



COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

Meet Me at the UCA

Fall 2010 CONCERT SEASON

Band Concert Wind Ensemble & Symphonic Band



with Special Guest
Kathleen McLean, Bassoon

Wind Ensemble

Wes Kenney, Conductor
Joseph Spina, Graduate Conductor

Symphonic Band

Dr. Christopher Nicholas, Conductor
Christopher Krueger, Graduate Conductor

Thursday, November 18, 2010, 7:30 p.m.
Griffin Concert Hall, University Center for the Arts

Colorado State University
SCHOOL OF THE ARTS

Symphonic Band

Mock Morris

Percy Grainger
(1882-1961)
Arr. Joseph Kreines

Christopher Krueger, Conductor

Percy Grainger was an Australian born American composer, pianist and educator known best for his settings of British folk music. Growing up in Melbourne, he made his debut as a pianist at the age of 14 before continuing his musical studies at the Hoch Conservatory, becoming a member of the Frankfurt Group. After finishing his studies at Hoch, Grainger moved to London where he established himself as a concert pianist and private instructor and began his work arranging and transcribing English folk songs being sure not to promote himself as a composer until he had firmly rooted his name as a pianist. At the start of the war, Grainger moved to the US where he continued to perform but became well known as an educator and as a bandmaster. It was during this time that he produced *Lincolnshire Posy*, one of his most famous and performed works of the standard band repertoire. Grainger's compositional output into the music world was quite substantial. All of his works were composed very similar in nature, which is how Grainger wanted them, consisting of slightly clashing harmonies due to his free moving part writing, complete with a bright "jogging" feel to many of his works from his rhythmic components from his independence of parts.

Mock Morris was written during the time that Grainger would have been in London and had become fascinated with English folk songs. During this time he became very close friends with Ralph Vaughn Williams and he and Grainger endured many travels through Europe collecting folk songs and arranging and transcribing them for a variety of ensembles. This version of *Mock Morris* is based on the version Grainger wrote for string orchestra composed in 1910 but we also see many scoring ideas from another version written for Leopold Stokowski. The composition holds tight to the "jogging" feel while keeping the slightly clashing harmonies and free part writing described above. The composition was best described by Grainger himself in the preface to the string orchestra version saying "No folk-music tune stuffs as all are used herein. The rhythmic cast of the piece is Morris-like, but neither build of the tunes nor the general lay-out of the form keeps to the Morris dance shape."

- program notes by Christopher Krueger

Angels in the Architecture

Frank Ticheli
(b. 1958)

Christopher Nicholas, Conductor
Ashley Greathouse, Vocal Soloist

Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage. *Angels in the Architecture* begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This "angel"—represented by the singer—frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light—played by instruments rather than sung—include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known 16th-century Genevan Psalter, "Old Hundredth". These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light—darkness—light—darkness—light).

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears—distantly, ominously.

Reflections in a Tidal Pool

James Bonney
(b. 1971)

Water — such a simple blessing, but it is absolutely essential to sustaining life. In writing this piece, my hope was that this collection of sketches would remind us how precious the gift of water is to every living thing on our planet. A portion of the sales of this piece will be donated to *The Color of Water*, a coalition of artists dedicated to bringing awareness to water conservation efforts.

I find that some pieces put up quite a struggle before they'll be wrestled down to the page; while others seem to just flow out of the tip of a pencil with effortless ease. I wrote this while I was staying on the beach of a small island in Mexico — every morning I'd write for a few hours before the day's adventures began. Writing this became my oasis of introspection; a meditative moment to listen to the waves on the shore, smell the fresh sea breeze that moved through the diaphanous curtains, and feel the rise and fall of my breath. I think of this piece as a little prayer of thanks for the simplest wonders of life that surround us every day.

- notes by composer

Celebrations

John Zdechlik
(b. 1937)

Celebrations was commissioned by Earl C. Benson, conductor of the Medalist Concert Band of Bloomington, Minnesota. It was written to commemorate the twentieth anniversary of the medalist Concert Band. The work is very spirited and consists of two themes. The first is very fluid and is stated by the woodwinds. The brass and the percussion add punctuation to this theme. The second theme (while maintaining the same tempo) is very *sostenuto* and lyric in sound.

John Zdechlik is a native of Minneapolis, where he is an active composer, performer, conductor, and clinician. He earned his Ph.D. in Theory and Composition from the University of Minnesota, where he studied with Paul Fetler and Frank Benciscutto. Since 1970, Dr. Zdechlik has written numerous commissioned and published works for high school and college concert bands. His works are frequently performed in this country and around the world.

Dr. Christopher Nicholas

Dr. Christopher Nicholas is the Interim Director of Bands at Colorado State University, where he conducts the Symphonic Band, supervises the Concert Band, serves as the Director of the CSU Marching Band and athletic bands, and teaches conducting courses. Prior to his appointment at CSU, Dr. Nicholas served on the music faculties of the University of Wyoming, the University of Iowa, Grinnell College, Kirkwood College, and Sycamore (IL) High School.

An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the University-wide distinction of "Top Prof" for exceptional contributions to the University and service to the students. In addition, Dr. Nicholas has received the UW Extraordinary Merit in Teaching award, the University of Illinois Divisional Achievement Award in Music Education, and was the first conductor to receive the prestigious University of Iowa Doctoral Performance Fellowship. Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, and the Caribbean, including performances in Italy, Switzerland, Germany, England, France, Austria, and Kiev; Taoyuan, Taichung, and Taipei, Taiwan; Hong Kong, and Port-au-Prince, Haiti.

Dr. Nicholas was recently selected through a comprehensive audition process to perform in Kiev, Ukraine, as conductor of the professional orchestra in residence at the Liatoshinsky Academie of Music, under the auspices of the prestigious International Conductors' Festival. Dr. Nicholas was one of seven conductors worldwide invited to perform, and is the first band conductor to be invited in the Festival's history. Dr. Nicholas joins a lineage of conductors who have previously been selected from Italy, Denmark, Spain, Israel, France, UK, Switzerland, Venezuela, and Brazil, as well as the US.

Applied Faculty

Flute

Michelle Stanley

Saxophone

Peter Sommer

Tuba/Euphonium

Robert Brewer

Oboe

Gary Moody

Horn

Matthew Evans

Percussion

Eric Hollenbeck

Clarinet

Charles Lawson

Trumpet

Steven Marx

Harp

Rachel Ellins

Bassoon

Gary Moody

Trombone

Greg Harper

Piano

Silvana Santinelli

Wind Ensemble

Country Band March

Charles Ives
(1874-1954)

Joseph Spina, Conductor

This work was composed around 1903, four years after Ives' graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. Ives had just resigned as organist at Central Presbyterian Church in New York, thus ending thirteen and one-half years as an organist for various churches. He was, according to Henry Cowell, "exasperated...by the routine harmony for hymns". During this period Ives finished his *Second Symphony* (1902), composed three organ pieces that were later incorporated into his *Third Symphony* (1904), composed the *Overture and March: "1776"* and various songs and chamber pieces. Apparently, the *Country Band March* received no performances and only a pencil score-sketch is in evidence today. Later, Ives seemed very interested in this music, since he incorporated nearly all of it, in one form or another, into the "Hawthorne" movement of *Sonata No. 2 (Concord)*, *The Celestial Railroad*, the *Fourth Symphony* (second movement) and especially "Putnam's Camp" from *Three Places in New England*. From the "out of tune" introduction to the pandemonium which reigns at the close, the *Country Band March* is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives' own, the march features an impressive list of quotations from music of the Americana style. There is rarely anything straight-forward about the use of this material; the tunes are subjected to Ives' famous techniques of "poly-everything". Of particular interest is Ives' use of "ragtime" elements to enliven this already spirited march.

Symphonies of Winds

Igor Stravinsky
(1882-1971)

Wes Kenney, Conductor

Upon the death of the composer's beloved teacher, Rimsky-Korsakoff in 1908, Stravinsky responded by composing a work in his memory which was conceived in terms of instrumental ritual and which he afterwards remembered as the best work of his early period—the Chant funebre—later, unfortunately, lost. Ten years later, the death of his admired colleague, mentor and friend Debussy casued him to write another memorial composition—the Symphonies of Wind Instruments, dedicated 'To the memory of Claude Achille Debussy.'

The work is not a 'symphony' in the accustomed sense; Stravinsky went back to the word's ancient connotation of groups of instruments sounding together, and used the plural to indicate that the music is made up of several of these instrumental colloquies. He described it at various times as 'a grand chant, and objective cry,' and 'an auster ritual which is unfolded in terms of short litanies between different groups of homogenous instruments.' The overall form of the piece is an apparent challenge to all previously accepted canons of musical architecture. It is a kind of mosaic, made out of discrete blocks of contrasting material, separate yet interlocking, in different but closely related tempi. These are shuffled, juxtaposed or intercut without modulation or transition, culminating in in the ineffably severe calm of the concluding chorale. The scoring, which associates each idea with a different grouping of instruments, enhances the impression. Yet paradoxically, at the smallest level, the melodic and harmonic cells out of which the music is spun work across the surface divisions of the work, lending it a kind of secret organic continuity. Stravinsky's description of the music as a 'ritual' however gives the clue to its expressive nature; this is an instrumental liturgy, a burial service, the chorale rounding off the proceedings in something like a Byzantine Alleluia. In this sense this work is the forerunner of such later Stravinsky works.

Bassoon Concerto

Frigyes Hidas
(b. 1928)



Kathleen McLean is Associate Professor of Bassoon at the Jacobs School of Music at the University of Indiana, a position she accepted in 2009. Internationally recognized as among "the crème de la crème from the leading world orchestras" (Seen and Heard International Web review, UK), McLean was the associate principal bassoon of the Toronto Symphony Orchestra from 1992 to 2009 and is a sought-after chamber and orchestral musician, recitalist and teacher. McLean's former orchestral appointments include acting principal bassoon with the Toronto Symphony Orchestra, principal bassoon of the Canadian Opera Company and guest principal bassoon with the London Symphony Orchestra, the National Arts Centre Orchestra and Montreal Symphony. Since 2001, she has toured extensively with the prestigious World Orchestra for Peace under the baton of Valery Gergiev.

She has been invited to perform and teach in many internationally recognized festivals, such as the Evian International Festival, Vancouver Chamber Music Festival, Ottawa Chamber Festival, Scotia Festival and Banff Festival, as well as the Toronto Summer Academy and Chamber Festival's inaugural 2006 season. She has served on the judging panel for the International Gillet-Fox Competition, as well as performed in Victoria, Banff and Salt Lake City at the conventions of the International Double Reed Society. In her 25-year career as an orchestral musician, she has worked with leading composers and conductors, such as Sergei Celibidache, Leonard Bernstein, Zubin Mehta, Witold Lutoslawski, Elliott Carter, John Corigliano and Valery Gergiev, to name a few.

The delightfully tuneful bassoon concerto on tonight's program is by the recently deceased Hungarian composer Frigyes Hidas (1928-2007). The composer studied composition at the Franz Liszt Academy of Music in Budapest and worked as a musical director at two of Budapest's leading theaters: the National Theater and the Operetta Theater from 1951 to 1979. His compositional output included almost every genre with much of his fame stemming from contemporary music for wind instruments.

Concerto for Bassoon was published in 1999 and is dedicated to Dorian Cooke a notable bassoonist from the Netherlands. The work is cast in the typical three movement fast-slow-fast format with a small ensemble consisting of 2 flutes, 2 oboes, 2 clarinets, 2 horns, 1 trumpet, 1 trombone, 1 Euphonium, 1 tuba, Harp, Celeste, timpani, and 2 other percussionists. The outer movements use an ABA format with plenty of fireworks for the soloist. The middle movement is uses longer cantabile phrases and a more transparent accompaniment as contrast to the framing movements.

Sponsored in part by the Lilla Morgan Memorial Fund

Hammersmith

**Gustav Holst
(1874-1934)**

In 1930 Holst was commissioned to write a piece for the BBC Military Band. As Imogen Holst once wrote, the music was "... the outcome of long years of familiarity with the changing crowds and the changing river. Those Saturday night crowds, who were always good natured even when they were being pushed off the pavement into the middle of the traffic. And the stall holders in the narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares. And the large woman at the fruit shop who always called him 'dearie' when he bought oranges for his Sunday picnics at St. Paul's ..."

The "Prelude" is supposed to represent the river that runs through this area, a river that Holst himself said, "goes on its way unnoticed and unconcerned." This is equally true of much of Holst's own music during this time. Holst also arranged *Hammersmith* for orchestra. It was this arrangement that premiered on the same day as William Walton's *Belshazzar's Feast* in 1931, and many people actually booed at *Hammersmith's* end. It is worth mention that the original band version was not premiered until 1954, exactly twenty years after Holst's death.

The Red Pony

**Aaron Copland
(1900-1990)**

IV. Happy Ending

Aaron Copland wrote the music for the film "The Red Pony" in 1948, on the studio lot of Republic Pictures in the San Fernando Valley, California. Completed in the same year, the orchestral suite was prepared in response to a commission from Efrem Kurtz, who included it in his first program as a conductor of the Houston Symphony Orchestra on October 30, 1948. The music of the suite was almost entirely recast so that, although the music could be heard in the film, it was totally reorganized for concert purposes.

Steinbeck's well-known tale is a series of vignettes concerning a ten-year-old boy named Jody, and his life in a California ranch setting. There is a minimum of action of a dramatic or startling kind. The story gets its warmth and sensitive quality from the character studies of the boy Jody, Jody's grandfather, the cow-hand Billy Buck, and Jody's parents, the Tiflins. The kind of emotions that Steinbeck evokes in his story are basically musical ones, since they deal so much with the unexpressed feelings of daily living. *Happy Ending* includes a folk-like melody suggesting the open-air quality of country living and mounts the climax of *The Red Pony*.

Wes Kenney

Wes Kenney was just awarded the 2009 "Teacher of the Year" by the Colorado chapter of the American String Teachers Association for his work at CSU and throughout the state. He is also the 2007 Winner of the Varna International Conducting Competition, an award that included concerts and opera in Bulgaria. Mr. Kenney recently was promoted in 2008 to Full Professor and Director of Orchestras at Colorado State University where he conducts the CSU Symphony and Chamber Orchestra as well as CSU Opera productions. He is also currently in his seventh season as Music Director of the Fort Collins Symphony. Mr. Kenney is also in his 5th season as Music Director of Opera Fort Collins.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. Last season he appeared with the Virginia Symphony and Canyon Concert Ballet. And has recently conducted the Symphony of Southeast Texas, the Vallejo (CA) Symphony and the New Mexico All-State Orchestra. Over the past five seasons Maestro Kenney has guest conducted at the Edinburgh Festival in Edinburgh, Scotland, the Buffalo Philharmonic, returned to the New Mexico Symphony for tours and performances of *The Nutcracker* and had debuts with the Williamsburg Symphonia (VA), and the Acadiana Symphony (LA). Other recent appearances include the Richmond Symphony, the Long Beach Symphony, the Alabama Symphony, the San Juan Symphony, and the Virginia All-State Honor Orchestra. He has also appeared with the Dubuque Symphony, Savannah Symphony, Sewanee Music Festival, Spokane Symphony, Virginia Ballet Theater, Norfolk Chamber Consort, Coastal Valleys Symphony, Universal Ballet Korea, Virginia Waterfront International Arts Festival, and the Virginia Chorale.

Symphonic Band Personnel

Piccolo

Graciela Padilla, Dallas, TX*
Music Therapy

Flute

Daisie Clements, Johnstown
M.M Music Therapy
Lindsey Goris, Fort Collins*
Performance
Megan O'Connor, Fort Collins
Music Education/German
Alina Osika, Fort Collins
Music Therapy
Amy Ratliff, Littleton
Music Education/Spanish
Chihiro Hasegawa, Tokyo, Japan
Music Education

Oboe

Thomas Chen, Fort Collins*
M.M. Music Education
Kali Kennedy, Aurora
Marketing
Siana O'Donnell, Centennial
Civil Engineering

Clarinet

Lauren Bombardier, Penrose
Microbiology/Pre-Med
James Ceimet, Englewood
Music Education
Nicole Jensen, Centennial*
Music Education
Cara Hubl, Colorado Springs
Interior Design
Sean O'Connor, Silverthorne
BA Music
Destiny Price, Fountain
BA Music/HDFS
Rachel Rice, Monument
Music Education
Mallorie Stringfellow, Thornton
Music Education
Dan Yolles, Denver
Music Education
Cortney Wooden, Sandpoint, ID*
Music Education

Bass Clarinet

Cortney Wooden, Sandpoint, ID*
Music Education

Contrabass Clarinet

Jordan Coulter, Denver*
Social Studies Education

Bassoon

Lora Bird, Loma
Music Education

Kenneth Compton, Westminster*
Biomedical Science
Ashley Greathouse, Fort Collins
Music Education
Julia Murphy, Colorado Springs
Music Therapy
Kira Puntenney, Loveland
Watershed Science

Contrabassoon

Ashley Greathouse, Fort Collins*
Music Education

Alto Saxophone

Jason Biddle, Cherry Hills
Music Education
Elliot Schwebach, Fort Collins
Performance
Nathan Wilson, Grand Junction*
M.M. Performance

Tenor Saxophone

Kirk Bakalis, Arroyo Grande, CA*
Music Education

Baritone Saxophone

Connor Sims, Las Vegas, NV*
International Studies

Trumpet

Annie Barthel, Littleton
Music Therapy
Colleen Culbertson, Arvada
Natural Resources Recreation and Tourism
Erick Escobar, Mead*
Music Education
Noah Harbour, Fort Collins
Music Education
Kayla Ketterling, Joliet, MT
Music Education
Ricky Krahn, Superior
Electrical Engineering
Jaclyn Martyn, Colorado Springs
BA Music
Ian Schmid, Fort Collins
Music Education/Performance
Mackenzie Sutphin, Encinitas, CA
Music Education
Chris Westphal, Colorado Springs
Music Education

Euphonium

Brittany Craighead, Fountain
Music Education
Melanie Herrman, Longmont*
Music Education/Performance
Ross Miller, Woodland Park
Music Education
Katie Hertel, Eaton
Music Education

Horn

Justine Albert, Highlands Ranch
BA Music
Mely Farquhar, San Jose, CA
Music Education
Christopher Rodriguez, Fort Collins
Music Education
Josh Taylor, La Junta
BA Music/ Mechanical Engineering
Adam Goss, Brush
Computer Science

Trombone

Alex Buehler, Golden
Music Education/Performance
Andrew Deem, Colorado Springs
Music Education
Cory Meier, Denver
Music Education
Lily Payne, Littleton
Anthropology
Weston Purdy, Limon
Sports Medicine
Rebecca Ryskoski, Southlake, TX*
Equine Science
Adam Small, Loveland
Music Composition
Eli Johnson, Fort Collins*
Performance

Bass Trombone

Jordon Traylor, Thornton
Rangeland Ecology

Tuba

Zach Garcia, Longmont*
Music Education
Joe Hills, Lakewood
Composition
Rebekah Smelser, Colorado Springs
Music Therapy

Percussion

Landon Adams, Highlands Ranch
Music Education
Kate Cassara, Centennial
BA Music
Mark Coup, Brighton*
Performance
Shane Eagen, Littleton
Music Therapy
Garrett Lloyd, Longmont
Music Education
Nick Rose, Aurora
Music Education

Double Bass

Kellan Chaffey, Fort Collins
Music Education

Piano

Sam Dawson, Fort Collins*
Performance

*Principal

Wind Ensemble Personnel

Piccolo

Stephanie Munroe, Nunn
Music Education

Flute

Haley Broth, Colorado Springs
Music Therapy
Amy Coup, Brighton
Music Performance
Sam Hood, Northglenn
Music Education
Lindsey Noble, Niwot*
Music Performance
Chloe Patrick, Fort Collins
Music Education

Clarinet

Vaughn Cardona, Celina, TN
M.M. Conducting
Roxanne Cortes, Waipahu, HI
Music Therapy
Nicole Jensen, Centennial
Music Education
Kaitlyn Morgan, Elizabeth
Music Therapy
Erin Mullen, Twentynine Palms, CA
Music Therapy
Destiny Price, Fountain
Music and Human Development and Family Studies
Mallorie Stringfellow, Thornton
Music Education
Elena Von Reisen, Fort Collins
Music Performance
Thomas Wilson, Littleton
Music Education

Bass Clarinet

Cory Bissell, Centreville, VA*
Music Education

Oboe

Caleb Bradley, DeLand, FL*
Music Performance
Thomas Chen, Fort Collins
M.M. Music Education
Shane Werts, Dillon
Music Education

Celeste

Adam Torres, San Angelo, TX
M.M. Instrumental Conducting

Bassoon

Shelby Christensen, Oakville, ON
Music Education
Tony Federico, Brighton*
Music Education/Performance
Jessie Sawyer, Fort Collins
Music Performance/Education

Alto Saxophone

Ryan Van Scoyk, Aurora*
Music Education/Performance
Ben Strauss, Loveland
Music Performance

Tenor Saxophone

John Federico, Brighton
Music Performance

Baritone Saxophone

Daniel Kramer, Highlands Ranch
Music Performance

Horn

Noelle Bauman, Grand Junction
Music Education
Christina Bass, Rio Rancho, NM
Music Therapy
Shannon Costello, Lakewood
Music Education
John Gough, Boulder*
Music Performance

Trumpet

Matt Becker, Loveland
Music Education
Jon Gray, Arlington, TX
Music Performance
Matt O'Connor, Silverthorne
Music Performance
Paul Sprowell, Fort Collins*
Music Performance
Ryan Sullivan, Golden
Music Performance
Andrew Raymond, Fort Collins
Business

Trombone

Logan Kingston, Windsor*
Music Education
Michelle Parker, Aurora
Music Education
Jesse Sylvester, Elizabeth
Music Education/Performance

Euphonium

Chris Cotten, Hotchkiss*
Music Education/Performance
Will Gamache, Iowa City, IA
Music Education/Performance

Tuba

Sam Arrieta, Fort Collins
Music Education/Performance
Christopher Krueger, Fort Collins*
M.M. Conducting/Music Education

Percussion

Brandon Arvay, Columbia, SC
M.M. Percussion Performance
Zach Barker, Longmont
Music Education
Garrett Lloyd, Longmont
Music Education
Adam Miller, Boerne, TX
M.M. Percussion Performance
Luke Rose, Colorado Springs*
Music Performance
Ryan Seydian, Littleton
Music Education & Business
Collin Sitgreaves, Littleton
Music Performance

Double Bass

Erik Deines, Broomfield
Music Performance

Harp

Alaina Bongers, Loveland
M.M Music Performance
Hannah Pensack-Rinehart, Loveland
B.A. Harp Performance/Health and Exercise Science

* Principal

School of the Arts Upcoming Events

November 15—19—**Art: Metalsmithing Exhibition**
10 a.m.—4 p.m., Glass Box Gallery, Visual Arts Building—FREE

Thursday, November 18—**Creative Writing Reading Series**
7:30 p.m., University Art Museum—FREE

Wednesday, December 1—**Music: Parade of Lights Marching Band Preview Performance**
5 p.m., Outside UCA—FREE
Followed by a reception in the Griffin Lobby

Wednesday, December 1—**Music: Jazz Ensembles Concert**
7:30 p.m., Griffin Concert Hall

December 2—5—**Music: Holiday Gala Concerts**
7:30 p.m. nightly, Griffin Concert Hall

Thursday, December 2—**Creative Writing Reading Series**
7:30 p.m., University Art Museum—FREE

December 2—11—**Theatre: *All My Sons* by Arthur Miller**
University Theatre
For complete schedule of dates and times visit www.CSUSchooloftheArts.com

Friday, December 3—**Art: Friday Finales Art Walk**
6—9 p.m., University Art Museum—FREE

December 3—4—**YPO Theatre: *Nice People Dancing to Good Country Music* by Lee Blessing**
8 p.m., 2nd Floor Acting Lab—FREE

Monday, December 6—**Music: Virtuoso Series Concert, CSU Faculty Chamber Music**
7:30 p.m., Organ Recital Hall

Thursday, December 9—**Avenir Museum: Third Thursday Lecture Series**
7 p.m., 136 UCA Annex—FREE

FREE Student Recitals
See www.CSUSchooloftheArts.com for Student Recital Schedule

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SCHOOL OF THE ARTS

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