

UPCOMING PERFORMANCES

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

MARCH 14, 2019 / 7:30 P.M.

MUSIC PERFORMANCES

Virtuoso Series Concert / Peter Sommer, Dan Goble, Saxophone	March 25, 7:30 p.m.	ORH
Classical Convergence Concert / collectif9	March 30, 7:30 p.m.	ORH
Oboe Studio Recital / FREE	March 31, 3:30 p.m.	ORH
Chase the Music / Music Therapy Composition Class / FREE	March 31, 7:30 p.m.	IRH
Virtuoso Series Concert / 5280Q	April 1, 7:30 p.m.	ORH
Virtuoso Series Concert / Faculty Chamber Music	April 8, 7:30 p.m.	ORH
Music in the Museum Concert Series / FREE	April 9, noon and 6 p.m.	GAMA

RALPH OPERA PROGRAM PERFORMANCES

<i>Two British One-Acts</i> / Gustav Holst and Ralph Vaughan Williams	April 4, 5, 6, 7:30 p.m.	GCH
<i>Two British One-Acts</i> / Gustav Holst and Ralph Vaughan Williams	April 7, 2 p.m.	GCH

DANCE PERFORMANCES

Spring Dance Concert	April 26, 27, 7:30 p.m.	UDT
Spring Dance Concert	April 27, 2 p.m.	UDT
Spring Capstone Concert	May 10, 11, 7:30 p.m.	UDT
Spring Capstone Concert	May 11, 2 p.m.	UDT
Dance Special Event / <i>Embodiment</i>	June 1, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>A Man of No Importance</i> , a musical by Terrence McNally	April 26, 27, May 2, 3, 4, 7:30 p.m.	UT
<i>A Man of No Importance</i> , a musical by Terrence McNally	April 28, May 5, 2 p.m.	UT
<i>Rockband Project Concert</i> / FREE	May 16, 6:30 p.m.	UT

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Intermezzo from Cavalleria Rusticana / **PIETRO MASCAGNI**

Concerto for Clarinet and Orchestra in A Major; K 622 / **W.A. MOZART**

II. Adagio

III. Rondo

Copper Ferreira-Clarinet

An English Suite for String Orchestra / **C. HUBERT PARRY**

I. Prelude

II. In Minuet Style

V. Pastorale

VI. Air

VII. Frolic

Violin I

Casey Lee*

John Andretsos

Morgan Billow

Kaylee Gedack

Violin II

George Laird*

Alex Vazquez

Lincoln Jacoway

Viola

Sarah Bales*

Ianna Debrunner

Cello

Faith Christen*

Skyler Williams

Madison Hamilton

Lisa Spencer

Bass

Paige Langley*

Amber Sheeran

Harp

Heather Markham

(Community Guest Artist)

Flute

Sydney Steffen*

Rachel Dugger

Bassoon

Mira Bartell*

Andrea Fairfield

French Horn

Jessie Palmer*

Luke Nelson

* Section Leader

SOLOIST BIOGRAPHY

Clarinetist **COPPER FERREIRA** has enjoyed a professional career that has taken her across North America and overseas. She completed her undergraduate degree at Brevard College (N.C.), under the tutelage of David Kirby where she attended the prestigious Brevard Music Center in 2002. In 2005, Copper completed a Master's in Clarinet Performance at Arizona State University under Dr. Bob Spring, after which she made her international debut at the Xi'an International Clarinet and Saxophone festival in Xi'an, China. She also completed a Master's in Music Theory at the University of Western Ontario in 2007.

While in Canada, Copper served as principal clarinet with the Stratford Civic Orchestra, the Charlottetown Festival Orchestra in their production of Anne and as second and bass clarinetist, with Symphony New Brunswick, Symphony Nova Scotia, and the Prince Edward Island Symphony. She also held a teaching position at Mount Allison University, teaching music theory and studio clarinet.

Since relocating to Colorado in 2011, Copper maintains an active performing career regularly working with the Fort Collins Symphony, Cheyenne Symphony Orchestra, Greeley Philharmonic Orchestra, Boulder Chamber Orchestra, the Colorado Ballet and other chamber ensembles across the Front Range.

Copper is currently on faculty at Colorado State University, teaching music theory and maintains a thriving private clarinet studio of students from Fort Collins and Loveland.

PROGRAM NOTES

Wolfgang Amadeus Mozart (1756-1791) is widely considered to be among the greatest of all composers. His musical output has achieved countless accolades for its quality, inventiveness, and variety. Though Mozart's music was performed during his lifetime, it is perhaps more widely played now, nearly two and a quarter-centuries after his death.

Among the great achievements of Mozart, his concertos for a soloist with an orchestra have achieved wide acclaim. Chiefly, the piano and violin concertos are played world-wide and are most commonly recognized by most patrons with some knowledge of music. Not to be short-changed, his Concerto for Clarinet with Orchestra K. 622 is often regarded as the greatest composition for the instrument with orchestra ever composed. Though we will be performing the second and third movements only, the three-movement complete concerto is a masterpiece. Written just two months before the composer's passing, the concerto represents the wealth of knowledge and experience of Mozart's life. The composition of the Adagio (second movement) is sublime, crafted with a simplistic melody, and wonderfully adept at keeping listener's ear attentive. The mesmerizing slow movement creates a sort of transportive quality for musicians and audience alike. In contrast, the ensuing Rondo is light, airy and full of Mozartian energy, propelling the soloist and orchestra to the climactic close with brilliance and flavor, all a testament to Mozart's incredible sense of melodic composition. It is a masterpiece.

Sir **Charles Hubert Hastings Parry** (1848-1918) was a highly regarded English composer at the turn of the century. He was mainly known for his exquisite compositional technique but was extolled greatly also as an educator and historian of music. Parry got his start in music from his father, who put the young musician to task, assigned to assist with the Grove Dictionary of Music and Musicians, then after some musical training, became a professor of music at the Royal College of Music in England in 1883 and remained there for the rest of his life. Though he was largely devoted to his duties at the university, his expertise in composition and educational writings are credited with influencing great English composers such as Ralph Vaughan Williams, Edward Elgar, and Gustav Holst.

Believed to have been written in 1914, An English Suite for Strings was not published until 1921, posthumously, three years after the composer's death. It is a delightful mix of seven movements (we will perform five of these movements) for string orchestra alone. Combining elements of English Folk songs and inventive counterpoint, the Suite exudes a distinctly English flair for the twists and turns of quickly spinning mordents, beautifully crafted phrasing, singable melodies, and many passages of rising and falling rhythmic drive.

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