

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

CSU UNIVERSITY SYMPHONY ORCHESTRA PRESENTS

EDVARD GRIEG'S *Norwegian Dances* CONDUCTED BY JEREMY CUEBAS

RICHARD STRAUSS' *Four Last Songs*

AND IGOR STRAVINSKY'S *Le Sacre du Printemps (The Rite of Spring)*

THE LAST DANCE

Conducted by Wes Kenney

WITH GUEST

Tiffany Blake

SOPRANO

MAY 3 AND 4, 7:30 PM



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

CSU UNIVERSITY SYMPHONY ORCHESTRA

THE LAST DANCE

WES KENNEY, Conductor

TIFFANY BLAKE, Soprano

EDVARD GREIG, arr. SITT

(1843-1907)

Norwegian Dances

op. 35a (1880)

- I. *Allegro marcato*
- II. *Allegretto tranquillo e grazioso*
- III. *Allegro moderato alla Marcia*
- IV. *Presto e con brio*

Conducted by Jeremy D. Cuebas

RICHARD STRAUSS

(1864-1949)

Four Last Songs

(1948)

- I. *Frühling (Spring)*
- II. *September*
- III. *Beim Schlafengehen (When I Go to Sleep)*
- IV. *Im Abendrot (At Sunset)*

Tiffany Blake, Soprano

INTERMISSION

IGOR STRAVINSKY

(1882-1971)

Le Sacre du Printemps (The Rite of Spring)

(1913)

PART 1: ADORATION OF THE EARTH

- I. *Introduction*
- II. *The Augurs of Spring: Dances of the Young Girls*
- III. *Ritual of Abduction*
- IV. *Spring Rounds*
- V. *Ritual of the Rival Tribes*
- VI. *Procession of the Sage*
- VII. *The Sage*
- VIII. *Dance of the Earth*

PART 2: THE SACRIFICE

- I. *Introduction*
- II. *Mystic Circles of the Young Girls*
- III. *Glorification of the Chosen One*
- IV. *Evocation of the Ancestors*
- V. *Ritual Action of the Ancestors*
- VI. *Sacrificial Dance (The Chosen One)*

FROM THE CONDUCTOR

Tonight's program is a dream come true at CSU. To have a talented graduate student join us for the opening is certainly one feather in the cap. But then to share the stage with the vocal talents of Dr. Tiffany Blake on a set of songs that could have been written for her already makes the evening remarkable. Still, if you'd asked me a decade ago if we'd be performing one of the great landmarks in all of music as a closer tonight, I could only have told you well, "in my dreams, perhaps." Now it is a reality. This is a testament to our applied faculty who have raised the level of students and their playing to a point where this is possible. It is also made feasible by our theory faculty who have pushed the musicianship of our students to be able to hear and execute such a work. Finally, let me give credit to my colleagues in the conducting area who hold a standard high for all of our charges so they are always at the top of their game. So, thank you for all you have done to make our School of Music what it is today.

PROGRAM NOTES

Norwegian Dances

EDVARD GREIG, arr. SITT

A young Edvard Grieg was disappointed with his early training at the Leipzig Conservatory, whose teachers he described as being pedantic and musically sterile. These developmental years were shaped less by his teachers and more by the music that he heard. First the German Romanticism of Schumann and Wagner, and then the more influential music of his country. He was exposed to Norwegian folk-songs and peasant life by the violinist Ole Bull and the composer Rikard Nordraak, at which point the young composer found his calling. Grieg began implementing many of these idioms in his music and co-founded a society for the promotion of Scandinavian music with Nordraak and other composers.

Grieg's most well-known works are the incidental music for Peer Gynt (particularly "In the Hall of the Mountain King" and "Morning"), and the Holberg Suite for string orchestra. The Norwegian Dances that you will hear this evening come from roughly the same period. Their inception can be linked to Mountain Melodies Old and New by Ludvig Mathias Lindeman and, according to John Horton and Nils Grinde, display some of "the most radical advances in his harmonic language." James Leonard has pointed out that, interestingly, these and other famous nationalistic dances (Brahms Hungarian Dances and Dvorák's Slavonic Dances, for example) were all originally written for piano and then later orchestrated.

The four dances create a mini-symphony: two large outer movements, a slow second movement, and a march-like third. Though each is in a three-part ABA form with a contrasting middle, Grieg fills this formal mold with a great variety of characters and music. The first movement, after an attention-grabbing crash, scuttles along in a goblin-like patter, mischievous in its intents. This affect is contrasted with a broad melody, explored in a series of variations ranging from peaceful to sorrowful to ultimately celebratory, each closing in a brief prayer or moment of repose. The second movement's simple melody conjures the image of a man whistling down the street without a care in the world, while the third movement contrasts its outer marches with a lyrical

version of its primary melody. The fourth movement is the most substantial, in its scope, difficulty, and complexity. Notice the melodic character of the slow opening and middle sections: its sharp 4th degree gives this movement a distinctive flavor that we in the U.S. may describe as gypsy or middle-eastern. The work ends with the attention-grabbing crash that opening it, now expanded to the full orchestra.

— Program note by Andrew Quinlan

Four Last Songs **RICHARD STRAUSS**

Frühling

September

Beim Schlafengehen

Im Abendrot

Some great artists – Mozart or Schubert for example – seem destined to die young, leaving a bitter aftertaste of promise unfulfilled. Others – such as Sibelius – burn out, sinking into a bleak creative silence with the approach of later middle age. But there are those who continue to blossom into old age – Richard Strauss was one of these. Strauss's last years, however, were overshadowed by the appalling devastation of his homeland during the Second World War. His 15th opera, *Capriccio*, was finished in August 1941, and he knew it would be his last, telling his colleague Clemens Krauss: 'Isn't this D flat major the best conclusion to my theatrical life-work?'. In 1943 the theatre that had hosted the premières of so many of his operas – the National theater in Munich – was destroyed by Allied bombs, followed shortly afterwards by other treasured cultural monuments. In the spring of 1945 Strauss's horror at the tragic whirlwind Germany was reaping found expression in the *Metamorphosen* for 23 solo strings; and after the collapse of the Third Reich, he and his wife went into voluntary exile in Switzerland, where he had to undergo the humiliation of appearing before a denazification tribunal (he had unwittingly allowed himself to become a puppet of the Nazi government in the early 1930s, when he was briefly appointed Director of the Reichsmusikkammer, and then hastily removed from office when he refused to forego his collaboration with the Jewish librettist Stefan Zweig).

In the early summer of 1948 the 84-year-old composer heard that his reputation had been cleared, and he was free to return home to Garmisch. But by now his health was failing, and he was forced to stay in Switzerland to undergo an operation. During that summer he worked on four orchestral songs, which were to be his swansongs. The first, *Im Abendrot (At Gloaming)*, to a text by Eichendorff, was finished on 6 May; and the remaining three – all to words by Hermann Hesse – between 18 July and 20 September. The last song – appropriately enough – was entitled *September*. Strauss never set pen to paper again. In August 1949 his heart began to fail, and he died peacefully on 8 September, telling his daughter-in-law, Alice: 'Dying is just as I composed it in *Tod und Verklärung*'.

Strauss never heard the *Four Last Songs*, which were first performed in the Royal Albert Hall by Kirsten Flagstad and the Philharmonia Orchestra under Wilhelm Furtwängler on May 22, 1950. Later the same year they were published in the order dictated by Universal Edition's editor, Dr Ernst Roth (to whom *Im Abendrot* is dedicated) and in which they are most often sung today, beginning with *Frühling (Spring)* and ending with *Im Abendrot*. Over the past 64 years they have achieved iconic status among music-lovers and they have been performed and recorded by the greatest sopranos of the age, including Elisabeth Schwarzkopf, Jessye Norman, Lucia Popp,

Gundula Janowitz and Karita Mattila. The beauty of the poems is matched by incomparable orchestration – rich, glowing, but sufficiently restrained to support and enfold the voice. In the *Four Last Songs*, Strauss bade farewell to his three great musical loves: the soprano voice, the violin and the horn. The horn melody that introduces the coda of September and the luminous violin that ushers in the third verse of *Beim Schlafengehen* (*Going to Sleep*) rank among the greatest orchestral solos of all time. All four songs are irradiated from within by the imagery of the setting sun and the awareness of approaching death, but there is nothing here of the bleak despair of Schubert's late songs. Strauss and his life's companion – his beloved wife Pauline whose voice inspired many of his greatest works – go hand in hand gently into the twilight, choosing not to 'rage against the dying of the light'. *Frühling* is an ecstatic setting of one of Hesse's most romantic poems, praising the beauties of spring; while in *September*, the sun, like the ageing composer, longs to close 'its great, wearied eyes'. *Beim Schlafengehen* (setting a poem written during the First World War while Hesse was undergoing an emotional crisis) expresses the weary soul's desire to live forever in the 'magic circle of night'. Finally, *Im Abendrot* depicts an elderly couple who have come through life's joys and sorrows together. Now, with tired eyes, they gaze at the sunset, while overhead two larks – portrayed by gentle flute trills – rise into the darkening sky. 'Is this perhaps Death?' they ask, to an echo of the 'transfiguration' theme from *Tod und Verklärung*.

—Wendy Thompson

FRÜHLING (Hermann Hesse)

In dämmerigen Grüften träumte ich lang
von deinen Bäumen und blauen Lüften,
von deinem Duft und Vogelgesang.
Nun liegst du erschlossen
in Gleiß und Zier,
von Licht übergossen
wie ein Wunder vor mir.
Du kennest mich wieder,
du lockest mich zart,
es zittert durch all meine Glieder
deine selige Gegenwart.

SEPTEMBER (Hermann Hesse)

Der Garten trauert,
kühl sinkt in die Blumen der Regen.
Der Sommer schauert
still seinem Ende entgegen.
Golden tropft Blatt um Blatt
nieder vom hohen Akazienbaum.
Sommer Lächelt erstaunt und matt
in den sterbenden Gartentraum.
Lange noch bei den Rosen
bleibt er stehn, sehnt sich nach Ruh,
langsam tut er die (großen)
müdgewordnen Augen zu.

SPRING

In dusky caverns
I dreamed long
of your trees and azure breezes,
of your scents and birdsong.
Now you lie revealed
in glitter and array,
bathed in light
like a miracle before me.
You recognise me again,
tenderly you beckon to me.
Through all my limbs quivers
your blissful presence.

SEPTEMBER

The garden is in mourning:
the rain sinks coolly on the flowers.
Summertime shudders
quietly to its close.
Leaf upon golden leaf is dropping
down from the tall acacia tree.
Summer smiles, amazed and exhausted,
on the dying dream that was this garden.
Long by the roses still
it tarries, yearns for rest,
slowly closes its (great)
weary eyes.

BEIM SCHLAFENGEHEN (Hermann Hesse)

Nun der Tag mich müd gemacht,
soll mein sehnlisches Verlangen
freundlich die gestirnte Nacht
wie ein müdes Kind empfangen.
Hände, laßt von allem Tun,
Stirn, vergiß du alles Denken,
alle meine Sinne nun
wollen sich in Schlummer senken.
Und die Seele unbewacht
will in freien Flügen schweben,
um im Zauberkreis der Nacht
tief und tausendfach zu leben.

IM ABENDROT (Joseph Eichendorff)

Wir sind durch Not und Freude
gesungen Hand in Hand,
vom Wandern ruhn wir beide
nun überm stillen Land.
Rings sich die Täler neigen,
es dunkelt schon die Luft,
zwei Lerchen nur noch steigen
nachträumend in den Duft.
Tritt her und laß sie schwirren,
bald ist es Schlafenszeit,
daß wir uns nicht verirren
in dieser Einsamkeit.
O weiter, stiller Friede,
o tief im Abendrot.
Wie sind wir wandermüde –
ist dies etwa der Tod?

GOING TO SLEEP

Now that day has tired me,
my spirits long for
starry night kindly
to enfold them, like a tired child.
Hands, leave all your doing;
brow, forget all your thoughts.
Now all my senses
want to sink themselves in slumber.
And the soul unwatched,
would soar in free flight,
till in the magic circle of night
it lives deeply and a thousandfold.

AT GLOAMING

Through want and joy we have
walked hand in hand;
we are both resting from our travels
now, the quiet countryside below us.
Around us the valleys incline;
already the air grows dark.
Two larks still soar alone
half-dreaming, into the haze.
Come here, and let them fly about;
soon it is time for sleep.
We must not go astray
in this solitude.
O spacious, tranquil peace,
so profound in the gloaming.
How tired we are of travelling –
is this perchance death?

***Le Sacre du Printemps (The Rite of Spring)* Igor Stravinsky**

Igor Stravinsky was a Russian-born composer whose music is often categorized into three style periods: Russian, neoclassical, and serial. Early in his career while still in Russia, Stravinsky composed a piece titled *Fireworks*. Sergei Diaghilev, a musical impresario for the Paris ballet company Ballets Russes, was impressed upon hearing this composition, and subsequently asked the young composer to collaborate on a work for the Ballet Russes. Stravinsky wrote *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913) for the organization, cementing his place in musical history. These three compositions from his “Russian period” made Stravinsky famous and they remain among his most widely known works today.

The Rite of Spring portrays primitive Russia. Stravinsky originally conceived the idea when he imagined a girl dancing until she died of exhaustion, as a sacrifice to satisfy the god of spring. Part One, “L’Adoration de la terre” (“The Adoration of the Earth”) depicts Earth coming back to life in the spring. The introduction begins with a bassoon solo based on a Lithuanian folk song. Other

woodwind passages, especially the parallel fifths between two flutes, represent the prehistoric society in which this ballet is set. “Danse des adolescents” (“Dance of the Adolescent”), possibly the most widely known excerpt of *The Rite of Spring*, uses continuous eighth notes with irregular accents to create a feeling of increasing tension. “Jeu du rapt” (“Ritual of Abduction”) creates a galloping feel with the use of a 9/8 meter. In “Ritual of Abduction,” a group of adolescent girls is taken for sacrificial selection. “Rondes Printanieres” (“Spring Rounds”) uses a slower tempo and more grand style as the young girls perform a ceremonial dance. In “Jeux des cites rivales” (“Ritual of the Rival Tribes”), two tribes of primitive Russians dance symmetrically. The music depicts a war scene by means of short phrases that are passed throughout the orchestra. In “Cortege du sage” (“The Procession of the Sage”), an elderly man enters. “Danse de la terre” (“Dance of the Earth”) uses triplets against eighth and sixteenth notes, as well as rapidly ascending and descending lines, to portray the earth shaking. Contrasting rhythms give the illusion that “Dance of the Earth” is not in strict time. This movement is the climax of Part I, which has gradually been building in energy.

Due to its lyrical contrast to “Dance of the Earth,” an introduction marks a clear beginning to Part Two. In “Cercles mysterieux” (“Mystic Circles”), the adolescent girls walk in circles, a game portrayed by mixing major and minor triads. The girls continue until one falls and is pushed into the circle’s center, marking her as the chosen one. This leads to “Glorification de l’elue” (“Glorification of the Chosen One”), in which the girls dance around the one who will be sacrificed. In this section, the harmony is relatively simple, and emphasis is placed on the primitive rhythm. As the girls continue to dance around the chosen one, they summon their ancestors (“Evocation des ancetres”). This section utilizes changing meters to create a light character. In “Action rituelle des ancetres” (“Ritual Action of the Ancestors”), the ancestors take the place of the adolescent girls. In “Danse sacrale” (“Sacrificial Dance”), the young girl finally dances herself to death so that spring will come. The section represents the rhythmic climax of *The Rite of Spring*, using a different meter every measure, many of which are odd. This technique works well to enhance the furious dancing of the chosen one.

The Rite of Spring is especially known for a riot carried out by the audience during its Paris premiere. The melee resulted from both the shocking musical score and visual aspects of the dance. The music defied a tonal consonance and expressive artistry that had long been considered vital in western music. The primitive choreography was diametrically opposed to the sophisticated and cultured modern world of French ballet. *The Rite of Spring* marked a turning point in western music, as other dissonant music became more common. Although the audience at the premiere responded to the work violently, *The Rite of Spring* eventually gained the positive attention of audiences and remains one of Stravinsky’s best-known pieces today.

—Program notes by Thad Alberty

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

WES KENNEY, Conductor

JEREMY D. CUEBAS, Graduate Teaching Assistant

VIOLIN 1

Frangel López-Ceseña,
Concertmaster
Ryan Foley, *Asst. Concertmaster*
José Aponte
Dmitri Ascarrunz
Casey Donohue
Katie Gardner
Steven Hsu
Lola Kern*
Brandon Lin
Josh Steinbecker
Graeson Van Anne
Ryan Wessel

VIOLIN 2

Jeremy D. Cuebas, *Principal*
Corban Green, *Asst. Principal*
Jean Denney*
Josie Glenn
Rawan Jarrar
Tabitha Lindahl
Gage Nolan
Will Purcelley
Tori Weingarten
Trey Yu

VIOLA

Rosa Cole Avenado, *Principal*
Sarah Chicoine, *Asst. Principal*
Regan DeRossett
Jensen Duckstein-Bargones
Garret Durie
Cris Gade
Kadi Horn
Hailey Moy
Xareny Polanco
Ben Roth
Hailey Simmons
Michael Wells

CELLO

Norma Parrot, *Principal*
Paul Walcott, *Asst. Principal*
Jessica Fitzwater*
Joshua Greiner
Logan Griffin
Abigail Nelson
Addison Phillips
Sophia Ressler
Sarah Souders
Beth Wells*

BASS

Zuri Kargbo, *Principal*
Michael Rinko, *Asst. Principal*
Kayley Green
Charlton Hook
Danny Irwin
Stephen Morrison

FLUTE

Katie Miswell, *Principal*
Theresa Bungler
Kaelani McConnell
Courtney Pham
Emma Stark

OBOE

Mylie Payne, *Principal*
Maggie Korbelik
Olivia Martin
Liz Telling*

ENGLISH HORN

Kyle Howe
Liz Telling

CLARINET

Lara Neuss, *Principal*
Anthony Aguayo
Javier Elizondo
Becca Stapfer

BASS CLARINET

Lara Neuss
Sarah Sujansky

BASSOON

Tony Federico, *Principal*
Noah Beck
Joe Hoffarth

CONTRABASSOON

Sara Horton
Brian Jack

HORN

Ayo Derbyshire, *Principal*
Mackenzie Beeler
Miranda Deblauwe
Sydney Egbert
Andrew Meyers
Isabel Waterbury

TRUMPET

Thad Alberty, *Principal*
Max Heavner
Matt Chanlynn
Karla Rogers

BASS TRUMPET

Will Gamache

TROMBONE

Will Gamache, *Principal*
Crain Hull*
Holly Morris

BASS TROMBONE

Dan Morris

TUBA

Heather Ewer
Connor Challey

PERCUSSION

Chris Nadeau, *Principal*
Henry Ives
Ian Maxwell
Kevin Poelking
Andrew Quinlan

HARP/CELESTE

Abigail Enssle

*Guest artist

BIOGRAPHIES



The 2007 Grand Prize Winner of the Varna (Bulgaria) International Conducting Competition, **WES KENNEY** is now in his 15th season as Music Director of the Fort Collins (Colorado) Symphony and Director of Orchestras at Colorado State University. Named in 2004 to an additional post as Music Director of Opera Fort Collins, he currently conducts four to five professional or collegiate operatic productions as well as numerous orchestra concerts and dance performances each season throughout Northern Colorado.

Named Educator of the Year by the Colorado Chapter of the American String Teachers Association in 2008, Mr. Kenney has always sought out opportunities to work with talented young people. He is now in his fifth season as Music Director of the Denver Young Artist Award.

Considered the premiere youth orchestra in the state of Colorado, DYAO made their Carnegie Hall debut to great acclaim in June of 2016. The orchestra has been recognized for its work as ambassadors for Denver. Last November the organization was presented with the Mayor of Denver's award for global outreach. Mr. Kenney has also led that orchestra on a European tour in 2014. He has been a Guest Conductor with the Alabama, New Mexico, and Virginia All-State Orchestras and served as Music Director of the Oakland Youth Orchestra for five seasons.

Mr. Kenney's recent guest conducting activities include the Acadiana Symphony (La), Colorado Music Festival, Lafayette (IN) Symphony, Buffalo Philharmonic, Alabama Symphony, New Mexico Symphony, Virginia Symphony, and the Richmond Symphony. International guest conducting includes performances with the Vidin State Philharmonic and Stara Zagora Opera Company in Bulgaria, the Edinburgh (Scotland) Music Festival, and the East China Normal University Symphony in Shanghai. He will guest conduct the Vietnamese National Symphony in Hanoi next January, then return to Asia in February to conduct the Changwon Philharmonic in Busan, Korea.

Former positions include Associate Conductor of the Virginia Symphony, Music Director of the Oakland Youth Orchestra, and faculty conducting positions with the College of William and Mary as well as San Francisco State University.

As a conducting pedagogue, he is a founder of the CSU Summer Master's Degree in Music Education with an emphasis in conducting. Now in its 12th year, the program is designed to help working music educators achieve a graduate degree in three summers without having to leave their positions. He has also taught at the Conductors Institute at Bard College with Harold Farberman and hosted a conducting workshop at Colorado State University for the Conductors Guild, teaching alongside Jorge Mester.

Mr. Kenney is a graduate of the University of Southern California and San Francisco State University and was awarded the prestigious Carmen Dragon Conducting Prize in 1992. Additional studies include a year at the Vienna Hochschule fur Musik, three years as a fellow at the Conductors Institute, several American Symphony Orchestra League and Conductors Guild Workshops, and the Sandpoint Festival. His teachers include Harold Farberman, Hans Beer, Gunther Schuller, Hans Swarovsky and Miltiades Carides.



Praised by *Opera News Online* for her "...truly virtuoso performance... immaculate tone, good support and breath to spare.", soprano, **DR. TIFFANY BLAKE**, received her D.M.A. in Vocal Performance with a minor in Opera Stage Direction from the Eastman School of Music, where she also earned her M.M. and was awarded the prestigious Performer's Certificate.

Dr. Blake's operatic roles include Desdemona in *Otello*, Marguerite in *Faust*, the title role in Carlisle Floyd's *Susannah*, and Mercedes in *Carmen* among others. Solo engagements have included appearances with the Rochester Philharmonic Orchestra, Missouri Symphony Orchestra, and Opera Fort Collins. Dr. Blake has a special interest in song literature, and has given several recitals in Scotland, France, Salzburg, and across the U.S., appearances with Chicago's Arts at Large and the Odyssey Chamber Music concert series in Columbia, Missouri, and a vocal chamber music recital with Salzburg International Chamber Music Concerts.

Students of Dr. Blake have been accepted at major conservatories and music programs across the United States, including the Eastman School of Music, Cincinnati Conservatory of Music and the University of North Texas. She has served on the faculties of the University of Missouri-Columbia, Syracuse University, Alfred University, and Sonoma State University.

She currently serves as associate professor of voice and director of the Charles and Reta Ralph Opera Center at Colorado State University.



Conductor **JEREMY D. CUEBAS** is based in Fort Collins, Colorado, where he is currently earning his Master's Degree with Wes Kenney at Colorado State University. He is the Assistant Conductor for Loveland Opera Theatre, the Resident Conductor of It Could Be Anything, CSU's New Music Ensemble, and serves as the Graduate Assistant and Librarian for Colorado State University Orchestras. He studied previously at Missouri State University under Christopher Kelts and Robert Quebbeman. Jeremy has attended the Conductors Institute at Bard College, the CU Boulder Orchestral Conducting Symposium, and the ICI Arias Workshop, where he has had the privilege to work closely with conductors such as Harold Farberman, Lawrence Golan, Apo Hsu, Gianmaria Griglio, Guillermo

Figuerola, Eduardo Navega, Gary Lewis, and Larry Livingston, and Nick Carthy. He is the Co-host and founder of Podium Time, a podcast for conductors and conducting students. Recent guests include JoAnn Falletta, Peter Bay, Silas Huff, Viswa Subbaraman, Wes Kenney, Mark Mandarano, Larry Livingston, Gary Lewis, and Christopher Kelts. As an advocate for new music Jeremy has premiered five pieces as a conductor and continues to program music by living composers on his recitals. He performs actively as a violinist in Fort Collins, and studied Composition at Missouri State University, where he participated in Masterclasses with Michael Daugherty, Robert Honstein, and Hanna Kulenty.

Outside of his career in music, Jeremy enjoys reading books about business, morning hikes, watching horror movies, biking to school, cooking, and listening to podcasts.

APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Barbara Thiem

Bass

Forest Greenough

Flute

Michelle Stanley

Oboe

Andrew Jacobson

Clarinet

Wesley Ferreira

Bassoon

Gary Moody

Horn

John McGuire

Trumpet

Caleb Hudson

Saxophone

Peter Sommer

Trombone

Terry Leahy

Tuba / Euphonium

Stephen Dombrowski

Percussion

Eric Hollenbeck

Harp

Courtney Hershey Bress

Piano

Janet Landreth

Organ

Joel Bacon

Voice

Tiffany Blake
John Carlo Pierce
Chris Reed
John Seesholtz



C L A S S I C A L
CONVERGENCE

FIFTH SEASON ANNOUNCEMENT
COMING SOON!

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

MUSIC PERFORMANCES

2018 Organ Week Concerts	June 4-7, 7:30 p.m.	ORH
Summer Conducting Seminar Final Concert, Sweeney Todd	July 21, 7:30 p.m.	GCH

DANCE PERFORMANCES

Spring Dance Capstone Concert	May 4, 5, 7:30 p.m.	UDT
Spring Dance Capstone Concert	May 5, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>Urinetown, The Musical</i> by Greg Kotis	May 4, 5, 7:30 p.m.	UT
<i>Urinetown, The Musical</i> by Greg Kotis	May 6, 2 p.m.	UT
Rockband Project Concert / FREE	May 10, 6:30 p.m.	UT

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