

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

C S U W I N D S Y M P H O N Y P R E S E N T S

~ WAR AND PEACE ~

The Hundred Years' War

Music that explores the memories of sacrifice along with
the beauty of more peaceful times...

Conducted by Dr. Rebecca Phillips

featuring

Stephen Dombrowski, Tuba

Andrew Gillespie, Graduate Student Conductor

Daniel Berard, Guest Conductor

FEBRUARY 24, 7:30 P.M.

Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

CSU WIND SYMPHONY

WAR AND PEACE: THE HUNDRED YEARS' WAR

REBECCA PHILLIPS / Conductor

STEPHEN DOMBROWSKI / Tuba

ANDREW GILLESPIE / Graduate Student Conductor

DANIEL BERARD / Guest Conductor

The Duke of Marlborough Fanfare (1939) / PERCY ALDRIDGE GRAINGER

Lincolnshire Posy (1937) / PERCY ALDRIDGE GRAINGER

Lisbon (Sailor's Song)
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

Tuba Concerto (1976) / EDWARD GREGSON (trans. TIMOTHY REYNISH)

Allegro deciso
Lento e mesto
Allegro giocoso

Stephen Dombrowski, tuba

INTERMISSION

Peterloo Overture (1968) / MALCOM ARNOLD (arr. by CHARLES SAYRE)

Andrew Gillespie, graduate student conductor

Colonel Bogey March (1914) / KENNETH J. ALFORD

Daniel Berard, guest conductor, Director of Bands, Fossil Ridge High School

Paris Sketches: Homages for Band (1994) / MARTIN ELLERBY

1. Saint-Germain-des Prés
2. Pigalle
3. Père Lachaise
4. Les Halles

A FEW WORDS FROM THE CONDUCTOR...

The 2016-2017 Wind Symphony season remembers events from around the world that catapulted both conflict and resolution. Each concert is permeated by music that explores the memories of sacrifice along with the beauty of more peaceful times. Tonight, we explore music that depicts both war and peace in Great Britain, written by composers from the United Kingdom. We open with a "call to arms," based on an original English folksong and arranged into a fanfare by Percy Grainger. Although Australian by birth, Grainger moved to England as an adolescent and spent the early part of his career collecting folk tunes in the English region of Lincolnshire. He would later use these songs as the basis for many of his greatest works, including *Lincolnshire Posy*. During the concert this evening, a brief description of each movement of *Lincolnshire Posy* will be read by graduate students to explain how these beautiful tunes actually depict love, murder, the life of soldiers, kidnappings, and other such deranged insanity. To close the first half of the program, we feature our incredible tuba professor and tubist of The Colorado Symphony, Professor Stephen Dombrowski. Although Gregson's Tuba Concerto has nothing to do with war, it is performed on a tuba!

To open the second half of the program, first year graduate student conductor Andrew Gillespie has prepared an incredibly sensitive rendition of Malcolm Arnold's *Peterloo Overture*. It is difficult to find a more fitting work to describe the peaceful gathering of the common man, in an effort to influence their political representation, that unexpectedly turns to mass chaos and deadly violence by their own government. Then we lighten the mood with a delightful march by the British composer, Kenneth Alford, conducted by one of our great local high school band directors and an alumnus of CSU, Dan Berard. Finally, we close the concert with a beautiful and exciting work, *Paris Sketches*. This is actually the only piece that truly connects the music to the title of the concert, *The Hundred Years' War*, a name given by historians to the century of conflicts between the kings and kingdoms of France and England. In the spirit of those conflicts, *Paris Sketches* is actually written by a British composer, Martin Ellerby, because who other than a British composer would actually believe that they could write a piece about the "city of lights" better than a French composer!

PROGRAM NOTES

The Duke of Marlborough Fanfare (1939)

Percy Aldridge Grainger

Born: 8 July 1882, Melbourne, Australia

Died: 20 February 1961, White Plains, New York

Duration: 3 minutes

Percy Grainger dedicated his *Duke of Marlborough Fanfare* to two people who greatly influenced his life. One was the great Norwegian composer Edvard Grieg, who recognized Grainger's talents and enthusiastically supported him, and the other was Miss Lucy E. Broadwood "who first revealed to me the charm of the living English folksong." Grainger wrote, "My fanfare (written on March 5-6, 1939 in Coral Gables, Florida) is based on the English folksong, "The Duke of Marlborough" as collected from the singing of Mr. Henry

Burstow (of Horsham, Sussex, England) one of the very finest of all English folksingers. In my setting, the tune is heard twice. The first time, it typifies the memories of long past wars, vague, far off, poetic. The second time it typifies a war in the present, fast-moving, close at hand, debonair, drastic." The opening French horn solo will be heard again in the opening movement of the second piece this evening, Grainger's *Lincolnshire Posy*.

***Lincolnshire Posy* (1937)**

Percy Aldridge Grainger

Born: 8 July 1882, Melbourne, Australia

Died: 20 February 1961, White Plains, New York

Duration: 14 minutes

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wants of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

— Program note by Percy Aldridge Grainger

***Tuba Concerto* (1976)**

Edward Gregson (trans. Timothy Reynish)

Born: 23 July 1945, Sunderland, United Kingdom

Duration: 18 minutes

Edward Gregson's music has been performed, broadcasted, and recorded worldwide. He studied composition with Alan Bush at the Royal Academy of Music from 1963–1967, winning five prizes for composition. Since then he has worked solely as a commissioned artist and has written orchestral, chamber, instrumental, and choral music, as well as music for the theatre, film, and television.

Gregson's tuba concerto was originally written in 1976 for brass band. The orchestral version was introduced in 1978 and the wind band transcription was premiered in 1984 by John Fletcher at the Grieg Halle in Bergen, Norway. The concerto is in three movements and follows the usual fast-slow-fast format. The first is in a sonata form with two contrasting themes; the first is rhythmic in character and the second is lyrical. There is a reference made in the development section to the opening theme of Vaughan Williams's *Tuba Concerto*. The second movement unfolds a long cantabile melody for the soloist, which contrasts with a ritornello idea announced three times by the ensemble. The last movement is in rondo form, alternating the main theme with two episodes. The first episode is a broad sweeping tune and the second is jazz-like in style. After a short cadenza, reference is made to the opening of the concerto and the work ends with a triumphant flourish.

— Program note by Edward Gregson

***Peterloo Overture* (1968)**

Malcom Arnold (arr. by Charles Sayre)

Born: 21 October 1921, Northampton, United Kingdom

Died: 23 September 2006, Norwich, United Kingdom

Duration: 10 minutes

Sir Malcolm Arnold is an award-winning British composer who is widely known for his film scores, in particular his score to the film *The Bridge on the River Kwai*, for which he won the Academy Award in 1957. Arnold was inspired by Louis Armstrong at a very young age to pick up the trumpet, which would eventually lead to him playing with the London Philharmonic Orchestra during WWII when he was in his early twenties. After the war, he studied composition with Gordon Jacob at the Royal College of Music in London. Arnold would go on to write operas, ballets, film scores, chamber works, and nine symphonies.

Originally written for orchestra, *Peterloo Overture* tells the story of the "Peterloo Massacre," which took place in Manchester, England on August 16, 1819. On that day, a group of 8,000 people gathered in St. Peter's Field to hear the political reformist Henry Hunt speak out against the tyranny of the British government. A local militia and cavalry unit was sent to break up the peaceful gathering. Many innocent civilians were cut down and trampled by the soldiers. When the chaos ended, eleven had died and over four hundred were injured. Malcolm Arnold depicts these events in this overture. He begins with a flowing lyrical melody that depicts the hope and strength of the townspeople, referring to this theme as the "People's melody." "The drums of war interrupt this melody, and the mood changes as the army moves in to break up the crowd. Malcolm depicts the chaos with driving rhythms, chromaticism, and bitonal passages. Even though the actual story of Peterloo ends with sadness, he chooses to end the work with a majestic rendition of the "People's melody." Arnold writes, "It [*Peterloo Overture*] ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain."

Peterloo Overture was commissioned in 1968 by the Trade Union Congress to celebrate their centennial anniversary. It was premiered by the Royal Philharmonic Orchestra on June 7, 1968 and conducted by Sir Malcolm Arnold. Charles Sayre arranged the piece for concert band in 1989.

— Program note by Andrew Gillespie

***Colonel Bogey March* (1914)**

Kenneth J. Alford

Born: 21 February 1881, London, United Kingdom

Died: 15 May 1945, Reigate, United Kingdom

Duration: 3 minutes

Frederick Joseph Ricketts was an English bandmaster and composer. He first enlisted in military service as "band boy" in 1895, lying about his actual age of fourteen so that he could enlist. Later, Ricketts would become the Director of Music for the Royal Marines from 1927 to 1940. During his career, he wrote several military marches under the pen name Kenneth J. Alford, because bandsmen were discouraged from having professional careers outside of the service. Alford was his mother's maiden name.

Colonel Bogey March is a piece that originated during the course of a golf outing. Ricketts had a friend who would often whistle the notes C to A, a descending minor 3rd, instead of shouting "fore!" It was this interval on which Ricketts based his 1914 World War I composition. Through tempo and orchestration, the piece represents the true vernacular of British marches. The term "Colonel Bogey" is derived from a 19th century nickname that was used for a scoring system in the game of golf. Malcolm Arnold would later arrange the march into the main theme of the 1957 film, *Bridge Over the River Kwai*. This arrangement of the original march can be heard in the iconic intro of the movie and was re-named *The River Kwai March*. It is fair to say the film added much popularity to Ricketts' original composition, *Colonel Bogey March*.

— Program note by Andrew Gillespie

***Paris Sketches: Homages for Band* (1994)**

Martin Ellerby

Born, 1957, Worksop, Nottinghamshire, England

Currently lives in Altrincham, Manchester, England

Martin Ellerby is a composer of international standing, whose works have been performed, broadcast, and recorded to critical acclaim across Europe, Asia, and the United States. His catalogue comprises compositions spanning many genres, including orchestral, choral, concert band, brass band, ballet, instrumental and chamber. In addition, he has contributed a substantial number of commercial orchestrations and arrangements.

Regarding *Paris Sketches*, the composer writes:

"This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through — rather as Ravel in his own tribute to an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole piece is the idea of bells — a prominent feature of Paris life.

"Saint-Germain-des-Prés" is the Latin Quarter, famous for its artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sound of morning bells.

"Pigalle" is the Soho of Paris. This is a burlesque with scenes cast in the mold of a balletic scherzo - humorous in a kind of 'Stravinsky-meets-Prokofiev' way. It's episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

"Père Lachaise" is the city's largest cemetery, the final resting place of many a celebrity who once walked its streets. The spirit of Satie's *Gymnopédies* — themselves a tribute to a still more distant past — is affectionately evoked before the movement concludes with a quotation of the *Dies Irae*. This is the work's slow movement, and the mood is one of softness and delicacy, which I have attempted to match with more transparent orchestration. The bells are gentle, nostalgic, and wistful.

"Les Halles" is a bustling finale; the bells triumphant and celebratory. *Les Halles* is the old market area, a Parisian Covent Garden and, like "Pigalle," this is a series of related but contrasted episodes. The climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache — actually in the district of Les Halles. A gradual crescendo initiated by the percussion prefaces the material proper, and the work ends with a backwards glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.

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E♭ CLARINET

Anthony Aguayo

CLARINET

*Rebecca Stapfer

Sebastian Adams

Kaitlin Gelsinger

Anthony Aguayo

Omar Calixto

Henry Buckley

Adam Bell

Brian Celaya

Mariah Thompson

Katherine Oglesby

BASS CLARINET

Asa Graf

E♭ CONTRA-ALTO CLARINET

Brian Celaya

BASSOON

*Anthony Federico

Joseph Hoffarth

Blaine Lee

CONTRA BASSOON

Joseph Hoffarth

Blaine Lee

ALTO SAXOPHONE

*Andrew MacRossie

Oren Logan

James Ackermann

TENOR SAXOPHONE

Michael Doppler

BARITONE SAXOPHONE

Brittney Davis

HORN

*Ayo Derbyshire

Nicholas Gledhill

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Katherine Virostek

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*Andrew Gillespie

Jens Peaslee

TUBA

*Connor Challey

Heather Ewer

PERCUSSION

*Joseph Jones

Peter Hirschhorn

José Campuzano

Ian Maxwell

Matthew Brown

Spencer Kinnison

Malia Odekirk

HARP

Cora Marrama

STRING BASS

*Jordan Asker

PIANO

+Dr. Richard Frey

*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, "Con-cocktion" 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. She 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.

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 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 and has been the college/university representative for the NBA. Currently, she serves on the CBDNA Music Education committee and is the National Band Association's Second Vice-President.



STEPHEN DOMBROWSKI, a native of Shrewsbury, Massachusetts, is principal tubist of the Colorado Symphony Orchestra, and instructor of tuba at Colorado State University. He received his Bachelor of Music degree in tuba from Boston University, where his teachers were Gary Offenloch, and Toby Hanks. Mr. Dombrowski continued his studies with Daniel Perantoni at Indiana University.

In addition to his performances with the Colorado Symphony Orchestra and Brass Quintet, Stephen has performed with the Cincinnati Symphony Orchestra, Central City Opera, Colorado Music Festival, Denver Municipal Band, and Bartel's Brass Ensemble. He has also performed with the Summit Brass, Grand Teton Music Festival, Tanglewood Music Center Brass, Lafayette Symphony Orchestra (Ind.), Chicago Civic Orchestra, and Schleswig-Holstein Musik Festival.

Mr. Dombrowski has served on the faculty of the Rafael Mendez Brass Institute, Fairbanks Summer Arts Festival, Metropolitan State College of Denver, Colorado Christian University, and the Music at Maple Mount Festival. Stephen has also been a clinician for the University of Colorado at Boulder, Colorado State University, the International Tuba-Euphonium Association, Lakewood High School (Colo.), and Denver School of the Arts.

Stephen can be heard on *A Summit Brass Night with the Summit Brass*, *Laude*, the *Music of Howard Hansen with the Philharmonia A Vent*, and on Colorado Public Radio's live broadcasts of the Colorado Symphony Orchestra.

Mr. Dombrowski currently resides in Littleton, Colo., with his wife, Angela, and two children. Aside from tuba, Stephen enjoys woodworking, Red Sox baseball, an spending time with his family.



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 Associational 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.

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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

Singer of the Year Competition / FREE	February 25, 7:30 p.m.	ORH, UCA
<i>Virtuoso Series Concert</i> / John Carlo Pierce, Voice	February 27, 7:30 p.m.	ORH, UCA
Symphonic Band Concert	February 28, 7:30 p.m.	GCH, UCA
Classical Convergence Concert / Third Coast Percussion	March 1, 7:30 p.m.	GCH, UCA
Chamber Choir and Concert Choir Concert	March 3, 7:30 p.m.	GCH, UCA
Concert Band Concert / FREE	March 5, 7:30 p.m.	GCH, UCA
<i>Virtuoso Series Concert</i> / Tiffany Blake, Voice	March 6, 7:30 p.m.	ORH, UCA
Music in the Museum Concert Series / John Seesholtz, Voice	March 7, 12 p.m., 6 p.m.	GAMA, UCA
Voice Area Recital / FREE	March 7, 7:30 p.m.	ORH, UCA
Sinfonia Concert / Concerto Competition	March 7, 7:30 p.m.	GCH, UCA
Guest Artist Concert / Blue Shift Percussion Ensemble / FREE	March 20, 7:30 p.m.	ORH, UCA

RALPH OPERA PROGRAM PERFORMANCES

A Little Night Music by Stephen Sondheim	March 30, 31, April 1, 7:30 p.m.	GCH, UCA
A Little Night Music by Stephen Sondheim	April 2, 2 p.m.	GCH, UCA
Aria Workshop Concert / FREE	May 5, 7:30 p.m.	RH, UCA

DANCE PERFORMANCES

Spring Dance Concert	April 21, 22, 7:30 p.m.	UDT, UCA
Spring Dance Concert	April 22, 2 p.m.	UDT, UCA
Spring Dance Capstone Concert	May 5, 6, 7:30 p.m.	UDT, UCA
Spring Dance Capstone Concert	May 6, 2 p.m.	UDT, UCA

THEATRE PERFORMANCES

The Resistable Rise of Arturo Ui by Bertolt Brecht	March 3, 4, 9, 10, 11, 7:30 p.m.	ST, UCA
The Resistable Rise of Arturo Ui by Bertolt Brecht	March 5 and 11, 2 p.m.	ST, UCA
Little Shop of Horrors the Musical	April 28, 29, May 4, 5, 6, 7:30 p.m.	UT, UCA
Little Shop of Horrors the Musical	April 30, May 7, 2 p.m.	UT, UCA
Rockband Project Concert / FREE	May 11, 6:30 p.m.	UT, UCA