

Upcoming Events

Jazz Ensembles Concert	2/24	Griffin	7:30 p.m.
Sinfonia Concert	2/26	Griffin	7:30 p.m.
Singer of the Year/FREE	2/27	ORH	7:30 p.m.
Virtuoso Series Concert, K. Dawn Grapes, Flute	2/29	ORH	7:30 p.m.
Voice Area Recital/FREE	3/1	ORH	7:30 p.m.
Symphonic Band Concert	3/2	Griffin	7:30 p.m.
Harp Ensemble Concert	3/2	ORH	7:30 p.m.
Concert Choir and Chamber Choir Concert	3/4	Griffin	7:30 p.m.
Concert Orchestra with Concert Choir Concert/FREE	3/5	Griffin	2 p.m.
Concert Band Concert/FREE	3/6	Griffin	7:30 p.m.
Virtuoso Series Concert, Chris Van Hof, Trombone	3/7	ORH	7:30 p.m.
E-MEX Ensemble from Essen, Germany	3/8	ORH	7:30 p.m.
David Tayloe, tenor, with Christopher Reed, piano	3/9	ORH	6 p.m.
Virtuoso Series Concert, Rachel Ellins, Harp	3/21	ORH	7:30 p.m.
Rocky Mountain Saxophone Summit Potpourri Concert/FREE	3/26	ORH	7:30 p.m.
Spring Dance Tea/FREE	3/31	UDT	3:30 p.m.
The Marriage of Figaro by W.A. Mozart	4/3	Griffin	2 p.m.
Virtuoso Series Concert, Wesley Ferreira, Clarinet	4/4	ORH	7:30 p.m.
Zinnia String Quartet Concert	4/5	ORH	7:30 p.m.
Jazz Combos Concert	4/6	Griffin	7:30 p.m.
Jeremy Wilson, trombone	4/7	ORH	7:30 p.m.
All-West Honors High School Trombone Choir Concert	4/8	ORH	7:30 p.m.
Men's Chorus and University Chorus Concert	4/8	Griffin	7:30 p.m.

Event Calendar • E-Newsletter Registration

[www.uca.colostate.edu](http://www.uca.colostate.edu)

General Information: (970) 491-5529

Tickets: (970) 491-ARTS (2787)

[www.CSUArtsTickets.com](http://www.CSUArtsTickets.com)



THIS IS YOUR UCA

SEASON "GREEN" SPONSOR

THANK YOU FOR YOUR CONTINUED SUPPORT



RamCard Plus, a combination of your student ID and First National Bank Debit Card, is also your library card, rec center card, RamCash card, Visa Debit Card – *everything in one card!*

FREE upgrade to RamCard Plus, apply today!

- RamCard office in the Lory Student Center
- Online at [www.ramcardplus.com](http://www.ramcardplus.com)



Colorado State University

UNIVERSITY CENTER FOR THE ARTS  
SCHOOL OF MUSIC, THEATRE & DANCE

This is Your UCA

CSU New Music Ensemble  
It Could Be Anything

Under the direction of Dr. Wesley Ferreira  
& Professor Andrew Jacobson

Sunday, February 21, 2016  
7:30 P.M.  
Organ Recital Hall



Stasis (2007)

Jordan Nobles  
(b. 1969)

Living Room Music (1940)

John Cage  
(1912 – 1992)

- I. To Begin
- II. Story
- III. Melody
- IV. End

Sarah Foss, Ben Justis, Spencer Poston, Timothy Sanchez

Attica (1971)

Frederic Rzewski  
(b. 1938)

Quickening, Surface Tension, Rogue Waves (2012)

Jordan Nobles

Moon Rock

Ben Justis  
(b. 1990)

Kate Duncan, Emily Kerski, Andrew MacRossie, Lara Mitofsky Neuss



## It Could be Anything—CSU New Music Ensemble

“Are you going to the *Anything* concert tonight?” These words can be heard through the halls of the University Center for the Arts at Colorado State University. *It Could be Anything*, CSU's New Music Ensemble embodies the spirit of the new music culture and is dedicated to performing innovative, collaborative, and exciting works of living composers as well as the important contemporary works from composers of the recent past. Under the direction of Dr. Wesley Ferreira and Professor Andrew Jacobson, the ensemble performs regularly at Colorado State University and throughout Northern Colorado.

Music is growing and changing. It is our aim to showcase this growth by bringing people together, and focusing on what is happening now in the global arts world, this includes featuring the newest works of student composers. With rehearsals and performances of larger and smaller chamber contemporary literature, this ensemble explores, performs and studies new concepts of notation, extended performing techniques, group improvisation and group composition, including other aspects of performance centered around the latest developments in sonic art.

*It Could Be Anything* New Music Ensemble is about collaboration. Each member is an active contributor. Composers collaborate with performers for synergistic creation. The ensemble engages with the community to achieve cultural relevance. Guest artists and composers are invited to participate for the incorporating of new ideas and vigor. What happens when this group comes together to combine its energy, talent and vision? *It Could Be Anything*.

### MUSICIANS

Tyler Adamthwaite – Violin  
Kate Duncan – Saxophones  
Sarah Foss – Percussion  
Ben Justis – Percussion/Piano  
Emily Kerski – Bb Clarinet  
Andrew MacRossie – Saxophones  
Lara Mitofsky Neuss – Eb Clarinet, Bass Clarinet  
Spencer Poston – Percussion  
Stephany Rhodes – Oboe  
Timothy Sanchez – Percussion

UNIVERSITY CENTER FOR THE ARTS PRESENTS

# SINGER OF THE YEAR

---

SINGER OF THE YEAR AWARD • CHARLES AND RETA RALPH  
UNDERGRADUATE SCHOLARSHIP • MOST IMPROVED  
AWARD • JAMES MCDONALD MEMORIAL SCHOLARSHIP

**FEBRUARY 27, 7:30 P.M.**

**ORGAN RECITAL HALL**

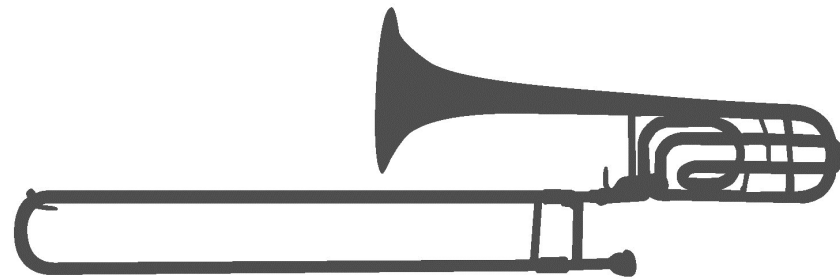
ANNUAL COMPETITION FEATURING COLORADO STATE  
UNIVERSITY'S TOP UNDERGRADUATE VOCAL STUDENTS

**CONCERT IS FREE AND  
OPEN TO THE PUBLIC**

UNIVERSITY CENTER FOR THE ARTS PRESENTS

# JAZZ ENSEMBLES CONCERT

with special guest,  
**Marshall Gilkes**



directed by  
**Peter Sommer**  
**Wil Swindler**

**february 24, 7:30 p.m., griffin concert hall**

**Cost: NO CHARGE/CSU students, \$12/adult, \$1/youth | CSUArtsTickets.com**

(Full-fee paying students with valid CSU I.D.)

## DIRECTORS

One of the prominent clarinetists of his generation, **WESLEY FERREIRA** has been praised by critics for his “beautiful tone and technical prowess” (The Clarinet) as well as his “remarkable sensitivity” (CAML Review). Fanfare Magazine notes, “Ferreira is clearly a major talent”. As a recital clarinetist, his performances continually engage audiences, provoking the Artistic Director of one recent concert series performance to remark that “Ferreira showcased a potent synthesis of serious musicianship, technical ferocity, and bravery of programming that was effectively tempered by a dynamic flair for showmanship. With this performance Ferreira proved not only is he an artist of some consequence, but also a consummate showman capable for presenting even the most challenging works with the ease and fluency of a world-class player.”

Ferreira is frequently invited to give performances, workshops, and masterclasses at high schools, colleges and universities throughout North America. In addition, he has been invited to perform at national and international academic conferences including the International Clarinet Association's annual ClarinetFest eight times (2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016). Additionally, he is the co-founder and artistic director of the Lift Clarinet Academy, a summer music festival and training ground, which attracts students from around the world.

As a means of artistic growth and furthering scholarship, Ferreira demonstrates avid support for new music by frequently commissioning and premiering works. He is a dedicated music educator and pedagogue. Passionate about teaching, he mentors students towards the achievement of their career goals, with emphasis placed on striving for professional and personal growth. His innovative teaching methods are acclaimed, including the development of the breath support training program for musicians, Air Revelation®.

Born in Canada to parents of Portuguese heritage, he received his musical training at the University of Western Ontario (B.M.) and Arizona State University (M.M. and D.M.A.) studying with Robert Riseling and Robert Spring, respectively. Following four years in the position of single-reeds instructor and director of bands at Mount Allison University, he joined the music faculty at Colorado State University School of Music, Theatre and Dance in 2011 as assistant professor where he maintains a thriving clarinet studio.

To learn more about Wesley Ferreira, please visit his website: [wesleyferreira.com](http://wesleyferreira.com)

**ANDREW JACOBSON** has performed with several fine orchestras and organizations, including the National Symphony Orchestra, the Choral Arts Society (both of Washington, D.C.), and the Richmond Symphony (Va.), and has been involved with numerous masterclasses across the country. He currently performs with the Colorado Symphony, the Fort Collins Symphony, the Fort Collins Wind Symphony, and the Wyoming Symphony.

He studied with Rebecca Henderson at the University of Texas-Austin where he earned a Bachelor of Music degree, and with Richard Killmer at the Eastman School of Music where he earned his M.M. in Oboe Performance and Literature. He is currently pursuing his D.A. in Oboe Performance at the University of Northern Colorado. Jacobson re-located to Northern Colo. four years ago, and has embraced the regional performing and private teaching opportunities; last summer, he joined the CSU Faculty Chamber Winds on their European Tour.

“I am honored to join the fantastic faculty at CSU's fine music school, and look forward to continuing the development of the oboe studio, both in musical excellence and as a supportive student community,” said Jacobson. “Let's make some reeds!”

The Jazz Ensembles share the stage with the great trombonist and composer, Marshall Gilkes



## COMPOSITIONS

STASIS by Jordan Nobles is an open score work based on the overtone series. It provides the musicians with the freedom of choice based upon their instrumenta tonal spectrum. A deeply meditative work, the composer instruction that each note should sound however long their instrument sounds, as long as a single breath or single bow.

LIVING ROOM MUSIC is a musical composition by John Cage, composed in 1940. It is a quartet for unspecified instruments, all of which may be found in a living room of a typical house, hence the title. *Living Room Music* is dedicated to Cage's then-wife Xenia. It consists of four movements: "To Begin", "Story", "Melody", and "End". Cage instructs the performers to use any household objects or architectural elements as instruments, and gives examples: magazines, cardboard, "largish books", floor, wooden frame of window, etc. The first and the last movements are percussion music for said instruments. In the second movement the performers transform into a speech quartet: the music consists entirely of pieces of Gertrude Stein's short poem "The World Is Round" spoken or sung. The third movement is optional. It includes a melody played by one of the performers on "any suitable instrument."

ATTICA is the second part of Frederic Rzewski's larger work "Coming Together". Considered one of the great minimalist masterpieces, it is a relatively simple piece that can be performed by any number of instruments. It features a narrator who reads a short text based on the letters of Sam Melville, an inmate at the Attica State Prison at the time of the famous riots in 1971.

The original Performance of QUICKENING, SURFACE TENSION and ROGUE WAVES by Jordan Nobles was premiered by the Aventa Ensemble, directed by Bill Linwood, on December 4, 2012. Scored for an "open score" ensemble using any number of and kind of instruments, each the three works contains fragments of music that leaves much to the discretion of the individual musicians and allows the ensemble to listen and adapt to each other, creating the work anew during each performance. Known as Indeterminacy Music and pioneered by composer John Cage, this type of composing style was used throughout the 20<sup>th</sup> century and now into the 21<sup>st</sup>. Describing indeterminacy, John Cage initially defined it as "the ability of a piece to be performed in substantially different ways. He later added: "My intention is to let things be themselves".

MOON ROCK has a dual meaning: it refers to actual lunar material and a genre. What would rock 'n roll played by aliens from the moon sound like? The piece accompanies a brilliant segment of the silent film "Le Voyage dans la Lune" directed by Georges Méliès, released in 1902. The music captures the comical, quirky, and violent trip taken to the moon in the film. Earthrise, lunar snow, fantastical flora, and exploding aliens all get musically characterized (and caricatured) in Moon Rock. As the piece progresses, the style becomes less coloristic and ambient and evolves into more of a rock sound. As the explorers make their escape from the moon, a triumphant final groove section accompanies the return of the ship to Earth.

## COMPOSERS

JOHN CAGE was an American avant-garde composer whose inventive compositions and unorthodox ideas profoundly influenced mid-20th-century music. He studied music with Richard Buhlig, Arnold Schoenberg, Adolph Weiss, and Henry Cowell. Cage's early compositions were written in the 12-tone method of his teacher Schoenberg, but by 1939 he had begun to experiment with increasingly unorthodox instruments such as the "prepared piano" (a piano modified by objects placed between its strings in order to produce percussive and otherworldly sound effects). Cage also experimented with tape recorders, record players, and radios in his effort to step outside the bounds of conventional Western music and its concepts of meaningful sound. The concert he gave with his percussion ensemble at the Museum of Modern Art in New York City in 1943 marked the first step in his emergence as a leader of the American musical avant-garde. In the following years, Cage turned to Zen Buddhism and other Eastern philosophies and concluded that all the activities that make up music must be seen as part of a single natural process. He came to regard all kinds of sounds as potentially musical, and he encouraged audiences to take note of all sonic phenomena, rather than only those elements selected by a composer. To this end he cultivated the principle of indeterminism in his music. He used a number of devices to ensure randomness and thus eliminate any element of personal taste on the part of the performer: unspecified instruments and numbers of performers, freedom of duration of sounds and entire pieces, inexact notation, and sequences of events determined by random means. Among Cage's best-known works are 4'33" (Four Minutes and Thirty-three Seconds, 1952), a piece in which the performer or performers remain utterly silent onstage for that amount of time (although the amount of time is left to the determination of the performer). More broadly, Cage's work is recognized as significant in the development of traditions ranging from minimalist and electronic music to performance art.

BEN JUSTIS' music has been performed locally in Colorado and across the country. He is a Tapspace publishing artist, a member of Pi Kappa Lambda, and past president of the CSU Student Composer's Alliance. In 2015 he was awarded First Prize in the CSU Student Composer Competition. In March his piece *Conversation Five* will be performed at the Collegiate Music Society Rocky Mountain Regional Conference. In addition to being an active composer, he is an avid performer and educator. Ben is currently a graduate student at Colorado State University as a student of James David, Eric Hollenbeck, and Shilo Stroman.

JORDAN NOBLES has emerged as one of Canada's finest composers. Known for creating music filled with an "unearthly beauty" (Mondomagazine) that makes listeners want to "close (their) eyes and transcend into a cloud of music" (Discorder Magazine), his recent piece *Simulacrum* was nominated as 'Classical Composition of the Year' at the 2012 Western Canadian Music Awards. He was named the International Winner of the Sacra/Profana Composition Competition (San Diego) and was selected from among thousands of entries to be performed in Wrocław, Poland at the International Society for Contemporary Music's 2014 World Music Days. He has also won the Polyphonos Choir Composition Competition (Seattle), the Vancouver Bach Choir's National Competition for Large Choirs (Vancouver), placed 2nd in the International Soli fan tutti Kompositionswettbewerbs (Darmstadt, Germany) and was a finalist in the C4 Choir Composition Competition (New York). He continues to receive many National and International performances and commissions, including his choir piece *Still Life* which was performed by over 600 young singers at the Mass Participatory Musicking Festival (Hong Kong) and his string orchestra work *Aurora* was the Canadian Broadcasting Corporation's official entry at the UNESCO International Music Council's International Rostrum of Composers in Lisbon, Portugal and also was selected for the ISCM Festival in Miami, Florida. Jordan is a member of the Canadian League of Composers and an Associate Composer of the Canadian Music Centre.

Composer and pianist FREDERIC RZEWSKI began playing piano at age 5. He attended Phillips Academy, Harvard, and Princeton, where his teachers included Randall Thompson, Roger Sessions, Walter Piston and Milton Babbitt. In addition, he studied composition privately with Luigi Dallapiccola in Rome in 1960. In 1977 Rzewski became Professor of Composition at the Conservatoire Royal de Musique in Liège, Belgium. He remains a resident of Belgium. Occasionally he teaches for short periods at schools and universities throughout the U.S. and Europe. Many of Rzewski's works are inspired by secular and socio-historical themes, show a deep political conscience and feature improvisational elements. Some of his better-known works include *The People United Will Never Be Defeated!*, a set of virtuosic piano variations written as a companion piece to Beethoven's Diabelli Variations; *Coming Together*, which is a setting of letters from Sam Melville, an inmate at Attica State Prison, at the time of the famous riots there (1971); *North American Ballads*; *Night Crossing with Fisherman*; *Les Moutons de Panurge*; and the *Antigone-Legend*, which features a principled opposition to the policies of the State. Rzewski recently played the solo part in the world premiere of his piano concerto at the 2013 BBC Proms.