

Colorado State University

UPCOMING EVENTS

CONCERT BAND CONCERT

3/6 • Griffin Concert Hall • 7:30 pm • FREE

VIRTUOSO SERIES CONCERT: Mixtape Vol. 1

With Chris Van Hof, Trombone and guests

Tim Burns, Piano; Dawn Kramer, Trumpet and Dan Watt, Trombone

3/7 • Organ Recital Hall • 7:30 pm

VIRTUOSO SERIES CONCERT: The Many Colors of the Harp

With Rachel Ellins, Harp and guests

Tiffany Blake, Soprano; Barbara Thiem, Cello and Tonya Jilling, Harp

3/21 • Organ Recital Hall • 7:30 pm

VIRTUOSO SERIES CONCERT: Clarinet Kaleidoscope

With Wesley Ferreira, Clarinet and guests

Jeff Anderle, Clarinet; Tim Burns, Piano and more

4/4 • Organ Recital Hall • 7:30 pm

event calendar • e-newsletter registration

www.uca.colostate.edu

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Tickets: (970) 491-ARTS (2787)

www.CSUArtsTickets.com

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UNIVERSITY CENTER FOR THE ARTS

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The CSU School of Music, Theatre and Dance Presents

CSU CONCERT ORCHESTRA & CSU CONCERT CHOIR CONCERT

Presents
REMEMBRANCE

CSU CONCERT ORCHESTRA
Leslie Stewart, Conductor

CSU CONCERT CHOIR
Ryan Olsen, Conductor

Saturday, March 5, 2016 • 2:00 pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM

Trauermusik (Music of Mourning)

Langsam
Ruhig bewegt
Lebhaft
Chorale

Paul Hindemith (1895-1963)

Margaret Miller, viola
Chris Reed, guest conductor

Anne Frank: A Living Voice

Music by Linda Tutas Haugen
Text from the Diary of Anne Frank

- I. It is the Silence
- II. My Nerves
- III. Hanneli
- IV. Sunshine and Cloudless Sky
- V. My Work
- VI. Peter
- VII. Ideals and Hopes

Leslie Stewart was named Conductor of the CSU Concert Orchestra in 2012. She has been Music Director of the Health & Wellness Community Orchestra (a collaboration of Front Range Community College and UC Health) 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. 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. A graduate of Interlochen Arts Academy, Ms. Stewart holds Bachelor and Masters degrees in Music Performance from the University of Southern California.

APPLIED FACULTY

Violin
Ron Francois
Leslie Stewart

Flute
Michelle Stanley

Horn
John McGuire

Percussion
Eric Hollenbeck
Shilo Stroman

Viola
Margaret Miller

Oboe
Andrew Jacobson

Trumpet
Dawn Kramer

Harp
Rachel Ellins

Cello
Barbara Thiem

Clarinet
Wesley Ferreira

Trombone / Euphonium
Christopher Van Hof

Piano
Janet Landreth

Bass
Forest Greenough

Bassoon
Gary Moody

Tuba
Stephen Dombrowski

Organ
Joel Bacon

Saxophone
Peter Sommer

Linda Tutas Haugen earned a Bachelor of Arts degree in Music from St. Olaf College and a Masters degree in Music Composition and Theory from the University of Minnesota, studying with Pulitzer Prize winner Dominick Argento. Her catalogue of nearly 50 works includes 26 choral compositions, eight orchestral scores, two major works for chorus and orchestra, an opera, one work for wind ensemble, and multiple solo instrumental, vocal and chamber pieces. Her music has been described as “music of character and genuine beauty” (Minneapolis Star and Tribune) and “superbly crafted...engaging...beautiful and often powerful” (Opera Today).

Ms. Haugen has received grants and awards from the American Composers Forum, ASAP, Bush Foundation Minnesota State Arts Board, and Jerome Foundation. In 1999, she was awarded a three-year fellowship from Meet the Composer and is a recipient of the Minnesota 2015 Arts Initiative Grant. She has also received 38 commissions in the past 15 years, including Transformations of Darkness and Light for the National Kidney Foundation, Invocation and Remembrance for the American Guild of Organists and her opera Pocahontas for the Virginia Arts Festival and Virginia Opera, commemorating the 400th Anniversary of the founding of Jamestown.

Today’s performance marks the first time that “Anne Frank: A Living Voice” has been performed by treble choir and string orchestra (instead of string quartet). This work was commissioned by and is dedicated to the San Francisco Girls Chorus in honor of its 25th Anniversary in 2004. Ms. Haugen is a member of ASCAP and her music is available through Ephraim Bay Publishing Company.

Margaret Miller is Special Assistant Professor of Viola and Coordinator of the Graduate Quartet Program at CSU. She teaches viola, chamber music literature, coaches both graduate and undergraduate chamber ensembles and serves on the faculty of the LEAP Institute for the Arts. Prior to joining the CSU faculty in 2004, Professor Miller was the violist in the da Vinci Quartet for eighteen years. A dedicated teacher-performer and graduate of Indiana University, Professor Miller has given recitals and masterclasses throughout the Western United States, most recently at the University of Missouri, Kansas State University, the University of Arizona and Arizona State University. She has given clinics on viola playing and career opportunities at the Primrose Festival, Michigan Music Conference and the Colorado Music Educators Conference. Her teaching has been recognized by the Colorado Chapter of the American String Teachers Association and the Colorado Springs Youth Symphony.

Ryan Olsen is Assistant Professor of Choral Music Education and Director of the CSU Concert Choir. Dr. Olsen received his Bachelor of Music Education and Master of Arts in Music degrees from the University of Missouri-Kansas City. After teaching music in the Kansas City public schools and serving as music director in various music theater productions, he went on to earn his Doctor of Musical Arts degree in Choral Conducting with a cognate in Music Education from Arizona State University. At ASU, Dr. Olsen helped form the Early Music Chamber Choir (now Solis Camerata). An avid performer in various choral ensembles, he has sung with the Fine Arts Chorale of Kansas City, Kansas City Symphony Chorus, Kansas City Singers and the Phoenix Symphony Chorus. Dr. Olsen’s scholarly research has focused on the use of authentic assessment tools in music education, concept mastery orientation and the use of early music as an instructional and performance tool in the choral classroom.

Chris Reed joined the music faculty at CSU last fall where he serves and the voice and opera coach. Additionally, he is finishing his doctoral studies at the Eastman School of Music. Professor Reed is a two-time prize winner of the Jesse Kneisel Lieder competition and has served as a graduate opera coach for Eastman Opera Theater. Recent performances as a collaborative pianist include recitals at the University of Alabama, University of North Texas, Columbus State University, and Missouri Southern State University as well as appearances at CSU and in various locations in the Los Angeles area. In 2014, he gave master classes at the University of Alabama and Missouri Southern State University. He has been a pianist and coach at the Taos Opera Institute and has worked as a vocal coach with Wichita Grand Opera. Professor Reed earned his Bachelors degree in Piano Performance from Oklahoma State University and his Masters degree in Piano Accompanying and Chamber Music from Eastman.

TEXT EXCERPTS

Anne Frank: A Living Voice

I. It is the Silence

July 11, 1942. “It is the silence that frightens me so in the evenings and at night...I can’t tell you how oppressive it is [to] never...go outdoors...I’m very afraid that we shall be discovered and shot...We have to whisper and tread lightly during the day, [or] the people in the warehouse might hear us. Someone is calling me.”

January 13, 1943. “Terrible things are happening outside. At any time of...day...helpless people are being dragged out of their homes...Families are torn apart; men, women, and children are separated...Everyone is scared...the entire world is at war...and the no is nowhere in sight...All we can do is wait...for it to end. Jews and Christians alike are waiting, the whole world is waiting, and many are waiting for death.”

II. My Nerves

October 29, 1943. “My nerves often get the better of me, especially on Sunday’s...The atmosphere is stifling, sluggish, [and heavy as lead]. Outside you don’t hear a single bird, and a deathly...silence hangs over the house and clings to me as if it were going to drag me into the deepest regions of the underworld...I wander from room to room, climb up and down the stairs and feel like a songbird whose wings have been ripped off and who keeps hurling itself against the bars of its dark cage. ‘Let me out, where there’s fresh air and laughter!’ A voice within me cries. I don’t bother...to reply anymore, but lie down...Sleep makes the silence and the terrible fear go by more quickly, helps pass the time since it’s impossible to kill it.”

November 8, 1943. “I simply can’t imagine the world will ever be normal for us again.”

III. Hanneli

November 27, 1943. “Last night, just as I was falling asleep, Hanneli suddenly appeared before me. I saw her there, dressed in rags, her face thin and worn. She looked at me with such sadness...in her enormous eyes...and I can’t help her. I can only stand by and watch while other people suffer and die...Merciful God, comfort her, so that at least she won’t be alone...if only You could tell her I’m thinking of her with compassion and love, it might help her go on.”

IV. Sunshine and Cloudless Sky

February 23, 1944. “I go to the attic almost every morning...This morning...Peter was...cleaning up. He finished quickly and came over to where I was sitting...on the floor. The two of us [Peter and I] looked out at the blue sky, the bare chestnut tree glistening with dew, the seagulls and other birds glinting with silver as they swooped through the air, and we were so moved and entranced that we could not speak...We breathed in the air, looked outside, and both felt that the spell should not be broken...’As long as this exists...this sunshine and this cloudless sky, and as long as I can enjoy it, how can I be sad?’”

March 7, 1944. “I lie in bed at night, after ending my prayers with the words, ‘thank you God for all that is good and dear and beautiful,’ and I’m filled with joy...At such moments I don’t think about all the misery, but about the beauty that still remains...”

V. My Work

April 4/5, 1944. “For a long time now I didn’t know why I was bothering to do any...work. The end of the war...seemed so far away, so unreal, like a fairy tale...Until Saturday night...I slid to the floor...and began...saying my prayers...I drew my knees to my chest, lay my head on my arms and cried...I finally realized that I must do my...work...to get on in life, to become a journalist, because that’s what I want! I know I can write...I don’t want to have lived in vain...I want to go on living even after my death...I’m so grateful to God for [giving] me this gift which I can use...to express all that’s inside me! When I write I can shake off...my cares. My sorrow disappears, my spirits are revived!”

April 11, 1944. “One day this terrible war will be over. The time will come when we’ll be people again and not just Jews!”

VI. Peter

April 19, 1944. “Is there anything more beautiful in the world than to sit before an open window and...listen to the birds singing, feel the sun on your cheeks and have a darling boy in your arms? It is so soothing and peaceful to feel his arms around me, to know that he is close by and yet to remain silent...this tranquility is good. Oh, never to be disturbed again...”

VII. Ideals and Hopes

July 15, 1944. “It’s twice as hard for us young people to hold on to our opinions...when ideals are being shattered and destroyed, when the worst side of human nature predominates, when everyone has come to doubt truth, justice, and God... We’re much to young to deal with these problems...dreams and cherished hopes rise within us, only to be crushed by grim reality.

It’s...impossible for me to build my life on a foundation of chaos, suffering, and death. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us...I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty...will end, that peace...will return once more. In the meantime, I must hold on to my ideals. Perhaps the day will come when I’ll be able to realize them!”

PROGRAM NOTES FOR ANNE FRANK: A LIVING VOICE

Anne Frank: A Living Voice, was commissioned by the San Francisco Girls Chorus in celebration of its Silver Anniversary. The text is based on excerpts from *The Diary of Anne Frank*, taken from the 1952 and 1991 English translations of the book. The first section, It Is The Silence, was premiered by Chorissima on November 1, 2002, and the entire composition in seven movements premiered on May 6, 2004.

Anne Frank was between 13 and 15 years old when she wrote her Diary, while living in a secret upstairs annex over a warehouse in Amsterdam with her family, the Van Pels family, and Fritz Pfeffer. Despite all the fears and frustrations she experienced in over two years of hiding from the Nazis, Anne learned how to survive, to find beauty in small things, and to hold on to her ideals.

Composer Linda Tutas Haugen writes, “My goals for this composition are to honor the life of Anne Frank, and to gain a deeper understanding of what she, her family, and friends experienced during the Holocaust.”

The text excerpts are chronologically arranged, and span more than two years. They portray a psychological progression from fear and despair to strength and hope. The first three movements explore the grim reality of the war and her situation. Anne’s feelings of helplessness are expressed when she discovers that one of her best friends, Hanneli Goslar, has been captured and deported.

In the next three movements, she finds meaning and purpose in nature, her writing, and her first love with Peter Van Pels. In the final movement, she recognizes the chaos and destruction of society and ideals, and faces the likelihood that she and her family will not survive. Amazingly, she is able to look beyond the present and herself, to a time when she believes that peace will return. The hope that one day she would be able to realize her ideals and dreams, gives her strength and courage.

Through her words, Anne Frank portrays the triumph of the human spirit in the midst of suffering and cruelty. Otto Frank, Anne’s father and only annex survivor, states: “I hope that Anne’s book will have an effect on the rest of your life so that insofar as it is possible in your circumstances, you will work for unity and peace.” The composer adds: “It is my hope that Anne Frank: A Living Voice, sung by these young women, will also be an inspiration to this end.”

The Diary has been published in 67 languages, and over 31 million copies have been sold.

CSU CONCERT ORCHESTRA

Leslie Stewart, Conductor

FIRST VIOLIN

Brynna Ashton, *Concertmaster*
Madeline Ilgen
Gabriella Grieve

SECOND VIOLIN

Alex Keenan, *Principal*
Shannon Cooper
Milena Castaneda

VIOLA

Baylee Schell, *Principal*
Janel Abbott
Jaclyn Strom
Elizabeth Havlik
Kaela Furlong

CELLO

Lana Millard, *Principal*
Tim Foley
Damien Trujeque

BASS

Max Jonas Knaver, *Principal*

We would like to thank these members of the Zinnia Graduate String Quartet for providing sectional coaching for this concert:

Ji-Hye Chung, First Violin
Elizabeth Lenz, Second Violin
Joy Holz, Viola
Lydia Hynson, Cello and Bass

CSU CONCERT CHOIR

Ryan Olsen, Conductor

SOPRANO 1

Jordan Brudos-Nockels
Janene Harper
Katie Jordan
Erin Kelly
Nicole Luchetta
Madeline Morris
Katie Redd
Fiona Ruddell
Emilee Smith
Jackie Valdez
Alex Young

SOPRANO 2

Susan Bockhoff
Mallory Connors
Jess Foord
Nina Forsyth
Brenna Fowler
Rhoni Goslin
Angela Lamar
Pamela Potzer

ALTO

Anna Bonjour
Liesl Bryant
Heidi Cole
Arika Drake
Emily Gehman
Andria Hall
Tiana Hunter
Adelle McDaniel
Kristina Nordwall
Briana Odette
Meg Parker
Sarah Paty
Annie Schoephoerster