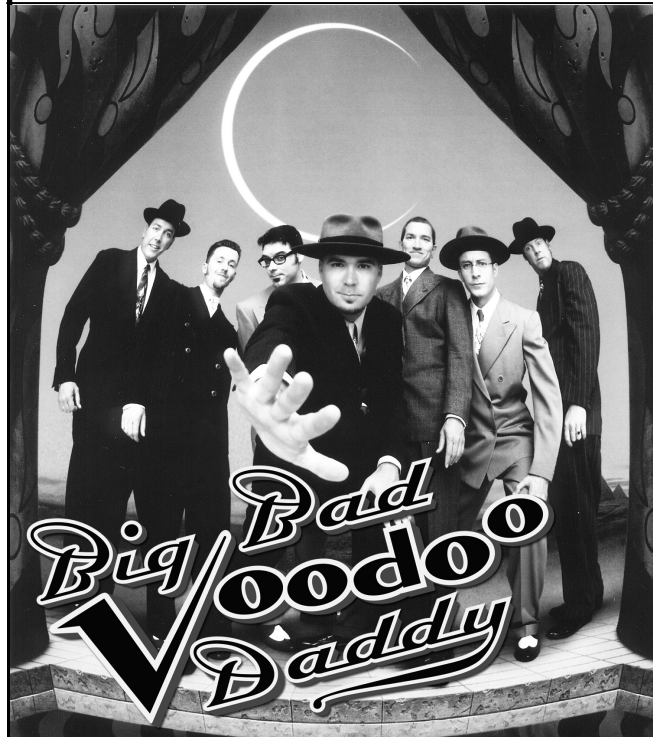


Upcoming Events at the University Center for the Arts

Monday, October 18—**Music: Virtuoso Series *Duo Francois***, violin and piano
7:30 p.m., Organ Recital Hall

Tuesday, October 19—**Music: Percussion Ensemble Concert**
7:30 p.m., Organ Recital Hall

Wednesday, October 20—**Music: Virtuoso Series Special Guest Øystein Baadsvik**, Tuba
7:30 p.m., Organ Recital Hall



Grammy-nominated Swing Band
Big Bad Voodoo Daddy

Saturday, October 16, 7 p.m.
Lory Student Center Ballroom

First 600 Student Tickets are FREE!!!!!!
Stop by the Student Center Box Office to claim your
FREE Ticket—must have I.D.

General Public \$21
www.csutix.com or call 970-491-8497

**Big Bad Voodoo Daddy will perform a stellar
half time show with the CSU Marching Band
at the homecoming game on Oct 16.**
Homecoming info: CSUSchooloftheArts.com



Concert followed by "Meet the
Artist" reception.

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and coffee provided by our
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Colorado State University
SCHOOL OF THE ARTS

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www.CSUSchooloftheArts.com

Tickets: (970) 491-ARTS (2787) www.CSUArtsTickets.com

Information: (970) 491-5529

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COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

Meet Me at the UCA

Fall 2010 CONCERT SEASON

Alb. Mozart Concert

CSU Sinfonia Orchestra

Conducted by Wes Kenney

CSU Chamber Choir & Concert Choir

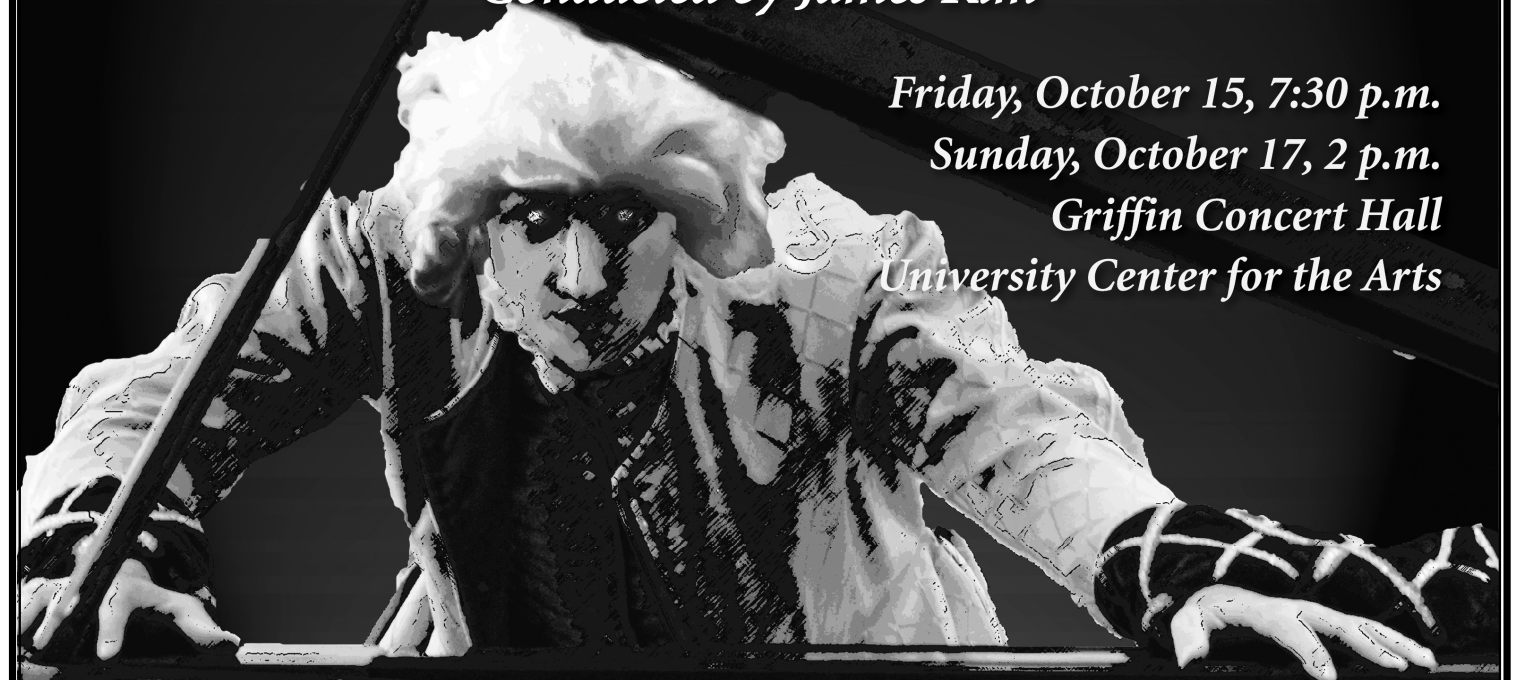
Conducted by James Kim

Friday, October 15, 7:30 p.m.

Sunday, October 17, 2 p.m.

Griffin Concert Hall

University Center for the Arts



Colorado State University

SCHOOL OF THE ARTS

Program

CSU Sinfonia Wes Kenney, Conductor

Overture to *Don Giovanni*, K. 527 (1787) W. A. Mozart
(1756-1791)

Piano Concerto No. 17 in G Major, K. 453 (1784) W. A. Mozart

I. Allegro
II. Andante
III. Allegretto

Hou Runyu, Piano

Intermission

CSU Concert Choir & Chamber Choir James Kim, Conductor

Requiem, K626 W. A. Mozart

I. Introitus: Requiem
II. Kyrie
III. Sequenz:
A. Dies irae
B. Tuba mirum
C. Rex tremendae
D. Recordare
E. Confutatis
F. Lacrimosa

IV. Offertorium:
A. Domine Jesu
B. Hostias

V. Sanctus
VI. Benedictus
VII. Agnus Dei
VIII. Communio: Lux aeterna

Tiffany Blake Oliver, Soprano
Lee Ann Sherlong, Mezzo-Soprano
Todd Queen, Tenor
Gregory Brookes, Bass

CSU Sinfonia Wes Kenney, Conductor

Violin I
Alan Ogrinz, Concertmaster
Kathryn Kiefhaber, Asst. Concertmaster
Jean Farley*
Cheryl Fox
Rachael Napper
Samuel Wexler

Violin II
Karmen Mitchell, Principal
Mark Murphy, Asst. Principal
Jessica Gremel
Kaleigh McCool*
Olivia Trinko
Elizabeth Vega

Viola
Sabrina Romney, Principal
Kara Leonardi, Asst. Principal
Maggie Babb
Cynthia Drexler*

Cello
Chris Stuberg, Principal
Kenny Martin, Asst. Principal
Brighton Bledowski

Bass
Jason Rosenholtz-Witt, Principal
Zachary Schwartz, Asst. Principal
Daniel Smith

Flute
Mando Suritra III, Principal
Rianne Matthews

Oboe
Caleb Bradley, Principal
Shane Wurts

Clarinet
Roxanne Cortes, Principal
Kristen Rochester

Bassoon
Shelby Christensen, Principal
Jessie Sawyer

Horn
John Gough, Principal
Molly Salika

Trumpet
Charlie Babb, Principal
Paul Sprowell

Trombone
Dave Ellis, Principal
Logan Kingston

Bass Trombone
Daniel J. Morris

Timpani
Staci Tomaszewski, Principal
Trisha Martin

Organ
Ting Ting Chan

Graduate Teaching Assistants
Karmen Mitchell
Christy Muncey
Alan Ogrinz
Sabrina Romney
Chris Stuberg

Graduate Conductors
Vaughn Cardona
Christy Muncey
Adam Torres

* = hired performer

CSU Concert Choir

Dr. Leila Heil, Conductor
Serena Eichhorn, Graduate Conducting Assistant

Soprano Crystal Allred Miranda Bashore Nicole Bishop Caitlin Britt Caitlin Cassel Katelyn Deuschle Ashlyn Dunn Brittani Farrell Joslin Graves Anastasia Gray Mackenzie Hahn Arianne Jenkins On Yoo Kim Cameron Kolber Deanna Kraft Kathleen Murphy Kathryn Painter Kirstin Roybal Rebekah Sampson Diana Young-Murray	Alto Serena Eichhorn Hannah Getzen Paige Hahnenkamp Sophiaa Paton Mary Sue Rowan Shealyn Schmidt Whitney Simmonds Kylie Stoltenow Laura Titre	Tenor Vaughn Cardona Carl Dernell John Hollinger Paul Newsom Eric Scott	Bass Timothy Barham Kawika Berthelette Arthur Beutel Charles Boehlke Stuart Dameron Alexander Meyer Cameron Pacheco Zion Jihoon Park Eric Shrumm Paul Trozan
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CSU Chamber Choir

Dr. James Kim, Conductor
Zion Jihoon Park, Graduate Conducting Assistant

Soprano Claire Chronopoulos Alex Diessner Ashley Greathouse Allison Gressett Charlotte Haertling Arianne Jenkins Cassandra Murray Ellen Pond	Alto Jane Burgchardt Cami Cheatham Cami Dubler Serena Eichhorn Dani Johnson Chaaazi Munyanya Whitney Simmonds Sara Wise	Tenor Andrew Diessner JD Jacob Casey Levinger Andre Short Westin Sorrel	Bass Stuart Dameron David Dimmen Josh Ooms Zion Jihoon Park Todd Resseguie Bradley Williams
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Performer Biographies cont’d

Mr. Hou Runyu holds the titles of President of School of Fine Arts, East China Normal University, Distinguished Professor, and Vice Music Director of Shanghai Philharmonic Orchestra. He graduated with a Bachelor’s Degree majoring in conducting from Shanghai Conservatory in 1969. In 1981 Mr. Hou was awarded the DAAC scholarship to advance his studies in Germany. He received his Master’s Degree in piano and Doctoral Degree in conducting and Artistic Diploma from Koeln Music Conservatory. During his studies in Germany, he received a scholarship from the Wagner Academy of Koeln. Mr. Hou took part in the Wagner Opera Festival and studied with Sir George Solti in 1985. He also attended the First International Conductor Workshop and conducted the Rheinisch Orchestra in Koblenz at the event. Mr. Hou was appointed Vice President, Vice Music Director and Conductor of the Shanghai Symphony Orchestra in November of 1985. As music director, he led the orchestra and played 16 piano concertos, including one performed in Carnegie hall during a visit to the United States in 1990. He also led the orchestra to Europe and performed in the famous Leipzig Gewandhaus Hall in 1992. In his conducting career, Mr. Hou has conducted numerous orchestras, including the Southwest German Radio Symphony Orchestra, the Nuremberg Symphony Orchestra, the Beijing Central Philharmonic, the China Radio Symphony Orchestra, the China Film Orchestra, the Shanghai Opera, and the Hong Kong Philharmonic Orchestra.

Director Biographies

Wes Kenney was named last November as the 2009 Outstanding Teacher by the Colorado American String Teachers Association. He was also awarded the Grand Prize in the Summer 2007 Varna (Bulgaria) International Conducting Competition. He traveled back to Bulgaria in March 2008 for concerts in Vidin and to conduct *La Traviata* in Stara Zagora. Mr. Kenney is Professor of Music and Director of Orchestras at Colorado State University where he conducts the CSU Symphony and Chamber Orchestra as well as CSU Opera productions and teaches graduate conducting. He is also currently in his eighth season as Music Director of the Fort Collins Symphony. In the summer of 2004 he was named to an additional post of Music Director of Opera Fort Collins, helping that organization establish a full season of three productions a season. This season he renewed a relationship with bands stepping in to conduct CSU’s Wind Ensemble while a search for a permanent director begins.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. He has appeared with orchestras both nationally and internationally including Europe and Asia. He has also given orchestra clinics in all corners of Colorado as well as being sought after for sessions at the Colorado Music Educators Association Conference. He is a former president of the Conductors Guild and serves currently on their advisory board.

Dr. James Kim is currently the Director of Choral Activities at Colorado State University. He directs the CSU Chamber Choir and also teaches undergraduate/graduate conducting, choral literature, and choral techniques.

After earning two degrees from the University of Southern California, James Kim was invited by the *Internationale Bachakademie* Stuttgart to study with Helmuth Rilling for three years. In Europe, he participated in numerous workshops and festivals as an active conductor, notably such as Europäisches Musikfest Stuttgart ’99, Bachwochenende, and Sommerakademie. He was also selected as one of five conductors from around the world to study with Frieder Bernius in a masterclass sponsored by the International Federation of Choral Music in Namur, Belgium.

During the summers of 2000 and 2002, he was selected as an assistant conductor for the Opera Theater of Lucca held in Lucca, Italy. During the past 2001-02 season, he had served as the Interim Artistic Director for the Indianapolis Symphonic Choir.

Previously, Dr. Kim taught conducting at University of Cincinnati and at Simpson College. In 2002, he was selected and invited as a Conducting Fellow for the Chicago Conducting Workshop and Masterclass presented by the Chorus America and the Chicago Symphony Association. Choirs under his direction have sung at international and national stages including the National Collegiate Choral Organization, And the Chang-won Grand-Prix Choral Festival/Competition.

James Kim received his B.M. and M.M. from University of Southern California, and the D.M.A. from CCM. His major teachers include William Dehning and Earl Rivers.

Dr. Leila Heil was appointed in 2009 as Assistant Professor of Music at Colorado State University. Prior to this appointment, she served on the music education faculty at Ohio State University. Her professional experience includes twenty-one years of public school teaching at the secondary level. Dr. Heil holds a B.M. from Colorado State University, a M.M. in choral conducting from Arizona State University, and a Ph.D. in Music Education from the University of Colorado, Boulder. Dr. Heil has been active in state music organizations for many years having served on the Arizona Music Educators executive board, as festival chair for the Arizona All-State Jazz and Show choirs, and as Jazz Repertoire and Standards Chair for the Colorado and Ohio ACDA chapters.

In the spring of 2009, Dr. Heil presented interest sessions in vocal jazz ensemble pedagogy at the National American Choral Directors Association Conference and the Ohio Music Educators Association Conference. She was invited to present a paper on similarities in jazz and early music singing techniques at the National Early Music Association Conference in York, England in July, 2009.

Dr. Heil was selected as assistant director for the Gibson/Baldwin Grammy Jazz Choir which performs annually at Grammy-sponsored events, and serves on the faculty of Grammy Camp. Dr. Heil currently serves as a member of an ongoing focus group studying music teacher education sponsored by the National Association of Schools of Music.

Program Notes

Overture to Don Giovanni, K. 527 (1787)

Wolfgang Amadeus Mozart’s *dramma giocoso Il dissoluto punito, ossia il Don Giovanni*, or *The Rake Punished, or Don Giovanni* K. 527, is an opera in two acts whose libretto was written by a long-time collaborator of Mozart’s, Lorenzo Da Ponte. The opera was written in 1787 and received its first performance in Prague that same year, where earlier he had premeiered his opera *Il Nozze di Figaro*. Don Giovanni is based on the often-told story of Don Juan, a womanizer who took pleasure in seducing women and then fighting those who came to their rescue. At the beginning of the opera, Don Giovanni kills the father of Donna Anna, Giovanni’s latest victim. Later in the opera, Don Giovanni becomes drunk at a wedding feast and invites a statue of Anna’s dead father to dine with him. The statue accepts, and upon showing up for dinner then drags Don Giovanni into hell. When Mozart wrote this opera, he wrote the overture last – some say in one night. Whether or not it was written in so short a time, writing the overture last allowed Mozart to use musical devices already written into the opera in his overture, as an opportunity to foreshadow the events about to unfold.

Notes by Christy Muncey

Piano Concerto No. 17 in G Major, K. 453 (1784)

Composed in 1784, this piece was amongst several piano concertos composed between 1784 and 1786. Similar to other works composed during this time, Piano Concerto No. 17 demonstrates Mozart’s focus on texture, tonality, and form. The dialogue between the orchestra and the soloist is an important feature in Mozart’s work. The sheer contrast between a large group and the soloist offers a variety of textures and timbres. Although Mozart does follow the musical style and features of the 18th century, he also incorporates elements unique to his own compositional style as well as musical moments that provide the listener with a novel experience.

Notes by Karmen Mitchell

Requiem K. 626 (1791)

It is a well-known fact that Mozart did not live to finish his *Requiem*. The score was eventually completed by Franz Xaver Sussmayr, a student of Mozart’s and, curiously, by Mozart’s own testimony, a second rater at that. How Sussmayr found himself in such a position is the stuff of scholarly detective work, but there is no gothic mystery here, the film *Amadeus* aside. Before his death, Mozart had composed vast stretches of the score, had called in friends to read through portions on more than one occasion, and had no doubt given instructions on how the remainder was to proceed. The real puzzle is how genius works. Mozart’s *Requiem* begins the modern genre. We do not perform the hundreds written before his and here the questions might also properly begin. Although many composers both before and after Mozart have written their own *Requiem* masses, of these canonic scores, Mozart’s alone honors the grand tradition. The formal Catholic text is set in its entirety. And yet for all of that, Mozart was able to breathe the spirit of the individual into his masterpiece. Mozart looked death in the face. He did not write of paradise. His *Requiem* ends as it begins, the emptiness of the concluding harmony as final reminder. But in between the urgent stretches of polyphony that open and close his *Requiem*, Mozart offers us some of his sweetest moments, at once ceremonial and yet always nuanced, sometimes pleading, but always convinced of better things to come. A final note with regard to Mozart’s last work is that it was written at the moment when enlightened Europe had spilled over into revolution. Mozart, whose sense of the Zeitgeist was as sure as any other’s, transcended the strife. In his *Requiem* he went straight to the Godhead.

Taken from notes by Elam Ray Sprengle

Translation

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You
in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

The trumpet will send its wondrous sound
throughout earth’s sepulchres
and gather all before the throne.

Death and nature will be astounded,
when all creation rises again,
to answer the judgement.
A book will be brought forth,
in which all will be written,
by which the world will be judged.

When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

Mozart’s Requiem

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.

Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.

You, who absolved Mary,
and listened to the thief,
give me hope also.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.

I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion’s mouth,
lest hell swallow them up,
lest they fall into darkness.

Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham
and his descendants.

Sacrifices and prayers of praise, Lord,
we offer to You.
Receive them in behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
Grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.

Performer Biographies

Dr. Todd Queen, Associate Professor of Voice, is Chair of the Department of Music, Theatre and Dance in the College of Liberal Arts at Colorado State University in Fort Collins, Colorado. Todd Queen became Opera Fort Collins Artistic Director in 2004, chosen as successor by OFC Founder Elizabeth Elliott. His experience as an operatic tenor has led to numerous credits as an opera stage director. Queen has recently cultivated those experiences in a new direction, that of arts administrator and international arts ambassador.

In 2009 Queen traveled to Asia with CSU leaders to forge a partnership with East China Normal University in Shanghai, where he was named Visiting Professor. He plans a similar partnership at Hansel University in Korea in 2010. In addition, in summer 2011 he will serve as Artistic and Stage Director of Opera Orvieto, a three-week intensive Italian musical experience. Queen previously served on faculty with Operafestival di Roma, where he taught voice and directed the Opera Workshop program. Dr. Queen’s voice students have been selected for prestigious young artist programs in the U.S. and abroad, including Central City Opera Apprentice Program, AIMS in Austria, and Operafestival di Roma. Former students are currently attending top tier conservatories and graduate schools, including Eastman and Indiana University, and have placed in the district and regional finals of the Metropolitan Opera National Council auditions.

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, and was recently praised by Opera News Online for her “...truly virtuoso performance... immaculate tone, good support and breath to spare.” In 2009 Dr. Blake was one of twelve interns chosen from applicants across the U.S. and Canada to participate in the prestigious NATS Internship Program. Dr. Blake's operatic roles include the title role in Carlisle Floyd’s *Susannah*, Despina in *Così fan tutte*, Mercedes in *Carmen* among others. Other solo engagements have included appearances with the Rochester Philharmonic Orchestra, Missouri Symphony Orchestra and Opera Fort Collins. She is a regular performer with the Odyssey Chamber Music concert series in Columbia, Missouri. Dr. Blake has a special interest in song literature, and has given several recitals in Georgia, New York, Illinois, Missouri and California, including a radio broadcast for Opus: Classics Live NPR in Buffalo, New York and an appearance with Chicago’s Arts at Large. She has served on the faculties of the University of Missouri-Columbia, Syracuse University, Alfred University and Sonoma State University. In addition to many opera scenes programs, Dr. Blake’s directing credits include *La Cenerentola* and *A Little Night Music* for Colorado State Opera Theater, *Die Fledermaus*, *Riders to the Sea*, *The Wandering Scholar*, *Suor Angelica*, *Dido and Aeneas*, *The Old Maid and the Thief*, *La Canterina* and highlights from *L’elisir d’amore* for the University of Missouri School of Music and *The Cradle will Rock* for the Eastman School of Music Opera Workshop. She currently serves as Assistant Professor of Voice and head of the voice area at Colorado State University.

Gregory Brookes, born and raised in Calgary, Alberta in Canada, is currently a candidate for the degree Doctor of Music in Voice with Minors in Music Education and Opera Direction from Indiana University's Jacobs School of Music. He has performed with opera companies throughout North America and has earned praise for both his operatic and musical theatre roles. In addition to his lyric theatre performances, he is a frequent collaborator with numerous choral societies having sung the baritone solo for Brahms's German *Requiem*, Handel's *Messiah*, Haydn's *The Creation*, Orff’s *Carmina Burana*, the Duruflé *Requiem*, and Mozart’s *Requiem*. Gregory was an Associate Instructor of Voice at Indiana University for four years and for the past three years, he has been a faculty member of the Queen's University School of Music as a Lecturer of Voice where he taught applied voice and vocal techniques. He is pleased to have joined the faculty of Colorado State University where he teaches Applied Voice, Opera Workshop, Vocal Pedagogy and Song Literature.

Lee Ann Scherlong has been a featured soloist and performer in Denver and throughout the surrounding region, most notably appearing with the Greeley Philharmonic Orchestra, the Arvada Center Chorale, the Omaha Chamber Orchestra, the Arapahoe Philharmonic Orchestra, the Larimer Chorale and the Colorado Music Festival. At home both in opera and musical theatre, regional theatre performances include appearances with Performance Now, Union Colony Dinner Theatre, Spotlight Theatre Company, Longmont Community Theatre, and Up In Lights Productions as well as with Opera Fort Collins, University of Northern Colorado Opera Theatre, and Augustana Arts. Music directing/conducting credits include *Man of La Mancha*, *Annie*, *Ragtime*, *Nunsense* and *Titanic*, the later receiving an Ovation award nomination and a Marlowe award. Ms. Scherlong currently resides in Centennial where she teaches voice privately and is an adjunct faculty member at Front Range Community College, Larimer campus. Upcoming engagements include Sister Hubert in *Nunsense* with Curtains Up, and the role of Sister Margarita in *Sound of Music* with Performance Now Theatre Company. Ms. Scherlong holds three degrees from Colorado State University, including a double masters in Vocal Performance/Choral Conducting, a fact of which she is very proud. Thanks go to Dr. James McCray, Dr. Lee Egbert and Dr. John Lueck for their support of her while a student at CSU. Go RAMS!!

Applied Faculty

<u>Violin</u> Ron Francois Leslie Stewart	<u>Bass</u> Forest Greenough	<u>Bassoon</u> Gary Moody	<u>Tuba</u> Robert Brewer	<u>Piano</u> Janet Landreth Silvana Santinelli
<u>Viola</u> Margaret Miller	<u>Flute</u> Michelle Stanley	<u>Horn</u> Mathew Evans	<u>Percussion</u> Eric Hollenbeck	<u>Voice</u> Todd Queen Tiffany Blake Gregory Brookes Jim McDonald Ruth Ann McDonald Cynthia Vaughn
<u>Cello</u> Barbara Thiem	<u>Oboe</u> Gary Moody	<u>Trumpet</u> Steven Marx	<u>Harp</u> Rachel Ellins	
	<u>Clarinet</u> Charles Lawson	<u>Trombone</u> Greg Harper		