

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

CSU WIND SYMPHONY PRESENTS

# STATE OF INSPIRATION

*Featuring the music of Wilson, Dvorak, Persichetti, Sousa,  
Ravel/Frey, and Schwanter*

CONDUCTED BY

*Rebecca Phillips*

GUEST GRADUATE CONDUCTOR

*Andrew Gillespie*

**OCTOBER 12, 7:30 P.M.**



**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

THE COLORADO STATE UNIVERSITY WIND SYMPHONY PRESENTS:  
**FIND YOUR STATE: State of Inspiration**

**REBECCA PHILLIPS**, Conductor  
**ANDREW GILLESPIE**, Graduate Student Conductor  
**RICHARD FREY**, Guest Conductor  
**CORRY PETERSON**, Guest Conductor

***Fanfare for Karel (2017) / DANA WILSON***

***Serenade in d minor, op. 44 (1878) / ANTONÍN DVOŘÁK***

Moderato, quasi Marcia  
Finale

***Symphony for Band (Symphony No. 6), op. 69 (1956) / VINCENT PERSICHETTI***

Adagio, Allegro  
Adagio sostenuto  
Allegretto  
Vivace

Andrew Gillespie, graduate guest conductor

***Nobles of the Mystic Shrine (1923) / JOHN PHILIP SOUSA***

Corry Peterson, guest conductor,  
Director of Bands, Poudre High School

***Ma mère l'Oye (Mother Goose Suite) (1910) / MAURICE RAVEL***

trans. by Richard Frey

Pavane de la Belle au bois dormant (Pavane of Sleeping Beauty)  
Petit Poucet (Little Tom Thumb)  
Laideronnette, impératrice des pagodes (Little Ugly Girl, Empress of the Pagodas)  
Les entretiens de la belle et de la bête (Conversation of Beauty and the Beast)  
Le jardin féerique (The Fairy Garden)

Richard Frey, guest conductor

***From a Dark Millennium (1980) / JOSEPH SCHWANTNER***

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The 2017-18 CSU Wind Symphony season highlights Colorado State University's commitment to inspiration, innovation, community, and collaboration. All of these ideals can clearly be connected by music, and the Wind Symphony begins the season by featuring works that have been inspired by other forms of art, including folk songs, hymns, fairy tales, and poems. We hope that you will join us to "Find Your State" at the UCA!

## NOTES ON THE PROGRAM

### ***Fanfare for Karel (2017)***

**Dana Wilson**

**Born: 4 February 1946, Lakewood, Ohio**

**Duration: 2 minutes**

Born in Prague on August 7, 1921, Karel Jaroslav Husa was forced to abandon his engineering studies when Germany occupied Czechoslovakia in 1939 and closed all technical schools. He enrolled at the Prague Conservatory, earning a doctorate from the Prague Academy of Music in 1947, and then attended the Paris Conservatory to study music with Arthur Honegger and Nadia Boulanger. Husa immigrated to the United States in 1954 to teach composition at Cornell University, becoming an American citizen in 1959, and serving on the faculty of Cornell until his retirement in 1992.

While a Pulitzer Prize winner in music for his *String Quartet No. 3*, Husa's best-known work is *Music for Prague 1968*, written for concert band and later transcribed for symphony orchestra. Husa understood that his nation had only seen freedom for a few brief years throughout its entire history, and when the Soviet Union invaded Prague and crushed the Spring reform movement in 1968, he felt compelled to compose this masterpiece. *Music for Prague 1968* features three main symbols of Prague's history of resistance: a 15th century Hussite war song that has been utilized by Czech composers as a sign of hope; bells, which can be found throughout Prague's "Hundreds of Towers" and historically were used as calls of distress and victory; a three-note motif accompanied by a bird call, Prague's symbol of freedom.

On December 14, 2016, the world lost one of the most influential and internationally acclaimed composers of the 20th century, Karel Husa. As Cornell University prepared to honor the life and work of their emeritus professor, CU wind ensemble director Dr. James Spinazzola commissioned Dana Wilson to write a fanfare to honor the life and work of Husa. This brief two-minute piece offers homage to Husa's greatest work, *Music for Prague 1968*.

—Program note by Rebecca Phillips

### ***Serenade in d minor, op. 44, movements I & IV (1878)***

**Antonín Dvořák**

**Born: 8 September 1841, Nelahozeves, Bohemia (modern day Czech Republic)**

**Died: 1 May 1904, Prague, Bohemia**

**Duration: 10 minutes**

The heyday of the serenade as an orchestral genre was in the 18th century, culminating in the works of Mozart and, to a smaller degree, Beethoven. The early Romantics (Schubert, Schumann, Mendelssohn) showed little interest in the orchestral serenade, but the generation following them—Brahms, Dvořák, Tchaikovsky—revived it; in their hands, the genre came to embody these composers' desire to revisit the past and to make it meaningful to the present.

Dvořák's two serenades (one for strings and one for winds) are products of the composer's early maturity. His music had come to the notice of Johannes Brahms, who introduced him to

his own publisher, Fritz Simrock in Berlin, as well as his closest friend, the great violinist Joseph Joachim, one of the most influential musicians in the German-speaking world. "Take a look at Dvorák's *Serenade for Wind Instruments*" — Brahms wrote to Joachim in May 1879. "I hope you will enjoy it as much as I do... It would be difficult to discover a finer, more refreshing impression of really abundant and charming creative talent. Have it played to you; I feel sure the players will enjoy doing it!"

The work is an homage to Mozart; at the same time it is imbued with the spirit of Czech folk music. Like Mozart, who wrote one of his greatest serenades in C minor, Dvorák managed to use a minor key without any connotations of darkness or tragedy. 18th-century wind music often included a double bass for harmonic support; Dvorák continued that tradition but added a cello as well. Opening the work with a march is a further classical touch, although Mozart probably wouldn't have used a *tritone* (augmented fourth, a somewhat unsettling interval) so prominently at the very beginning. The finale subjects a simple dance tune to a fairly sophisticated development, culminating in a recall of the first-movement march just before the lively conclusion.

—Program note by Peter Laki

### ***Symphony No. 6, op .69 (1956)***

**Vincent Ludwig Persichetti**

**Born: 6 June 6 1915, Philadelphia, Pennsylvania**

**Died: 14 August 1987, Philadelphia, Pennsylvania**

**Duration: 15 minutes**

Vincent Ludwig Persichetti was an American composer and educator. At the age of five he began piano lessons with Warren Stanger at Combs Conservatory, an institution in which he would spend a large amount of time at throughout his youth. He eventually received his bachelor's degree in composition from there in 1936, he then went on to complete his masters and doctorate degrees from the Philadelphia Conservatory. In 1947, he joined the faculty at the Juilliard School and would later become the chairman of the composition department there. He is known for employing a wide range of compositional techniques, which can be found in his influential 1961 theory book, *Twentieth Century Harmony*. His compositional portfolio contains works for many mediums including nine symphonies and one opera. His *Symphony No.6* is the only one written for wind band.

*Symphony No.6 for Band* is written in four movements. Adagio-Allegro, Adagio, Allegretto, and Vivace. The piece centers around the second movement, which is a wind setting of the hymn *Round Me Falls The Night*. Persichetti first employed the hymn in his *Op.68, Hymns and Reponeses For the Church Year Vol.1*. Four verses of the hymn can be heard throughout the second movement. He then uses fragments and inspiration from the hymn to complete the rest of the work. This can be heard especially in the opening of the first movement in the horn, percussion, and woodwind features. The rest of the work is a compositional exploration, introducing various styles, textures, tempos, and harmonies that expand this one hymn into an entire symphony.

*Symphony No.6* was commissioned by Washington University in St. Louis for their performance on April 16, 1956 at the Music Educators Nation Conference convention. Clark Mitze was the conductor and director of bands during the performance.

— Program note by Andrew Gillespie

### ***Nobles of the Mystic Shrine (1923)***

**John Philip Sousa**

**Born: 6 November 1854, Washington, D.C.**

**Died: 6 March 1932, Reading, Pennsylvania**

**Duration: 3 minutes**

Published in 1923, this concert-oriented march celebrates Sousa's membership in the Ancient Arabic Order of the Nobles of the Mystic Shrine (Shriners). His local chapter hosted the national convention in 1923 in Washington, D.C., and Sousa conducted a band of 6,200 members in Griffith Stadium, the largest group he ever conducted. Contemporary versions of the Janissary Band (Turkish royal bodyguards) are a vital part of colorful Shrine marching units, and this march was intended to recreate the musical style of this Turkish music. The "Jingling Johnny" or Turkish Crescent (a marching instrument with a pole hung with jingling bells), triangle, tambourine, and a heavy bass drum are highlighted, and we hear sudden fortissimo outbursts in the first section. This march is unique in that it includes a part for the harp.

—Program Note by Edward Harris

### ***Ma mère l'Oye (1910)***

**Maurice Ravel, trans. Richard Frey**

**Born: 7 March 1875, Cibourne, France**

**Died: 28 December 1937, Paris, France**

**Duration: 17 minutes**

Maurice Ravel is one of the most well-known composers of the Impressionist period. More conservative than his French compatriot Debussy, Ravel's music explores colorful harmonies and timbres as forms of musical expression, while still retaining melody as a key musical ingredient. In his *Mother Goose Suite*, each of the five movements is based on a Mother Goose fairy tale, and in keeping with the impressionist aesthetic, the music reflects each tale's emotion, while suggesting certain images. The work opens with a brief movement, "Pavane of the Sleeping Beauty," which evokes the tranquil atmosphere of the beauty's perpetual slumber. In "Petit Poucet," the meandering clarinet line might musically portray the young boy from the fairy tale, wandering through the forest and laying down bread crumbs as markers for his return journey, while two distant bird calls hint that his trail of crumbs might not still be there upon his return. Each movement creates a miniature world that reflects the fairy tale scene.

Ravel originally composed *Mother Goose Suite* for two pianos, four hands, and dedicated the work to Mimi and Jean Godebski, the children of Ravel's closest friends, Cipa and Ida Godebski. After the premiere in 1910, Ravel then orchestrated the work for symphony orchestra in 1911, and then revised and extended the work into a full ballet in 1911-12. This transcription of was completed by Richard Frey in 2015. Every effort has been made to preserve the transparency and delicate quality of the original piano version, while incorporating Ravel's sense of orchestral color. Ravel included specific quotations at the beginning of the score, as included below:

#### **II. Petit Poucet (Tom Thumb)**

*"He thought that he could easily find his way home by the bread crumbs that he had dropped along the path, but he was very surprised when he found that he could not find a single crumb—birds had eaten them all."*

III. Laideronnette, Impératrice des Pagodes (Laideronnette, Empress of the Pagodas)

"She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments. Some had oboes made of walnut shells and others had violas made of almond shells--for they had to have instruments that were of their own small proportions."

IV. Les Entretiens de la Belle et de la Bête (Conversation of Beauty and the Beast)

Beast: *"I will die happy because I have had the pleasure of seeing you again."*

Beauty: *"No my dear Beast, you will not die - you will live to become my husband."*

*... and the Beast disappeared and a Prince more handsome than love thanked her for breaking his spell."*

— Program note by Richard Frey

***From a Dark Millennium* (1980)**

**Joseph Schwantner**

**Born: 12 March 1943, Chicago, Illinois**

**Currently lives in Spofford, New Hampshire**

**Duration: 12 minutes**

Joseph Schwantner, an independent composer known for his dramatic and unique style, has earned a reputation as a gifted orchestral colorist. He received his musical and academic training at the Chicago Conservatory and Northwestern University and previously served on the Juilliard, Eastman, and Yale faculties. Schwantner's compositional career has been marked by many awards, grants, and fellowships, including the Pulitzer Prize in 1979 for his orchestral composition *Aftertones of Infinity*. His *Percussion Concerto*, which was commissioned for the 150th anniversary season of the New York Philharmonic, is one of the most performed concert works of the past several decades.

*From a Dark Millennium* was commissioned by a consortium of college band directors from the Midwest in 1980 (the Mid-America Band Directors Association), and premiered by the University of Northern Illinois Wind Ensemble in 1981. It is a re-working of a movement from Schwantner's earlier chamber work, *Music of Amber*. This work marks the only occasion in which Schwantner has used the same source material for two different works. The composer does not consider *From a Dark Millennium* to be programmatic, but he acknowledges that "the mysterious and shadowy atmosphere... springs from images drawn from a brief original poem, *Sanctuary*, that forms the backdrop for the work. The poem helped to stimulate, provoke, and enhance the flow of my musical ideas."

SANCTUARY..

*Deep forests*

*a play of Shadows*

*most ancient murmurings*

*from a dark millennium*

*the trembling fragrance*

*of the music of amber*

— Program Note by Nikk Pilato

# COLORADO STATE UNIVERSITY WIND SYMPHONY

## **PICCOLO**

Emma Stark

## **FLUTE**

\*Theresa Bunger  
Elisabeth Richardson  
Samantha Post  
Anna Howell

## **OBOE**

\*Mylie Payne  
Olivia Martin

## **ENGLISH HORN**

Olivia Martin

## **E♭ CLARINET**

Anthony Aguayo

## **CLARINET**

\*Rebecca Stapfer  
Sebastian Adams  
Brian Celaya  
Andrew Blomfelt  
Adam Bell  
Katherine Oglesby  
Anthony Aguayo  
Sarah Sujansky  
Henry Buckley

## **BASS CLARINET**

Kaitlin Gelsinger

## **E♭ CONTRA-ALTO CLARINET**

Omar Calixto

## **BASSOON**

\*Anthony Federico  
Joseph Hoffarth  
Blaine Lee

## **CONTRA BASSOON**

Joseph Hoffarth  
Blaine Lee

## **ALTO SAXOPHONE**

\*Andrew MacRossie (Sop)  
James Ackermann

## **TENOR SAXOPHONE**

Haydan Holbrook

## **BARITONE SAXOPHONE**

Jacob Kilford

## **HORN**

\*Ayo Derbyshire  
Isabel Waterbury  
Andrew Meyers  
Katherine Wagner  
MacKenzie Beeler  
Miranda Deblauwe

## **TRUMPET**

\*Karla Rogers  
Maxwell Heavner  
Kyle Tong  
Brian Thomas  
Sydney Brown

## **TENOR TROMBONE**

\*William Gamache  
Holly Morris  
Samantha Boies  
Bass Trombone  
Peter McCarty

## **EUPHONIUM**

\*Jens Peaslee  
Connor Marsh

## **TUBA**

\*Connor Challey  
Heather Ewer

## **PERCUSSION**

\*Joseph Jones  
Peter Hirschhorn  
Matthew Hauser  
Kevin Poelking  
Sarah Foss  
Matthew Shiley  
Malia Odekirk

## **HARP**

Tonya Jilling

## **CELLO**

Norma Parrot

## **STRING BASS**

Zuri Kargbo

## **PIANO**

^Dr. Richard Frey

## **CELESTE**

^Prof. Madoka Asari

\*Principal

^Faculty



**REBECCA PHILLIPS** is the Director of Bands at Colorado State University where she conducts the CSU Wind Symphony and guides all aspects of the band and graduate wind conducting program. Prior to this appointment, she served as the Associate Director of Bands, Director of Athletic Bands, and Associate Professor at the University of South Carolina where she was responsible for directing the Symphonic Winds Concert Band, "The Mighty Sound of the Southeast" Carolina Marching Band, "Concocktion" Pep Bands, teaching undergraduate instrumental conducting, and directing the Carolina Summer Drum Major Clinic.

Dr. Phillips has served as a guest-conductor, clinician, and performer throughout North America, Europe, and Asia. Most recently, she conducted chamber wind performances

with members of the Prague National Symphony in the inaugural "2017 American Spring Festival" in Prague, The Czech Republic. In May 2018, she will conduct members of the Des Moines Symphony in a chamber winds concert at the Iowa Bandmasters Association Annual Conference. Dr. Phillips regularly conducts collegiate honor bands and all-state bands across the United States and she has been a rehearsal clinician at the Midwest Clinic: *An International Band and Orchestra Conference*. Ensembles under her direction have been featured at the 2012 College Band Director's National Association Southern Division Conference (CBDNA), the 2010 Society of Composers International Conference, and the 2008 North American Saxophone Alliance International Convention. In 2019, the Colorado State University Wind Symphony will be featured at the American Bandmasters Association National Convention.

Dr. Phillips believes in treasuring the traditional wind music of the past as well as promoting cutting edge works of today's finest composers. She has conducted the world premiere of James David's *Big Four On the River*, the world premiere of John Fitz Rogers' *Narragansett* at the 2013 CBDNA National Convention, the consortium premiere of John Mackey's *Harvest: Concerto for Trombone and Wind Ensemble*, the world premiere of Robert Bradshaw's *Las Apariencias Enganan*, the consortium premiere of John Mackey's *Turbine*, and the world premiere of Brett Dietz's *Crop Circles*. Her conducting performances of David del Tredici's *In Wartime* and John Mackey's *Redline Tango* are both featured on the nationally distributed Louisiana State University Wind Ensemble compact disc project and the world premiere of John Fitz Rogers *Narragansett* has recently been released on the Compact Disc *And I Await*, featuring Dr. Phillips as guest conductor of the University of South Carolina Wind Ensemble.

As a trombonist, Dr. Phillips' performances can be found on several internationally distributed recordings. She has performed with the National Symphony Orchestra, U.S. Army Band (Pershing's Own), the Tallahassee Symphony, and the Tampa Bay Opera Orchestra. She has also performed internationally in England, Mexico, the Caribbean, Russia, and Sweden, and has toured as a trombonist with Johnny Mathis and Barry Manilow.

A native of the Washington, D.C. area, Dr. Phillips earned her Bachelor's degree in Music Education from The Florida State University, Master of Music degrees in conducting and trombone performance from the University of South Florida, and a Doctorate of Musical Arts in conducting



at Louisiana State University. She served as a secondary school band director for seven years in Florida, including Director of Bands at Howard W. Blake Performing Arts High School in Tampa, Florida where she developed an award-winning concert band program.

Dr. Phillips holds memberships in the World Association for Symphonic Bands and Ensembles, the College Band Directors National Association, the National Band Association, and in 2014 she was elected into the American Bandmasters Association. She has served on the national CBDNA Collegiate Marching Band committee, the CBDNA Music Education committee, and is currently the NBA College/University Representative.

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**RICHARD FREY** is the associate director of bands and assistant professor of music at Colorado State University where he conducts the Symphonic Band, directs the Marching Band, and teaches courses in music education. He was previously the interim director of Athletic Bands, and assistant director of Bands at Austin Peay State University in Clarksville, Tennessee.

Dr. Frey's research has centered on opera transcriptions for winds in the eighteenth-century, specifically Johann Went's transcription of *Le nozze di Figaro*. He has given presentations on this work at universities around the country and at the 2016 CBDNA Southwest Division conference. In July 2014, Dr. Frey lead the CSU Faculty Chamber Winds on a performance tour of Germany, Austria, Slovakia, and

Hungary that included his performance edition of *Figaro* and a new edition of the introduction to Rossini's *Zelmira*. His modern *harmonie* performance edition (Sedlak) of the overture to *Semiramide* was premiered by the Gateway Chamber Orchestra at the 2015 CBDNA National Conference in Nashville, Tennessee.

As a conductor, Dr. Frey has led world and consortium premieres by composers Steven Bryant, Eric Nathan, David Maslanka, James David, and Matthew Peterson, and his concerts with the CSU Symphonic Band have often incorporated multimedia and interdepartmental collaborations. He has presented on expressive conducting and Laban terminology, wind band repertoire, and modern performance practice at state and national conferences, and as a guest lecturer for undergraduate and graduate classes at universities nationwide.

Under his direction, the CSU Marching Band has expanded its national and international reputation, including a 2013 tour of Ireland that culminated in a performance at the St. Patrick's Festival Parade in Dublin. The band performs nationally at bowl games regularly and for the Denver Broncos. In 2015, CSU hosted the College Band Directors National Association's Athletic Band Symposium, the first non-Power Five conference school to do so.

He has performed as a freelance percussionist with the Oregon Symphony, Oregon Ballet Theater, Tacoma Symphony, and Bellevue Philharmonic, and in recitals as a collaborative pianist and accompanist. As a music arranger and drill designer for marching and athletic bands, Dr.

Frey has been regularly commissioned by university and high school ensembles in over a dozen states, resulting in performances of nearly 100 of his musical arrangements.

In 2011 Dr. Frey received his Doctor of Musical Arts degree in Wind Conducting at Michigan State University. In 2008 he received a Master of Music degree in Wind Conducting from the Jacobs School of Music at Indiana University. From 2002-2006 he taught instrumental music in the public schools of Salem, Oregon. Dr. Frey received a Bachelor of Music degree in Percussion Performance from the University of Puget Sound in 2002.

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**ANDREW GILLESPIE**, a native of Atlanta, Georgia, earned his Bachelor's Degree in Music Education (euphonium) from the University of South Carolina in 2012. Most recently, Andrew served as the Director of Bands from 2013-2016 at Liberty High School in Liberty, South Carolina. His high school program gained recognition for its significant growth under his leadership and his ensembles received high ratings at the SCBDA marching and concert festivals, including the first superior rating in school history at the region concert band festival. In addition, his students earned placements and alternate positions in the SCBDA region honor bands and in the South Carolina All-State Bands.

Mr. Gillespie is currently pursuing a Master of Music in wind conducting at Colorado State University and serves as graduate assistant with the CSU Marching Band, the basketball pep bands, and the Presidential Pep Band. In addition, he serves as guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. His conducting teachers have included Dr. Rebecca Phillips and Professor Wesley Kenney, and he has also worked with Professor Michael Haithcock from the University of Michigan, Dr. Travis Cross from UCLA, and Dr. Nicole Gross from Auburn University.

Mr. Gillespie has conducted national television performances as the drum major of the University of South Carolina Marching Band at the 2012 Capitol One Bowl, the 2010 Chick-fil-A Bowl, and the 2010 Southeastern Conference Championship. He has performed on euphonium throughout the Southeastern United States and in venues across the country, including performances at Pearl Harbor in Hawaii, the 2012 College Band Directors National Association Southern Regional Convention, the 2010 Society of Composers International Convention, and the 2013 South Carolina Music Educators Convention. He has served as a guest clinician and low brass instructor throughout Georgia, South Carolina, and Colorado.

Mr. Gillespie is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), the National Association for Music Educators (NAfME), and the South Carolina Band Directors Association (SCBDA). He has served on the South Carolina All-State Bands committee and Solo and Ensemble state committee.

# COLORADO STATE UNIVERSITY SCHOOL OF MUSIC, THEATRE, AND DANCE APPLIED WIND AND PERCUSSION FACULTY

## FLUTE

Michelle Stanley  
Ysmael Reyes  
Colleen White

## OBOE

Andrew Jacobson

## CLARINET

Wesley Ferreira  
Sergei Vassiliev

## BASSOON

Gary Moody

## HORN

John McGuire

## TRUMPET

Caleb Hudson

## SAXOPHONE

Peter Sommer

## TROMBONE

Terry Leahy

## TUBA / EUPHONIUM

Stephen Dombrowski

## HARP

Courtney Hershey Bress

## CELLO

Barbara Thiem

## BASS

Forest Greenough

## PERCUSSION

Eric Hollenbeck  
Shilo Stroman

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# U P C O M I N G P E R F O R M A N C E S

## MUSIC PERFORMANCES

<i>Virtuoso</i> Series Concert / Janet Landreth, Piano	October 16, 7:30 p.m.	ORH, UCA
OneBeat! / Music District Event	October 20, 7:30 p.m.	ORH, UCA
Classical Convergence Concert / PUBLIQuartet	October 24, 7:30 p.m.	ORH, UCA
Guest Artist Concert / Denver Art Song Project / <b>FREE</b>	October 25, 7:30 p.m.	ORH, UCA
OcTUBAFest Concert / Brian Kiser, Tuba / <b>FREE</b>	October 29, 5 p.m.	ORH, UCA
OcTUBAFest Concert / Tuba Studio / <b>FREE</b>	October 29, 7:30 p.m.	ORH, UCA
Halloween Organ Extravaganza	October 31, 7, 9, and 11 p.m.	ORH, UCA
<i>Virtuoso</i> Series Concert / Goble & Hirshfield, Voice, Saxophone, Piano	November 2, 7:30 p.m.	ORH, UCA
Guest Artist Concert / Ed Saindon, Percussion / <b>FREE</b>	November 3, 7:30 p.m.	ORH, UCA
<i>Virtuoso</i> Series Concert / Faculty Chamber Music	November 6, 7:30 p.m.	ORH, UCA

## RALPH OPERA PROGRAM PERFORMANCES

<i>Xerxes</i> by George Frideric Handel	October 26, 27, 7:30 p.m.	GCH, UCA
<i>Xerxes</i> by George Frideric Handel	October 28, 8 p.m.	GCH, UCA
<i>Xerxes</i> by George Frideric Handel	October 29, 2:00 p.m.	GCH, UCA

## DANCE PERFORMANCES

Fall Dance Concert	November 9, 10, 7:30 p.m.	UDT, UCA
Fall Dance Concert	November, 11, 2 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 8, 9, 7:30 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 9, 2 p.m.	UDT, UCA

## THEATRE PERFORMANCES

<i>Love and Information</i> by Caryl Churchill	November 10, 16, 17, 7:30 p.m.	UT, UCA
<i>Love and Information</i> by Caryl Churchill	November 11, 1 p.m.	UT, UCA

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