

Upcoming Events at the University Center for the Arts

December 9—11—**Theatre: *All My Sons* by Arthur Miller**
8 p.m., University Theatre

Wednesday, December 8—**Music: Concert Orchestra Concert**
Thursday, Friday, Saturday, 7:30 p.m., Sunday, 2 p.m., Griffin Concert Hall

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

Thursday, December 16—**Music: Opera Fort Collins Holiday Gala**
6:30 p.m., Griffin Concert Hall

Monday, January 31—**Music: Music: Virtuoso Series Concert**
Erik Deutsch, piano with Jon Gray, trumpet
7:30 p.m., Organ Recital Hall

February 1—7—**Theatre: Two Plays by Neil LaBute**
University Theatre, see website for dates and times.

Saturday, February 5—**Music: Virtuoso Series Concert**
Andrew Whitfield, baritone and Tiffany Blake, soprano
7:30 p.m., Organ Recital Hall

Sunday, February 6—**Music: Virtuoso Series Concert – Cello Quartet**
2 p.m., Organ Recital Hall

Saturday, February 10—**YPO Theatre: Kennedy Center American College Theatre Festival Showcase**
8 p.m., Second Floor Acting Lab

Saturday, February 12—**Music: Virtuoso Series Concert – Gary Moody, Bassoon**
7:30 p.m., Organ Recital Hall

Saturday, February 12—**Music: Wind Ensemble Concert and Honor Band**
7:30 p.m., Griffin Concert Hall

Friday, February 18—**Music: Virtuoso Series Concert – Gary Moody, Bassoon**
5:15 p.m., Griffin Concert Hall

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COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

Meet Me at the UCA

Fall 2010 CONCERT SEASON

Concert Orchestra

with special guest
Murray Oliver, Trombone

Conducted by
Steve McNeal

Wednesday, December 8, 2010
7:30 p.m.
Griffin Concert Hall
University Center for the Arts



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Program

Selections from Concerto Grosso, Opus 6, No. 8

- I. Allegro - Vivace
- II. Allegro
- III. Vivace

Archangelo Corelli
(1653-1713)

Brittany Schaeffner, violin I
Danielle Burton, violin II
Amanda Watson, cello

Vaughn Cardona, Conductor
CSU Graduate Conducting Student

Sinfonia #9 (String Symphony)

- I. Grave and Allegro

Felix Mendelssohn
(1809-1847)

Dream

Andrew Cadima
(b. 1984)

Murray Oliver, trombone
Alaina Bongers, harp

Peasant Dances

Elliot Del Borgo

Personnel List

Violin
Danielle Burton
Josh Cabiness
Vaughn Cardona
*Jayme Cole
Kayla Fochtman
*Kallyn Hunter
Jordan Ippolito
Kinsey Kappeler
Melissa Karres
Clark Kim
James Kim
Gabrielle Kristofich
Morgan Unruh
Brittany Schaeffner

Viola
Kelsy Wheeler
*Jordan Dennison

Cello
Caylen Eckman
Curtis Hill
Emily Kullberg
*Sean Owens
Mary Sue Rowan
Kacey Underwood
Amanda Watson

Bass
*Kellan Chaffey
Robby Teas

* Denotes Principle Player

Program Notes

Concerto grosso in G minor, op. 6, no. 8. In addition to being one of the few concerti grossi that has entered the contemporary orchestra's standard repertoire, the Concerto grosso in G minor, op. 6, no. 8 by Corelli serves as both an exemplar of the compositional style of this prolific composer and an example to modern audiences of forms that served in the development of the solo concerto. The strong sense of tension and release achieved by chains of dissonant suspensions resolving into consonant harmonies, coupled with the stark dynamic contrast achieved by alternation of a group of three soloists (called the concertato) with the remainder of the ensemble (called the ripieno), aid in the creation of a work of great vitality. Corelli labeled this work as *Fatto per la notte di Natale*, roughly translated as "made for Christmas eve," and the somber and pious quality of the opening sections of the work translate well into an expression of the spiritual nature of the liturgical celebration of the sacred holiday.

Sinfonia no. 9 The interesting discovery about Mendelssohn's twelve string symphonies is they were written as compositional studies between his 12 and 14 years of age. His composition teacher, Zelter, found that his young student responded with a prolific amount of literature. Had the young Mendelssohn followed his early course of production, he may have been listed as one of the top three or four giants of music composition along with Bach, Beethoven and Brahms. Happy, light and carefree are words that characterize nearly all of Mendelssohn's music.

The title of *Dream* causes one to wonder about the message a composer might wish to communicate. Which came first, the chicken or the egg? Did Cadima first write this piece then find the title, or did he name the piece, *Dream*, then, write music to describe the thought? We may never know the answer to these questions.

The medium of solo trombone, harp and strings may be a bit out of character, however, the composer's skill gives charm and credence to this novel composition. The audience may imagine the following as this work is being performed: falling asleep, peaceful moments, vertigo, being chased and trying to escape. Finally, an abrupt awakening.

Cast in three sections, *Peasant Dances* contrasts a graceful waltz-like dance with two vigorous and energetic outer movements. Strong melodies and bold harmonies are set forth in a very dynamic rhythmic and Peasant style.

Performer Biography

A native of Scotland, **G. Murray Oliver** received degrees from the Royal Northern College of Music in Manchester, England and the Eastman School of Music in Rochester, N.Y. Murray has studied trombone with Chris Houlding, Rob Burtenshaw, Rob Holliday, Mark Kellogg and Ralph Sauer and conducting with Clark Rundell, Baldur Bronnimann, Donald Hunsberger, Brad Lubman and Christopher Seaman.

Murray has performed with diverse performing organizations ranging from principal positions held with Lakeland Opera and the Missouri Symphony Orchestra to appearances with Opera Fort Collins, Cheyenne Symphony, Art Garfunkel, Martha Reeves, Ed Thigpen and The Shangri-Las. As a chamber musician, Murray has appeared with the Missouri Symphony Orchestra Brass Quintet, Alarm Will Sound and the Odyssey Chamber Players. Murray has appeared in concert and as a recitalist throughout the U.K., France, Belgium, Germany, Sweden, Denmark, Holland and much of the U.S.

Murray is currently Special Assistant Professor of Music at Colorado State University where his duties include teaching music appreciation and serving as undergraduate advisor. He has previously taught on the faculty of the University of Missouri-Columbia where his duties included teaching trombone, euphonium, and conducting the opera program.

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Michael and Elizabeth Elliott