Upcoming Events at the University Center for the Arts

Dance: Student Dance Concert
Oct. 28, 7:30 p.m., Oct. 29, 2 p.m. and 8 p.m.
University Dance Theatre

Music: Halloween Organ Extravaganza
Monday, Oct. 31, 7 p.m., 9 p.m. and 11 p.m.
Organ Recital Hall

YPO Theatre: The Little Prince
by Antoine de Saint-Exupéry
Nov. 11, 12, 8 p.m., Nov. 13, 2 p.m.
2nd Floor Large Acting Lab—FREE

Aries Composers Festival
New Music at Colorado State University
6 Concerts: Nov. 6—8
More info: CSUMusic.com

ARIES COMPOSERS FESTIVAL 2011
new music at colorado state university
Colorado State University welcomes renowned composers from and throughout the United States and abroad for a three-day event featuring six concerts, ranging from a full symphony orchestra to electroacoustic media, along with lectures, paper presentations, receptions, and panel discussions.

More info: CSUMusic.com

Concert I: CSU Percussion Ensemble, Nov. 6, 3 p.m.
Concert II: Fountain City Ensemble, Nov. 6, 7:30 p.m.
Concert III: Sound de Trois, Nov. 7, 12 p.m, FREE
Concert IV: CSU Ensembles, Nov. 7, 7:30 p.m.
Concert V: Electroacoustic, Nov. 8, 2 p.m., FREE
Concert VI: Symphony Orchestra/Wind Ensemble, Nov. 8, 2 p.m.

Meet Me at the UCA
Season “Green” Sponsor

COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS
FALL 2011 CONCERT SEASON

Sweeney Todd
The Demon Barber of Fleet Street
by Stephen Sondheim

October 21, 22, 28, 2011
7:30 p.m.
Sunday, October 30, 2011
2 p.m.
Griffin Concert Hall
University Center for the Arts
Role

Oct. 21, 30

Sweeney Todd
David Dimmen

Mrs. Lovett
Emily Thomas

Judge Turpin
Bradley Williams

Anthony
Arthur Beutel

Tobias
Westin Sorrel

Johanna
Rebekah Gray

Pirelli
Joshua Alcantar

The Beadle
Gene Stenger

Beggar Woman
Cami Dubler

Lucy
Megan Flanary

Jonas Fogg
Seth Klusmire

Bird Seller
Ryan McPeek

Passerby
Zack Sullivan

Role

Oct. 22, 28

Nathan Hickle

AUDREY HURLEY

Josh Ooms

Charles Boehlke

Nate Alpers

Alexandra Diessner

Gene Stenger

Jacob Thompson

Chaazi Munyanya

Megan Flanary

Noel Houle-von Behren

Ryan McPeek

Zack Sullivan

CAST & ENSEMBLE

Ensemble Men
Nate Alpers
Kawika Berthelette
Arthur Beutel
Charles Boehlke

Noel Houle-von Behren
Seth Klusmire
Ryan McPeek
Alexander Meyer

Josh Ooms
Dee Soliman
Westin Sorrel
Zack Sullivan

Bradley Williams

Ensemble Women
Miranda Bashore
Kristen Baumgartner
Caitlin Britt

Katie Deuschle
Ashlyn Dunn
Brittani Farrell

Ana Gray
Deanna Kraft
Mira Madorsky

Julia Murphy

Sara Whitney

Sweeney Todd is presented through special arrangement with Musik Theatre International (MTI). All authorized performance materials are also supplied by MTI. 421 West 54th Street, New York, NY 10019 Phone: 212-541-4684 Fax: 212-397-4684 www.MTIShows.com

The video taping or other video or audio recording of this production is strictly prohibited.

Thank You

CSU Opera Theatre would like to offer our most heartfelt thank you to the following people: Walton Jones, not only for your expertise but also for the use of your keyboard. Madeline Greeb for the use of your keyboard. Thank you to Kenny Cordova and Frank’s Lemay Center Barber Shop for the donation of the barber chair.
A MESSAGE FROM THE DIRECTOR

Many of you may be curious why Colorado State University Opera Theatre is producing one of America's great musical theatre shows. With Sweeney Tod, Stephen Sondheim has created a work that transcends the traditional boundaries of opera and musical theatre. In this piece you will hear elements of the American musical theatre "belt" but you will also hear many of the characters asked to sing with a very classical sound. The score is rich and powerful as would be characteristic of a classical setting but yet at times is also fun and whimsical. The vocal lines are demanding and the harmonic and rhythmic texture is complex. All of these elements ask more of the singers than might normally be asked of a musical theatre singer. Sweeney Tod works so well in a classical context that many of North America's opera companies have produced it in the last several years including Chicago Lyric Opera, New York City Opera, Houston Grand Opera and Calgary Opera. We hope that you enjoy CSU's take on this amazing show.

- Gregory Brookes

STEPHEN SONDHEIM

Stephen Sondheim wrote the music and lyrics for Road Show (2008), Passion (1994), Assassins (1991), Into the Woods (1987), Sunday in the Park with George (1984), Merrily We Roll Along (1981), Sweeney Todd (1979), Pacific Overtures (1976), The Frogs (1974), A Little Night Music (1973), Follies (1971), Company (1970), Anyone Can Whistle (1964), and A Funny Thing Happened on the Way to the Forum (1962). He also wrote lyrics to Leonard Bernstein's music for West Side Story (1957) and to Richard Rodgers's music for Do I Hear a Waltz? (1965). He has also written songs and music for many Hollywood film productions. He received a special 2008 Tony Award for Lifetime Achievement in the Theatre. Mr. Sondheim was born in 1930 and raised in New York City. A turning point in his life came when the famed lyricist Oscar Hammerstein II became a surrogate father and a mentor after critiquing an early work by Sondheim. He graduated from Williams College, winning the Hutchinson Prize for Music Composition, after which he studied theory and composition with Milton Babbitt. He is on the Council of Dramatists Guild, the national association of playwrights, composers, and lyricists, having served as its president from 1973-1981, and in 1983 was elected to the American Academy of Arts and Letters. In 1990 he was appointed the first Visiting Professor of Contemporary theatre at Oxford University and in 1993 was a recipient of the Kennedy Center Honors.

A NOTE FROM THE MUSICAL DIRECTOR

I was already smitten with the music and lyrics of Stephen Sondheim when I saw Sweeney Todd in 1980 during its initial run at the Uris Theater in New York. The day afterwards, having pounded the pavement of Manhattan for a week, the heavens opened and a full interview with the composer was granted. I'll never forget his reaction when I asked him about the process by which he wrote a song. It is almost as if he had never really stopped to think about... genius sometimes is like that. Having reviewed many pages of his lyric sheets and manuscripts, much of what he writes defies typical analysis. His harmonic language does not strike the ear as being that adventuresome, yet ask the singer who has to learn the part and sing against an accompaniment that is most often of little help. Yet, when executed well, it comes together as brilliant theater. Richard Rodgers once said "Sondheim has a funny way of having people sing as if they were talking." His comment was intended as a slight, but in many ways it sums up one of Sondheim's most salient features. Still, the composer would be upset if one got caught up in his lyric construction, or the "Sweeney" chord (there is one), or the brilliantly thought-out architecture. After all Sondheim is far more interested in the whole experience, or, to steal one straight from tonight's opening number: "What happens next, well that's the play and he wouldn't want us to give it away... ."