

# UPCOMING PERFORMANCES

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

DECEMBER 8, 2019 / 7:30 P.M.

## MUSIC PERFORMANCES

<b>Virtuoso Series Concert / Wesley Ferreira, Jana Starling, Clarinet</b>	<b>December 9, 7:30 p.m.</b>	<b>ORH</b>
Graduate Chamber Ensemble Recital / FREE	December 10, 7:30 p.m.	ORH
Symphonic Band Concert	December 12, 7:30 p.m.	GCH
Wind Symphony Concert	December 13, 7:30 p.m.	GCH
CSU Honor Band Festival Concert / FREE	December 14, 2 p.m.	GCH
Freshman Voice Studio Recital / FREE	December 15, 2 p.m.	ORH

## DANCE PERFORMANCES

Fall Dance Capstone Concert	December 13, 14, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 14, 2 p.m.	UDT

## THEATRE PERFORMANCES

Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 13, 14, 15, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 15, 2 p.m.	UT
<i>How I Learned to Drive</i> , by Paula Vogel	March 11, 12, 13, 7:30 p.m.	ST
<i>She Kills Monsters</i> by Qui Nguyen	April 24, 25, 30, May 1, 2, 7:30 p.m.	UT
<i>She Kills Monsters</i> by Qui Nguyen	April 26, May 3, 2 p.m.	UT

# CONCERT ORCHESTRA

**LESLIE STEWART**  
CONDUCTOR



[www.CSUArtsTickets.com](http://www.CSUArtsTickets.com)

UNIVERSITY CENTER FOR THE ARTS SEASON SPONSORS



**Best Western**  
University Inn

[www.bwui.com](http://www.bwui.com)



**First National Bank**  
Official Bank of CSU

[www.ramcardplus.com](http://www.ramcardplus.com)

**Colorado State University**

SCHOOL OF MUSIC, THEATRE, AND DANCE

# TONIGHT'S PROGRAM

---

Orchestral Suite No. 1 in C Major / **J. S. BACH (1685-1750)**

Overture  
Courante  
Gavotte I and II  
Forlane  
Minuet I and II  
Bourree I and II  
Passaepied I and II

~ INTERMISSION ~

Overture from "Alcina" / **GEORGE FREDRICK HANDEL (1685-1759)**

Two arias from "Semele"  
Where E're You Walk  
Lay Your Doubts and Fears Aside

Selections from "The Messiah"  
Overture  
Comfort Ye  
Ev'ry Valley Shall Be Exalted

*John Carlo Pierce, tenor soloist*

---

## State of Generosity

Your gift to the School of Music, Theatre, and Dance provides crucial scholarship support, enables the evolution of our programs and performances, and gives our students the opportunity to obtain their education in the one of the region's most distinctive facilities for arts students.

**Every gift matters.**

To learn more or make a gift visit [uca.colostate.edu/giving](http://uca.colostate.edu/giving) or call (970) 491-3558

---



**CHAMPION A DREAM...**

# Champion An Artist!

WHEN YOU CHAMPION A STUDENT IN THE VISUAL AND PERFORMING ARTS, YOU CHAMPION THAT STUDENT'S DREAMS AND ASPIRATIONS OF A CAREER IN THE VAST AND GROWING FIELD KNOWN AS THE CREATIVE INDUSTRIES.

Musicians, actors, dancers, painters, gallery curators, choreographers, producers, directors, audio technicians, music therapists, music educators... these are a few of the opportunities that abound for students pursuing degrees in the visual and performing arts at CSU.

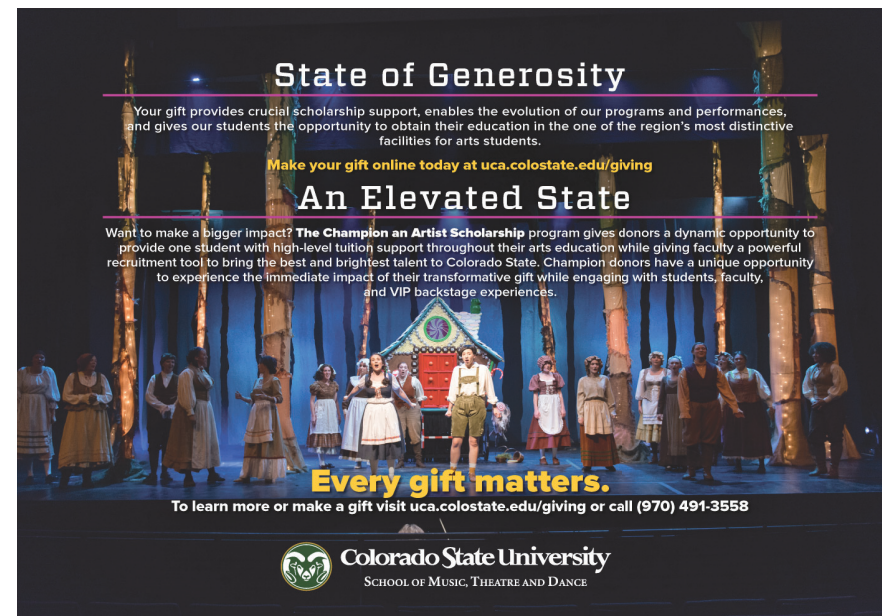
The *Champion an Artist Scholarship* program attracts the finest artistic talent in Colorado and the region to CSU. The program strategically places the very best talent throughout the Department of Art and Art History and the School of Music, Theatre and Dance, elevating the experience for all students.

Your support allows one of these gifted students to pursue their dreams of artistic and academic excellence.

To learn more about the program, please visit [uca.colostate.edu/giving](http://uca.colostate.edu/giving) or call (970) 491-3558



Colorado State University



## State of Generosity

Your gift provides crucial scholarship support, enables the evolution of our programs and performances, and gives our students the opportunity to obtain their education in the one of the region's most distinctive facilities for arts students.


Make your gift online today at [uca.colostate.edu/giving](http://uca.colostate.edu/giving)

### An Elevated State

Want to make a bigger impact? **The Champion an Artist Scholarship** program gives donors a dynamic opportunity to provide one student with high-level tuition support throughout their arts education while giving faculty a powerful recruitment tool to bring the best and brightest talent to Colorado State. Champion donors have a unique opportunity to experience the immediate impact of their transformative gift while engaging with students, faculty, and VIP backstage experiences.

**Every gift matters.**

To learn more or make a gift visit [uca.colostate.edu/giving](http://uca.colostate.edu/giving) or call (970) 491-3558



Colorado State University  
SCHOOL OF MUSIC, THEATRE AND DANCE

## PROGRAM NOTES (Cont.)

### Selections from *Alcina*, *Messiah*, and *Semele*

George Frideric Handel (1685–1759)

The Baroque period, which lasted from about 1600 to 1750, brought forth some of history's greatest compositions. Some are still recognizable and played regularly in concert halls and auditoriums today. Toward the end of this era, a German-born composer became the hottest producer in London, presenting hit after hit. George Frideric Handel was born into a family that intended him to pursue law, but his passion for music was evident from a young age. This interest ultimately set him on a path to study and work in Italy, which influenced and inspired his palette for stage music. *Alcina* opened in London in 1735 with many subsequent revivals afterward. The opera transports the listener into a mythical, enchanted island where passion, heartbreak, unrequited love, and mysticism are abundant. As with many of Handel's operas and oratorios, borrowed story lines were the springboard for his creativity. *Alcina* was based on a play libretto that was originally based on Ludovico Ariosto's poem *Orlando*. *Alcina* is a sorceress who traps her love interests on an enchanted island, only to turn them into trees or beasts when she tires of them. Ruggiero is recently captured, and his fiancée Bradamante sets out to rescue him. Naturally, she disguises herself in some of her brother's clothes, only to realize Ruggiero has been put under a spell and does not recognize her. But eventually, with the power of love and a magic ring, *Alcina* is defeated and all her old boyfriends are restored to their former selves. Love conquers all!

Handel established himself with his Italian operas in London, but the public was gravitating toward dramas in the English language. Handel found a solution in his newly established English oratorios. Oratorios were sacred productions of Italian origin that were usually not staged. Handel created a sub-genre of sorts that rode a delicate line between the original sacred intention of the music and the opera seria genre, all with new English words! Structure was maintained through the use of a choir, soloists with prominent arias, and careful orchestration. From this tradition grew the most famous of all Handel works, *Messiah*. The popular oratorio was first produced in Dublin in 1742, with a revival in London a year later. Divided into three sections filled with the lush ornamentation of vocalists and instruments, a celebration of Christian faith dealing with the nativity, passion, resurrection, and ascension is explored. *Messiah* has withstood the test of time, and is universally played around Christmas and Easter time even today.

The musical drama *Semele* falls somewhere in between an opera and an oratorio, as a non-staged secular work. In the story, *Semele* is a beautiful young woman about to be married to someone she does not love. The god Jupiter takes *Semele* to his temple, where a love affair ensues. Jupiter's wife Juno, however, becomes enraged and sets out to destroy the lovers. With help from the god of sleep, Juno disguises herself as *Semele*'s trusted sister and persuades her to ask Jupiter to come to her in his god-like form of thunder and lightning. *Semele*, a mortal, will surely die if she gets too close. This is exactly what happens, and Juno is vindicated. However, *Semele*'s baby, Bacchus, arises from the ashes of his mother's body and becomes the god of wine. *Semele* is remembered by her son, who brings pleasure to all across the earth and heavens. The chorus rejoices! Whether for the opera house or a concert hall, Handel's music always seems to capture a fantasy, brought forth by the delicate nature of human emotion. He provided something for every concertgoer, both then and now.

~ notes by Carrie McIntyre

## PERSONNEL

### FIRST VIOLIN

Casey Lee, Co-Concertmaster  
Grace Harbo, Co-Concertmaster  
Alex Vazquez  
Maria Koop

### SECOND VIOLIN

Kaylee Gedack, Co-Principal  
Megan Passmore, Co-Principal  
Lincoln Jackaway  
Kelley Sinning  
Giuseppe Forni

### VIOLA

Alexis Ruff, Principal  
Sam Nolloedo, Assistant Principal  
Maelen Hauswirth  
Ianna Debrunner  
Anais Ross-Rodriguez  
Cydney Alvarez

### CELLO

Emily Potter, Principal  
McKenna Krosby  
Sloan Peacock

### BASS

Amber Sheeran, Principal  
Hunter Allen, Assistant Principal

### OBOE

\*Markus Fagerberg  
Loreena Hoyt

### BASSOON

\*Sebastian Lawton

### HARPSICHORD

\*Debra Throgmorton

### LIBRARIAN

Andrew Mendizabal

\* denotes Guest Artist

OFFICIAL HOTEL SPONSOR OF COLORADO STATE UNIVERSITY'S UNIVERSITY CENTER FOR THE ARTS 2016 - 2017 SEASON


### Best Western UNIVERSITY INN



#### SPECIAL GROUP RATES!

15% OFF for family and friends attending performances!

Across from CSU  
Four Blocks from the University Center for the Arts  
Within Walking Distance from Historic Old Town  
Free High Speed Internet Access  
Meeting Room • Pet Friendly Rooms • Laundry Facilities  
Group Rates • Complimentary Breakfast  
Locally Owned and Operated



914 S. College Avenue | Fort Collins, CO 80524  
Fax: 970.484.1987 | [bwui@bwui.com](mailto:bwui@bwui.com)  
970.484.1984  
Toll Free: 888.484.2984 | [www.bwui.com](http://www.bwui.com)

## BIOGRAPHIES

American tenor **JOHN CARLO PIERCE** enjoys an international reputation for beautiful sound and incisive acting. He holds a Master of Music degree from the Eastman School of Music and Doctor of Musical Arts degree from the University of Connecticut. Prior to his appointment at CSU, Dr. Pierce was most recently assistant professor of voice at New Mexico State University (NSU), and director of the Doña Ana Lyric Opera, NSU's educational opera company. He has directed productions of *Dido and Aeneas*, *Serse*, *Orphée aux enfers*, and *Suor Angelica*.

As a member of the Florida Grand Opera Young Artist Program, Dr. Pierce made his professional debut in 1995 as Brighella in *Ariadne auf Naxos*, and also sang the roles of Arturo in *Lucia di Lammermoor* and Beppe in *I pagliacci* with that company. He made his European debut in 1997 at the Festival of Two Worlds in Spoleto, Italy as Victor in *Die tote Stadt*. As a result of his work in this production, he was invited to join the International Opera Studio of the Cologne Opera in Germany. He was promoted soon after to principal soloist, and in the next two seasons sang leading roles in *Die tote Stadt*, *Falstaff* (Fenton) and *Macbeth* (Malcolm), among others.

From 2001-2006, Dr. Pierce held the position of resident lyric tenor for the State Theater in Mainz, Germany. He was responsible for over twenty-five roles covering a broad range of repertoire. Highlights from his tenure in Mainz include the role of Jonathan in Handel's *Saul*, which was broadcast live on German television, and the world premiere of an opera based on the life of Johannes Gutenberg by Gavin Bryars. Other roles include Belmonte (*Die Entführung aus dem Serail*), Don Ottavio (*Don Giovanni*), Conte Almaviva (*Il barbiere di Siviglia*), Alfredo (*La traviata*) and Rinuccio (*Gianni Schicchi*).

Dr. Pierce joined the Giessen Theater in 2006, and over the next three seasons, added several new roles to his repertoire including Prince Ramiro in *La cenerentola*, Narraboth in *Salome*, and Medoro in *Orlando Paladino*, which was broadcast live on German radio. Dr. Pierce has appeared as guest artist at the Bavarian State Opera in Munich, the Aargau Festival in Switzerland, and in Darmstadt, Dortmund, Düsseldorf, Freiburg, Halle, Heidelberg, Kassel, Nuremberg, and Schwerin.

Recent and upcoming credits include debuts with the El Paso Opera, the New Mexico Philharmonic, the Las Cruces Symphony Orchestra and the St. John's Bach Project in Albuquerque, N.M.

**LESLIE STEWART** has served as Director of String Pedagogy since 2006 and was named Conductor of the Concert Orchestra at CSU in 2012. Professor Stewart has been Music Director of the Health & Wellness Community Orchestra (a collaboration with Front Range Community College) since it was founded in 2008. In 2013 she honored with the "Outstanding Service Award" by the CSU College of Liberal Arts for her work with this ensemble. The Mayor and City Council of Ft. Collins declared February 20, 2018 to be "Leslie Stewart Day" in recognition of the orchestra's 10 anniversary season.

Previous academic posts include Old Dominion University where she served as Assistant Professor of Violin and Director of Orchestral Activities beginning in 2000 and received the "Most Inspirational Faculty Member" awards from the College of Arts and Letters in 2006. She has also served on the faculties of Christopher Newport University and the Governor's School for the Arts (both in Virginia), Chowan College in North Carolina and Dominican College of San Rafael in California.

An active guest conductor and clinician, she has worked with numerous youth symphonies, honor orchestras, and community symphonies throughout the United States, as well as in Germany, Scotland, and Brazil. Her former music directorships include the Red Mountain Chamber Orchestra (Birmingham, Alabama), Marin Symphony Youth Orchestra (San Rafael, California) and Bay Youth Orchestras of Virginia (Norfolk Virginia). A graduate of Interlochen Arts Academy, Ms. Stewart holds Bachelor and Master degrees in Music Performance from the University of Southern California.

## PROGRAM NOTES

### **Orchestral Suite No. 1 in C Major, BWV 1066**

Johann Sebastian Bach (1685–1750)

Within every era, the need for music to conjure and evoke a passion for movement, expression, and dance is prominent and universal. It was seen in trends featuring flappers shaking to the "Charleston," hip-swaying teenagers of Elvis's age, and the head banging grunge rockers of the 1990s. But associating dance with Bach is not usually something on the forefront of the mind. Around 1717, Bach took a position in the German court of Prince Leopold of Anhalt-Köthen, where he served as the Kapellmeister (musical director) for almost six years. After 1723, Bach became the director of music at the St. Thomas School and Church in Leipzig. There is no exact documentation as to the origins of Orchestral Suite No. 1 in C Major, so there is some debate as to when the piece was written. Most scholars, however, believe it was composed within these two periods of Bach's life. French ballet and opera suite excerpts influenced lively entertainments used at German courts during this time. Some common dances seen within a typical performance were the gavotte, minuet, and bourrée, all of which Bach adopted in his four orchestral suites. Orchestral Suite No. 1 is the most conservative and least well known. This original piece is comprised of seven movements, starting with a popularized overture that introduces the suite's spritely, buoyant, and ceremonial nature. Bach's sweeping melodies and intricate rhythms produce an imaginative array for the listener. The refined prance and spring portrayed within the piece demonstrates Bach's awareness of counterpoint between melody and rhythm. With the exception of some softer moments in the "forlane," the other movements, such as the courante, gavotte, and bourrée, rely on faster tempos and a strong pulse inspired by how dancers would have moved in the original, but now stylized, dances, keeping the party happy and vibrant all night long.

**SHOW STOPPING  
FINANCIAL PERFORMANCE**

**RamCard PLUS,**  
a blend of your university ID and First National Bank Visa Debit Card,  
is also your library card, rec center card, and UCA ticket.

**Everything in one card.**

First National Bank is located in room 272, next to the RamCard Office in the  
Lory Student Center. (970) 496-9450

**GET A FREE UPGRADE  
TO RAMCARD PLUS!**

[www.RamCardPlus.com](http://www.RamCardPlus.com)