

Upcoming Events

Opera: <i>Patience by Gilbert and Sullivan</i>	11/8, 11/9, 11/15	Griffin Concert Hall	7:30 p.m.
Early Music Chamber Recital	11/11	Organ Recital Hall	7:30 p.m.
Jazz Combos Concert	11/12	Griffin Concert Hall	7:30 p.m.
Virtuoso Series Concert, Special Guests Jun Qian, Clarinet & Kae Hosoda-Ayer,Piano	11/12	Organ Recital Hall	7:30 p.m.
Dance: Fall Dance Concert	11/15, 11/16	University Dance Theatre	8 p.m.
Theatre/Dance HS Visit Day	11/15	University Center for the Arts	All Day
Dance: Fall Dance Concert	11/16	University Dance Theatre	2 p.m.
Opera: <i>Patience by Gilbert and Sullivan</i>	11/17	Griffin Concert Hall	2 p.m.
Virtuoso Series Concert, Faculty Chamber Music	11/18	Organ Recital Hall	7:30 p.m.
Jazz Ensembles Concert	11/19	Griffin Concert Hall	7:30 p.m.
Voice Area Recital	11/20	Organ Recital Hall	7:30 p.m.

event calendar • e-newsletter registration
www.uca.colostate.edu
General information: (970) 491-5529
Tickets: (970) 491-ARTS (2787)
www.CSUArtsTickets.com



Meet Me at the UCA
Season “Green” Sponsor
Thank you for your continued support



RamCard Plus, a combination of your student ID and First National Bank Debit Card, is also your library card, rec center card, RamCash card, Visa Debit Card – *everything in one card!*
FREE upgrade to RamCard Plus, apply today!
● RamCard office in the Lory Student Center
● Online at www.ramcardplus.com



Colorado
State
University

UNIVERSITY CENTER FOR THE ARTS

Meet Me at the UCA

Carnero String Quartet

Francisco Barradas, violin
Elizabeth Furuiye, violin
Chelsea Bernhardt, viola
Guillermo Mireles, cello

November 7, 2013
7:30 P.M.
Organ Recital Hall

Quartettsatz in C minor, D. 703 <i>Allegro assai</i>	Franz Schubert (1797-1828)
String Quartet in B minor, Op. 11 <i>Molto allegro e appassionato</i> <i>Molto adagio</i> <i>Molto allegro (come prima)</i>	Samuel Barber (1910-1981)

— Intermission —

String Quartet in C minor, Op. 18, No. 4 <i>Allegro ma non tanto</i> <i>Andante scherzoso, quasi allegretto</i> <i>Menuetto: Allegretto</i> <i>Allegro – Prestissimo</i>	Ludwig van Beethoven (1770-1827)
--	-------------------------------------

About the Quartet

This exciting young ensemble has been praised as "...an impressive group of young musicians! ... Brilliant, involved young people with a light in the eye!" The quartet is comprised of four dynamic performers representing both the nations of Mexico and the United States. The group recently embarked on its second year as an ensemble and has already performed works of Haydn, Dvořák, Villa-Lobos, and Copland. Formed at Colorado State University as the Graduate String Quartet, the group settled on their name as a matter of school pride—CSU's mascot is Cam the Ram, and to show their school spirit, the group named themselves for the noble animal (*carnero* is also the Spanish word for ram).

The quartet has an exciting and unique chemistry and presents a balanced sound with both passion and refinement. This past summer the ensemble went abroad to attend the *Orvieto Musica Festival* in Italy. For three weeks they collaborated in a variety of genres and ensembles, including vocalists and performed multiple recitals in historic venues.

Program Notes

Franz Schubert, *Quartettsatz*, D. 703

Franz Schubert was an extremely prolific composer over his short life span. Known especially for his extensive composition of lieder, Schubert's artistry also shone brilliantly in the chamber music that he wrote. The *Quartettsatz* is a prime example of his ability to use form in a beautiful and creative fashion. Sonata-Allegro form had long since been established as the way to prepare and write a first movement of a string quartet, but like so many of Schubert's generation, he was discontent with remaining strictly within the confines of the established format. Schubert stretched and consciously pushed the boundaries of form and function, both in the structure of his compositions, and through the harmonic variation he cleverly employed. His life was one that displayed a great deal of push and pull to understand and express his invention to the greatest level of affect. The *Quartettsatz* was written in 1820, during the later stages of his compositional life. His search for the most eloquent expression of his skill was in full flower, and the *Quartettsatz* noticeably demonstrates Schubert's continual pursuit of broadening the quartet structure's horizons. There is no historical indication why Schubert did not finish the *Quartettsatz*, but as a stand-alone composition, the first movement is a striking display of his care and maturity with string quartet form. Schubert had, after all, been writing string quartets since the age of 11, and thus had significant experience by 1820.

The ominous opening of the *Quartettsatz* is presented with a layering of voices, beginning with a solo first violin, soon to be joined successively by the second violin, viola and cello. What began in the opening two bars as a warning concludes the first phrase with a vivacious crescendo in all voices. A notable characteristic of the majority of the rest of the movement is a rich dichotomy. For example, the second portion beyond the introduction features a beautiful melody in the cello and first violin, carried along subtly with a rhythmic undercurrent in the second violin and viola. A dynamic change in character moves the piece along to the next section, progressing through tumult to calm and sweet melody. Schubert is adept at mixing key centers and character, and the listener is continually greeted with a musical ebb and flow that reflects this. As history has reflected, Schubert seemed to be persistently reaching for the ideal serenity and understanding of his life and work's purpose. The *Quartettsatz* in its various characters is a prime example of the mixture of quietude and concerns that marked Schubert's brief but brilliant life. The *Quartettsatz* closes much like it opens, with a remarkable reminder of why Schubert is hailed as a masterful builder of the string quartet and left a significant mark on the form and style for later generations.

Samuel Barber, *String Quartet*, Op. 11

Samuel Barber devoted his life to the creation of rich and expressive music. It was at the young age of six that he already knew that he would be a composer and commit his life fully to music. His gifts were extraordinarily present in not only composition, but in piano and voice as well. In fact, his first foray into opera composition came at the age of 10. Barber entered the Curtis Institute of Music when he was only 14, and there distinguished himself in all three musi-

MEG AMY BETH JO

Little Women

LOUISA MAY ALCOTT

Colorado State University
DIVISION OF THEATRE & DANCE

City of Fort Collins
Fort Fund

Produced by special arrangement with Samuel French Inc.

Scan for curriculum, production season, and media.

NOV. 29 through DEC. 15

THURSDAYS through SATURDAYS

7:30 PM

University Theatre
UNIVERSITY CENTER for the ARTS
1400 REMINGTON st.

{ SUNDAYS at 2pm }

TICKETS
\$18 ADULTS \$8 CSU STUDENTS
\$8 YOUTH (under 18)

SPECIALS! ♣
FREE TICKET THURSDAYS for CSU STUDENTS*
FREE TICKET SUNDAYS for the PUBLIC*
*Limited quantity available. Subject to availability.

CSUArtsTickets.com
(970) 491-ARTS (2787)

Adapted and Directed by
LAURA JONES

Benefactor: \$5,000 and Above
Mr. Edward D. and Mrs. Carol C. Anderson
Mr. Robert D. Cromwell
Mrs. Roselyn M. Dailey
Mr. Michael E. and Mrs. Susanna G. Dokupil
Mr. John C. Flood
Dr. James K., Ph.D. and Mrs. Wendy W. Franzen
Mr. Stewart V. and Mrs. Sheron A. Golden
Mr. Dennis Hagele
Mrs. Grace K. Harris
Dr. Frederick A. and Mrs. Antonia E. Johnson
Dr. Donald L., D.D.S. and Mrs. Jan Jorgensen
Mrs. Candyce A. Karulf
Mr. Thomas P. and Mrs. Jahanna M. Knight
Mr. Brian C. and Mrs. Kimberly O. Miller
Ms. Barbara R. Novak
Mr. Richard L. Novak
Mr. Charles and Mrs. Reta Ralph
Mr. Jamal Sandarusi
Mr. Wayne K. Schrader
Ms. Jane K. Sullivan
Dr. Rocci V. and Mrs. Marla S. Trumper
Dr. A. Wayne Viney
Mr. Edward M. Warner and Ms. Jacalyn D. Erickson
Organizations
Bohemian Foundation
Home State Bank

Maestro: \$2,500—\$4,999
Anonymous Donors FY2013
Mr. John W., Jr. and Mrs. Anne C. Blair
Mr. Joseph B. Blake
Mr. Robert D. Cromwell
Mrs. Roselyn M. Dailey
Mr. Philip A. and Mrs. Christine M. Hewes
Gary and Carol Ann Hixon
Mr. Dennis N. and Mrs. Deborah R. Kaleel
Mr. Harvey G., Jr. and Mrs. Yolanda J. Kimray
Mr. Brian C. and Mrs. Kimberly O. Miller
Mr. Clinton M. and Mrs. Sylvia Richey
Ms. Jane K. Sullivan
Dr. Rocci V. and Mrs. Marla S. Trumper
Organizations
Denver Lyric Opera Guild
Kenneth King Foundation

Artistic Director: \$1,870—\$2,599
Ms. Marilyn E. Cockburn
Mr. Robert D. Cromwell
Mrs. Roselyn M. Dailey
Mr. James K. and Mrs. Dianne H. Harper
Dr. Bruce and Ms. Janice Hutson
Mr. William J. and Mrs. Christine P. Kneeland

Mr. Brian C. and Mrs. Kimberly O. Miller
Dr. Todd and Mrs. Kelin D. Queen
Mr. Clifford G. Richey
Ms. Jane K. Sullivan
Dr. Rocci V. and Mrs. Marla S. Trumper
Organizations
The Claude Bennett Family Foundation Inc

Virtuoso: \$500—\$1,869
Ms. Norma L. Andersen
Mr. Richard A. Borowski
Dr. James W. Boyd, Sr. and Dr. Sue E. Charlton
Mr. Bryan J. and Mrs. Dana L. Carney
Mrs. Barbara S. Cavarra
Mr. Jonathan A. Clifton
Mr. Jonathan A. Cross
Mr. Donald K. and Mrs. Carrie L. Davis
Mr. Michael G. and Mrs. Susan F. Deines
Mr. James H. Doyle
Ms. Elizabeth T. Elliott
Mr. Robert and Ms. Felice Fenwick-Smith
Mr. James J. Fleming, Jr. and Ms. Crotilda Trujillo
Mr. David A. Goodman
Mr. Jack C. and Mrs. Ginger L. Graham
Mr. James B. and Mrs. Mary F. Hatchette
Mr. Richard T. Hill
Dr. Pierre Y. and Dr. Helga Julien
Ms. Sue E. Kandel
Ms. Adeline K. Kano
Professor Wes Kenney
Ms. Soonmi Lee
Dr. Kelly A. Long
Mr. Charles B. Mabarak
Ms. Cynthia A. Mousel
Ms. Joan H. Patmore
Mr. Stacy D. and Mrs. Nancy A. Plemmons
Mr. David A. and Mrs. Barbara J. Pusey
Mr. Greg W. and Mrs. Laurene D. Romberg
Dr. Stephen R., D.D.S. and Mrs. Linda A. Schaefer
Dr. Seung H. Seong and Ms. Kyung S. Cho
Mr. James D. and Mrs. Bonnie L. Shumaker
Ms. Shauna Southwick
Mr. Carl T. and Mrs. Karen U. Spina
Dr. Peter D. Springberg, M.D. and Ms. Lynnette C. Jung-Springberg
Ms. Leslie L. Stewart
Mr. James P. and Mrs. Charlotte H. Turner
Dr. Rosemary Whitaker, Ph.D.
Dr. Carl W. and Mrs. Ann A. Wilmsen
Mr. William Z. and Mrs. Sarah L. Withers
Ms. Ann K. Yanagi
Organizations
Community Foundation of Northern Colorado

Artist: \$250—\$499
Dr. Douglas E. and Mrs. Karolyn I. Aldrich
Mr. Ivan B. Andrade and Ms. Tonya R. Dunn
Mr. James Beikler
Mr. David Benson and Ms. Carol K. Douglass
Dr. Carl R. and Mrs. Jill C. Burchardt
Mr. Daniel J. Canete
Ms. Theadora M. Cox
Mr. William B. and Mrs. Carol N. Davis
Dr. Christopher L., O.D. and Mrs. Stephanie L. Eddy
Mr. Raymon C. French
Mr. Shenghong Fu and Ms. Suzhen Li
Dr. Ann M. Gill
Dr. Charles A., M.D. and Mrs. Madeline M. Greeb
Mr. Thomas C. and Mrs. Jean P. Grove
Ms. Susan M. Grymonpre
Mr. Morrison L. and Ms. Marilyn R. Heth
Mr. John C. Jernigan
Dr. Robert B. and Mrs. Mary V. Kelman
Ms. Charlotte Kendrick
Mr. George M. Lawrence and Ms. Judith A. Auer
Dr. David H. and Mrs. Margaret W. Lindstrom
Mr. Kurt D.* and Mrs. Susan C. McCracken
Mr. James F. McElwain
Dr. F. Gilbert, III, M.D. and Mrs. Margareth M. Merrill
Mr. Ben W. Nesbitt
Mr. Christopher J. Nicholas
Mr. Frank H., Jr. and Ms. Patricia C. Nichols
Mr. Michael D. and Mrs. Diane W. Oliberos
Mr. Charles F., Jr. and Mrs. Emilia M. Parker
Ms. Paula Ralph
Mrs. Katherine Y. Rothstein
Mr. Richard C. and Mrs. Catherine A. Sale
Dr. Craig E., Ph.D. and Mrs. Lorraine L. Shuler
Dr. Charles J. Singer, M.D. and Ms. Donna L. Whittington
Mr. Thomas M. and Mrs. Kimberly K. Smagala
Mr. Jon T. Stephens
Mr. Ry and Mrs. Jessica C. Stone
Ms. Tresa L. Waggoner
Mrs. Nancy B. Wall
Dr. Robert W. and Dr. A-Young M. Woody
Mr. Russell L. and Mrs. Barbara J.* Yeager
Organizations
Fort Collins Recorder Society

(* = deceased)

For a complete listing of Friends of the UCA Producing Partners and more information, please visit our website: www.UniversityCenterfortheArts/about-us/donors.

cal areas, winning various prizes throughout his time there for composition and performance. His 20s were particularly notable for his success in composition, which drew the attention of famous artists who sought to perform his works . Unfortunately for later generations, Barber was quite particular about what he allowed to be passed along to later generations and several works that are known to have been written have not survived. Samuel Barber’s single composition for string quartet is no exception to his meticulous poring over his compositions. The famous middle *Adagio* movement was of immediate satisfaction to him, but the outer movements, the finale especially, were never adequate in his opinion.

The composition of the quartet came to be through the encouragement of American Academy music director Felix Lamond, while Barber was in residence in Rome. The Curtis Quartet was supposed to premiere the work while on their European Tour . The quartet was not ready, however, in time for the Curtis Quartet’s Rome performance and thus would wait to be premiered until December 1936 by the Pro Arte Quartet. Barber immediately revised the final movement for the US Premiere in 1937, but he would again pull the third movement back, this time for a major overhaul. The final version of the quartet as we know it was ready in 1939 and remade the string quartet into a cyclic format. Recently, a recording of the middle version of the quartet work by the Curtis Quartet made in 1938 has been released, and it reveals a wholly different third movement. This earlier version represents what some believe is a more balanced ending to the string quartet, which has been criticized for being lopsided in length when comparing first and last movements. Thematic material from the most recent version of the finale (c. 1939) are drawn directly from the first movement and renders truncated statements of previously developed themes before running headlong into the ending via a cacophonous *Presto*. The middle movement *Adagio* has made a name for itself apart from the string quartet and is a popular and frequent guest on many professional dockets. The rich melody throughout the work, however, is inescapable and despite Barber’s misgivings on the work as a whole, it is a valuable part of the quartet repertoire.

Ludwig van Beethoven, *String Quartet Op. 18, No. 4*

Although he had previously studied the string quartets of Mozart and Haydn, it was with trepidation that Beethoven first took pen to paper wondering how large the shadow of his predecessors would travel. It was also during this time period that Beethoven began to notice his infirmity. The famous Heiligenstadt Testament, in which Beethoven expresses his isolation as a result of his increasing inability to hear and most intimate doubts, was not written for another year. With all of this weighing heavily on his mind, Beethoven took two full years to compose the six quartets which comprise Opus 18. Of the six, No. 4 is unique in various ways. Although it was the last to be composed, it has a rustic quality brought forth by Beethoven’s apparent disregard for “proper” voice-leading. Additionally, it is the only quartet to be in a minor key. Each movement gravitates around the temperamental key of C minor.

The exposition of the first movement presents two main themes; one—stark and brooding (C minor), then the mood lifts and the second theme is in the relative major (E flat). A tension filled development portrays a dialogue between the first violin and the rest of the ensemble. The recapitulation is dramatic as the minor key prevails. The form of the second movement is another unique feature of this quartet. Rather than a slow, lyrical movement a playful Scherzo appears. The exposition features a fugue which progresses into three-part counterpoint, portraying a noble character. The gloomy character of C minor returns in the Menuetto, with a glimmer of hope offered in the Trio. Crafty syncopation yields a great deal of energy and the final time through the Menuetto is to be in an even faster tempo, thus propelling into the final movement. The vivacious rondo concludes the quartet with Gypsy inspired melodies, briefly relieved with consonant, lyrical motives. In typical Beethoven fashion, the coda is indicated *prestissimo* as the intense journey comes to a punctuated and succinct conclusion.



Presenting RamCard Plus



RamCard Plus is a revolutionary combination of your University ID and First National Bank Debit Card, making it your everything in one card.

1 First National Bank
Official Bank of CSU

FREE upgrade to RamCard Plus:

- Apply today
- RamCard Office and First National Bank now located in the Morgan Library
- Available for CSU students, faculty, and staff
- ramcardplus.com

You'll use it again, and again, and again...Encore!

Member
FDIC

Friends of the UCA 2013-2014 5th Anniversary Season

Connecting you with students and faculty who inspire, teach, and heal at Colorado State University.

Last year, Friends of the UCA supporters donated and pledged:

- More than \$132,000 to 20 music, theatre, and dance scholarships
- \$407,719 in programmatic support
- Four planned gifts to music and dance programs

LEVELS & BENEFITS

By giving to the Department of Music, Theatre and Dance at Colorado State, you are invited to join us for fascinating exchanges and insider access to the University Center for the Arts.

Maestro: \$2,500 - \$5,000

- Artistic Director benefits and,
- Invitation to annual dinner with Department Chair

Artistic Director: \$1,870 - \$2,499

- Virtuoso benefits and,
- Invitation to attend a music, theater, or dance dress rehearsal
- Access to ticket pre-sales
- Enrollment in CSU 1870 Club

Virtuoso: \$500 - \$1,869

- Artist benefits and,
- A seat named after you in the Griffin Concert Hall, Organ Recital Hall, University Theatre, or University Dance Theatre

Artist: \$250 - \$499

- Producing Partner benefits and,
- Listing in UCA event programs

Producing Partner: \$100 - \$249

- Friends of the UCA e-mail newsletter
- Listing on UCA website
- An invitation for two to attend:

*Fall Dance Concert
Saturday, November 16*

Spring Dates TBA

‡Friends Society: \$75

- For the 20-and 30-something crowd*
- Friends of the UCA e-mail newsletter
 - Listing on UCA website

‡Student & Young Alumni: \$25

- Open to current students and young alumni, 2008-2013*
- Friends of the UCA e-mail newsletter
 - Listing on UCA website

**Colorado
State
University**

FRIENDS OF THE UCA
University Center for the Arts