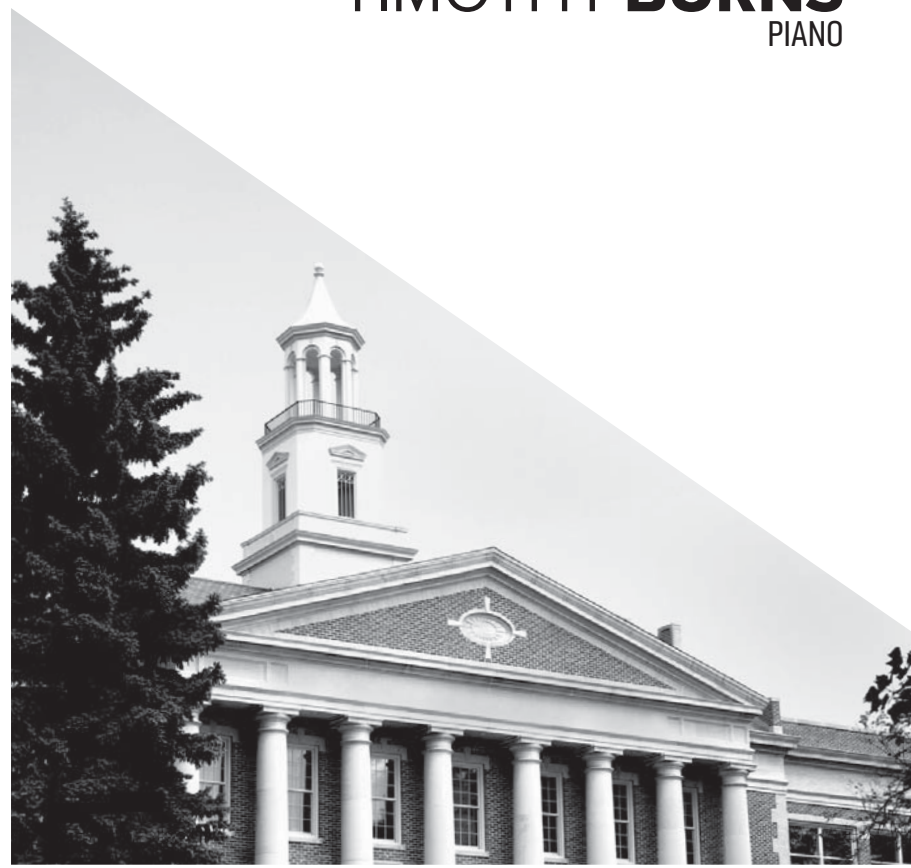
APRIL 10 / 7:30 P.M.

VIRTUOSO SERIES

WESLEY FERREIRA
CLARINET

with

TIMOTHY BURNS
PIANO



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TONIGHT'S PROGRAM

FROM ANOTHER WORLD

Clarinet Sonata (2010) / NIKOLA RESONOVIC (b. 1955)
IV.

Sonate (2015) / ALEXIS CIESLA (b. 1967)

- I. Allegro ritmico
- II. Très calme et espressif
- III. Vif et enjoué

North American Premiere

Sapphire Song (1986) / DONALD STEVEN (b. 1945)

Chinese Ancient Dances (2004) / CHEN YI (b. 1953)

- I. Ox Tail Dance
- II. Hu Xuan Dance

INTERMISSION

Ondas do Mar (2016) / MANUEL DURÃO (b. 1987)

- I.
- II. Postludium

World Premiere

Three Pieces for Clarinet and Piano (1994) / PAQUITO D'RIVERA (b. 1948)

- I. Contradanza
- II. Habanera
- III. Vals Venezolano

Klezmer Dance (2010) / SERBAN NICHIFOR (b. 1954)

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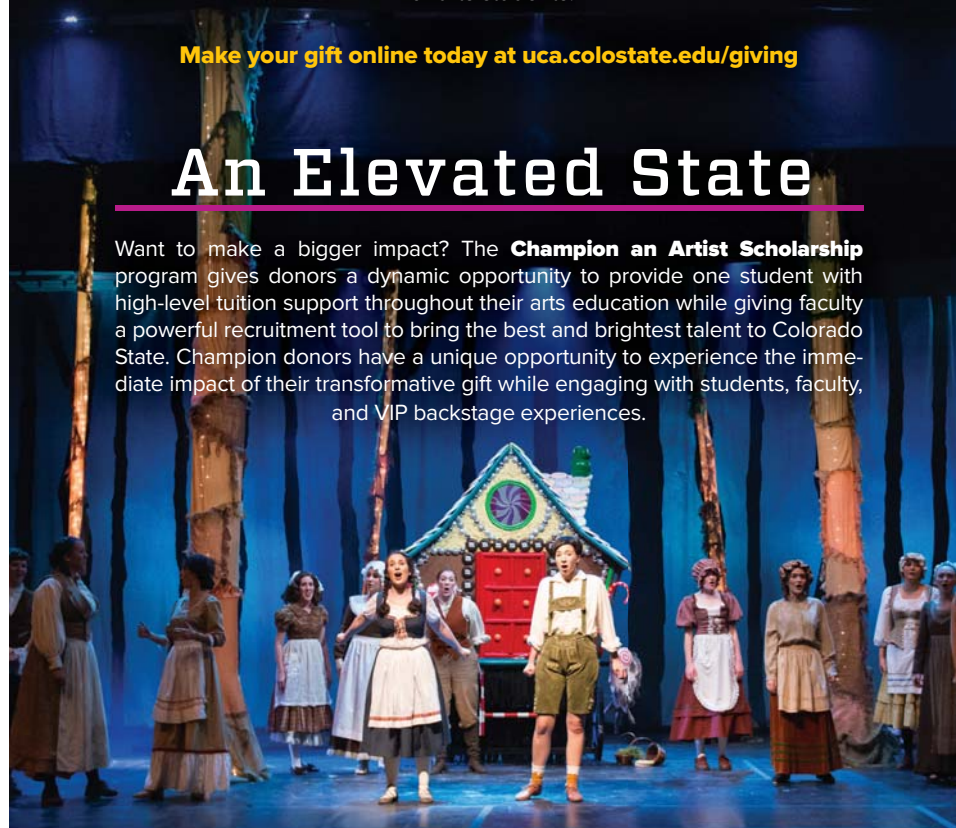
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As an avid supporter for new and current music, Dr. Burns has performed works by current composers such as Mari Esabel Valverde, Margaret Brouwer, Mathjis van Dijk, and Baljinder Sekhon. Additional performance honors include winning the Western Pennsylvania Steinway Society competition in 2004, and holding the Brooks Smith Fellowship in Collaborative Piano at the Eastman School of Music for the 2010 and 2011 academic years. Past summer residences have included the New York State Summer School of the Arts Choral Studies Program in Fredonia, N.Y., the Performing Arts Institute at the Wyoming Seminary near Wilkes-Barre, PA, and the Eastman School of Music's "Summer@Eastman" program. For the summer of 2015, Dr. Burns was in residence for the Lift Clarinet Academy and Just Chamber Music program, both held in Fort Collins, Colo.

In addition to his performing career, Dr. Burns has been recognized for his academic contributions. Photographer Francis Smith interviewed him for his documentary *Columbia: America by Another Name*, discussing the history of the US national hymn "Hail, Columbia" from its creation in the 1790s through its use in the nineteenth century. Dr. Burns has given lectures at Bloomsburg University, the Eastman School of Music, and the Wyoming Seminary on topics of piano accompanying and music theory. He has also received Eastman's prestigious D.M.A. Lecture Recital Prize for his presentation on Robert Schumann's late song cycle *Gedichte der Königin Maria Stuart* with the support of soprano Clara Nieman.

Program Notes:

Sonata for Bb Clarinet and Piano by Nikola Resanovic is a 10 minute work cast in four short contiguous movements. The work makes heavy use of the split Major/minor 3rd as a unifying device appearing in each of the four movements amidst otherwise contrasted thematic and stylistic elements. The fourth and final movement. The boisterous finale is a slightly indulgent detour into the pseudo-ethnic world of the modern Balkans. Born in Derby, England in 1955, Nikola Resanovic is of Serbian heritage and has lived in the United States since 1966. His music has been performed at festivals and in concert by chamber ensembles and by major orchestras worldwide. He is currently Professor of Music at the University of Akron, School of Music.

Sonate by Alexis Ciesla was premiered by clarinetist Philippe Berrod (professor of the Paris Conservatory and Principal Clarinetist of the Orchestre de Paris) and pianist Nicholas Des-senne at the International Clarinet Association's annual ClarinetFest conference in 2014. Ciesla, a clarinetist himself had already composed many works for clarinet ensembles before this, his first foray into solo clarinet literature with piano. In three movements, this work contains references to "middle-eastern" music in the opening and transitions to Ciesla's more familiar lyrics, sometimes light-hearted and always accessible compositional style.

Sapphire Song was commissioned by clarinetist Robert Riseling. The work is contemplative, somewhat in the character of the traditional shakuhachi (bamboo flute) folk-art music of Japan. It is, for the most part, completely written out, but it contains several passages of varying lengths in which the performer improvises on previous material, within certain restrictions.

—Donald Steven

Co-commissioned by the Chamber Music Society of Lincoln Center, Virginia Arts Festival, La Jolla SummerFest, and Chamber Music Northwest, the duo Chinese Ancient Dances was written for and dedicated to clarinetist David Shifrin and pianist Andre-Michel Schub for their national tour and their Alice Tully Hall premiere on May 7, 2004. The work consists of two movements: 1. Ox Tail Dance, and 2. Hu Xuan Dance

It is said that in ancient times, there was an ethnic group called Ge Tian Shi. Three people would dance in slow steps with ox tails in their hands, while singing eight songs to praise the earth, the totem of the black bird, plants, grains, nature, heaven, weather, and the flourishing of breeding livestock. I got my inspiration from imagining the gestures of holding the ox tails, and went into the atmosphere of composing the first movement, Ox Tail Dance.

There is a poeme called "Hu Xua Lady" written by the famous poet Bai Ju-Yi in the Tang Dynasty, which describes the Hu Xuan dance in detail. The energetic dance has continuous fast, spinning gestures, introduce to China from the West in ancient times. I reproduced this image in the second movement of my music, written vividly for clarinet and piano.

— Chen Yi

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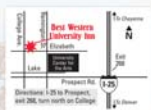
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Ondas do Mar was commissioned and is dedicated to clarinetist Wesley Ferreira. The title translates into *Ocean Waves*. Each note of the work is strictly obtained from the proliferation of a single melody cell, quoted from the song “Ondas do mar de Vigo” by 13th century Galician-Portuguese troubadour Martin Codax. It is a minimalist work. The short cell is treated through polyphonic realization, and the minimalism is colored by freedom of shaping within a logical and strict parameter. The second movement uses the same melodic cell now in a vertical way - a chord enchainment. What fascinates me in music is how the logic, consistency, and development of musical ideas coexists with expression, interpretation and intuition of the performer.

— Manuel Durão

The **Three Pieces for Clarinet and Piano** can be performed together or individually. Written between 1991 and 1994, the work contains common Cuban melodies and dance forms that reappear throughout D’Rivera’s music. *Contradanza* originally comes from an eighteenth century English country dance that made its way to France and eventually to America. By the nineteenth century this form of dance became important in Cuba, paving the way for ensuing genres such as Danzon, Mambo, and Cha-Cha. This movement is dedicated to Cuban composer and pianist Ernesto Lacuna. *Habanera* is dedicated to French composer Maurice Ravel and is a slower dance based on the ‘habanera’ rhythm (see below). In this setting, you can hear vocally influenced lines as well as the French and Spanish influences of dedicatee Ravel. *Contradanza*, dedicated to Cuban composer and pianist Ernesto Lecuona, is a fast and brilliant dance. ‘Contradanza’ was the first Cuban dance form to blend 19th century European dance styles with African rhythms like the ‘cinquillo’ or ‘tresillo’ (see below) and was also the first of many Cuban dances to gain international popularity.

Serban Nichifor was born in Bucharest, Romania. He studied at the National University of Music Bucharest from 1973 to 1977 and took composition courses in 1978, 1980 and 1984 in Darmstadt, Germany. In 1994, he received a Ph.D. in Musicology from National University of Music. He has composed many over 50 Symphonic, chamber, and vocal works including **Klezmer Dance** originally for clarinet, violin, and piano. The work is dedicated to clarinetist Michelle Gingras. Klezmer Music is a musical tradition of the Ashkenazi Jews of Eastern Europe. Played by professional musicians called *klezmerim*, the genre originally consisted largely of dance tunes and instrumental display pieces for weddings and other celebrations. The Yiddish word *klezmer* derives from two Hebrew roots: Klei (“vessel” or “instrument) and zemer (“song”).

Biographies:

One of the prominent clarinetists of his generation, **Wesley Ferreira** has been praised by critics for his “beautiful tone” and “technical prowess” (*The Clarinet Journal*) as well as his “remarkable sensitivity” (*CAML Review*). *Fanfare Magazine* notes, Ferreira is “clearly a major talent.”

Ferreira leads an active and diverse career performing worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator and clinician. Equally at ease performing the masterworks as well as contemporary pieces. He has been featured soloist with

numerous wind bands and orchestras in North America and Europe, and has been broadcast nationally on both Canadian and Australian Broadcasting Corporation's. Recent performances have taken him to Canada, China, Italy, France, Germany, Austria, Hungary, Slovakia, Spain and Portugal. Ferreira has been invited to perform at national and international academic conferences including the International Clarinet Association’s annual ClarinetFest eight times (2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016). He is the co-founder and artistic director of the Lift Clarinet Academy, a summer music festival and training ground which attracts students from around the world.

Ferreira’s discography now totals six, including the 2013 East Coast Music Award winner - Classical Recording of the Year, for *Beyond the Shore and the Ships* with soprano Helen Pridmore (Centrediscs label). His debut solo album entitled *Madison Avenue* (Potenza label), was released in 2014 to critical acclaim and features the premiere recordings of noteworthy North American composers. He was awarded winner of the 2015 International Portuguese Music Awards in the Instrumental Category.

Born in Canada to parents of Portuguese heritage, Ferreira received his musical training at the University of Western Ontario (B.M) and Arizona State University (M.M and D.M.A) studying with Robert Riseling and Robert Spring, respectively. Following four years in the position of single-reeds instructor at Mount Allison University, he joined the music faculty at Colorado State University in 2011 as Assistant Professor where he maintains a thriving clarinet studio.

Ferreira’s industry endorsements include positions on the Performing Artist rosters of Selmer Paris where he performs exclusively on the new Privilege clarinets, and with D’Addario, performing on the Reserve model mouthpiece and reeds.

To learn more about Wesley Ferreira, please visit his website: www.wesleyferreira.com

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, Penn., and the Eastman School of Music in Rochester, N.Y., studying with Carol Schanelly-Cahn, David Allen Wehr, and Jean Barr.

Currently, Dr. Burns serves as supervisor of piano accompanying at the Colorado State University. Dr. Burns has performed in a variety of collaborative and solo settings throughout the United States and Canada. He has worked with renowned choral conductors Brady R. Allred, Daniel Bara, Scott Tucker, and Amanda Quist, among others, with performances at such venues as New York City’s Riverside Church and Lincoln Center’s Avery Fisher Hall. Additionally, Dr. Burns served as staff accompanist for the 2010 King Award Competition in Salina, Kan., the 2012 International Viola Congress, performing with artists Jeanne-Louise Moolman of South Africa and Hartmut Rohde of Germany, and the 2013 International Society of Bassists Competition and Conference, performing with competitors from the United Kingdom, China, South Korea, and the United States. Recent performances include the Frick Collection’s “Salon Evening” concert series in New York City, presenting Laszlo Varga’s arrangement of the tone poem *Don Quixote* by Richard Strauss with members of the Rochester Philharmonic Orchestra.