

ARIES COMPOSERS FESTIVAL

2013

new music at colorado state university

Concert I: CSU Percussion Ensemble, Vasanta Quartet, Oasis Quartet, Oct. 20, 2 pm

Concert II: CSU Chamber Choir and Concert Choir, Oct. 20, 7:30 pm

Concert III: Oasis Quartet, Oct. 21, 11:00 am

Concert IV: Faculty Chamber Concert, Oct. 21, 7:30 pm

Concert V: CSU Wind Ensemble and Symphonic Band, Oct. 22, 7:30 pm

Aries Composers Festival 2013
New Music at Colorado State University
Master Schedule

Sunday, October 20

- 2:00-3:30 PM Concert I: CSU Percussion Ensemble, Vasanta Quartet, and Oasis Quartet (*Griffin Concert Hall*)
- 4:00-6:00 PM Workshop by Michael Colgrass “The Key to Creativity: Think Like a Kid” (*UCA Room 158*)
- 6:00 PM Dinner Break
- 7:30-9:00 PM Concert II: CSU Combined Choirs Concert (*Griffin Concert Hall*)

Monday, October 21

- 11:00 AM Concert III: Saxophone Quartet Recital by the Oasis Quartet (*UCA Room 158*)
- 12:00 PM Lunch Break
- 1:00-2:00 PM Paper Presentations (*UCA Room 136*)
- 2:30-3:30 PM Panel Discussion I: Composer/Performer/Conductor Relationships (*UCA Room 136*)
- 4:00-5:00 PM Composers’ Colloquium: open session with all attending composers
(*UCA Room 136; refreshments provided*)
- 5:00 PM Dinner Break
- 7:30-9:00 PM Concert IV: Faculty Chamber Ensemble (*Organ Recital Hall*)

Tuesday, October 22

- 11:00 AM Lecture: Andrew Paul MacDonald, Bishop's University, Quebec
(*Organ Recital Hall*)
- 12:00 PM Lunch Break
- 1:00-2:30 PM Workshop by Michael Colgrass: “Three Thunderbolts” (*Organ Recital Hall*)
- 3:30-4:30 PM Panel Discussion II: Entrepreneurship and New Music
(*UCA Room 158*)
- 5:00 PM Dinner Break
- 7:30-9:00 PM Concert VI: Wind Ensemble and Symphonic Band (*Griffin Concert Hall*)

Concert I: CSU Percussion Ensemble, Oasis Quartet, Vasanta Percussion Quartet

Pictures of the Floating World (2013)

James M. David

I. Kuniyoshi, *The Skeleton Spectre*: Enigmatic

II. Intermezzo alla fuga

III. Hiroshige, *Night Snow*: Distant

IV. Intermezzo alla ciaccona (attacca)

V. Hokusai, *The Great Wave*: Propulsive

Oasis Quartet

Nathan Nabb, soprano saxophone

James Bunte, alto saxophone

Dave Camwell, tenor saxophone

James Romain, baritone saxophone

Vasanta Percussion Quartet

Leo Canale

Eric Hollenbeck

Jeremy Maytum

Shilo Stroman

**World Premiere Performance*

Kahn Variations (2001)

Andrew Lynge, marimba

Alejandro Viñeo

The Percussion Music of Michael Colgrass

Three Brothers (1951)

Percussion Music (1952)

Chamber Piece for Percussion Quintet (1954)

Inventions on a Motive (1955)

Motive

Invention 1

Invention 2

Invention 3

Invention 4

Invention 5

Invention 6

Finale

Fantasy Variations (1961)

Mvt. 1 *with lightness and grace*

Mvt. 2 *veiled and soft*

Mvt. 3 *delicate and swift*

Mvt. 4 *explosive and animated*

Andrew Lynge – soloist

CSU Percussion Ensemble
Eric Hollenbeck, Shilo Stroman, Directors

Jonah Bartels
Matt Brown
Jose Campuzano
Matt Carroll
Josiah Gaiter
Peter Hirschhorn
Alden Hoag

Grant Larson
Anthony Lederhos
Greg Luft
Andrew Lynge
John Meriwether
Natasha Miller

Zach Pierce
Spencer Poston
Carson Rideout
Tim Sanchez
Mike Williams

Concert II: CSU Combined Choirs Concert

CSU Concert Choir
Ryan A. Olsen, conductor

A Song of Joys

Nicholas S. Omiccioli
Text adapted from Walt Whitman

...to balance myself upon a broken world (September, 1918)
Karen Stoody, piano

Paul Carey

Four Haiku

Robert Honstein
Poetry by Kobayashi Issa and Matsuo Basho

CSU Chamber Choir
Ryan A. Olsen, conductor

Reasons to Learn to Sing

Karen Stoody, organ

Clifton Callender

it may not always be so; and i say

Nicholas Weininger
Text by e.e. cummings

Beneath the Wave

Luke Flynn

Virgo Mater Regina

Costas Dafnis

Cradle My Heart

Karen Stoody, piano

Clint Needham

Chamber Choir

Sopranos

Ingrid Johnson
Laura Marshall
Gabriela Ocadiz
Denise Powers
Kristen Smith
Hillary Thompson

Tenors

Arthur Beutel
Eric Botto
Garrett Ching
Andrew Hill
Noel Houle-von Behren
Westin Sorrell

Altos

Annita Alvarez
Adreanne Brungardt
Gloria Choi
Samantha DeBey
Ashlyn Dunn
Talia Fischer
Tracey Kaiser

Basses

Bryan Kettlewell
Andy LoDolce
Ryan McPeck
Andrew Madden
Dean Rieger
Colin Williamson

Concert Choir

Sopranos

Anyaleen Bradley
Sarah College
Vanessa Doss
Nina Forsyth
Angela Gesicki
Ashleigh Janda
Ingrid Johnson
Marina Malek
Grace Pomeleo
Katie Redd
Marissa Rudd
Jackline Valdez
Samantha Vela

Tenors

Josh Colonnieves
Caleb Crain
Jim Dernell
Andrew Hill
Sam Hodges

Altos

Eva Bacmeister
Miranda Bashore
Emily Budd
Angela Fitzsimmons
Andria Hall
Adrienne Harlow
Jessica Lauer
Laura Marshall
Deanna Melder
Emily Morris
Kelsey Peterson
Sarah Soltysik
Lauren Wearsch

Basses

Charles Boelke
Bryan Kettlewell
Justin Little
Nick Marconi
Martin Manweiler
Zac Quesenberry
Taylor Tougaw
Schyler Vargas
Jack Wheel

Concert III: Saxophone Quartet Recital by the Oasis Quartet

Selections will be made from the repertoire listed below

Speed Metal Organum Blues

Gregory Wanamaker

Every Thing Must Go

Martin Bresnick

1. Andante
2. Fanfare (G.L. in memoriam)
3. Pensoso, con sobrio espressione

Engrenages

Alexandros Markeas

String Quartet No. 3 (Mishima)

Philip Glass (arr. Nathan Nabb)

1957: Award Montage
November 25: Ichigaya
Grandmother and Kimitake
Body Building
Blood Oath
Finale

Mission Creep

Keith A. Carpenter

Super Glue

Mark Engebretson

**Dedicated to the Oasis Quartet*

James Bunte's and Dave Camwell's appearance is sponsored in part by Yamaha Corporation.



YAMAHA

Concert IV: Faculty Chamber Ensemble

Kritikos Horos

Harry Stafylakis

Michelle Stanley, flute
Copper Ferreira, clarinet
Leslie Stewart, violin
Barbara Thiem, cello
Kim Joyce, piano
Eric Hollenbeck, percussion

Ask the Wind

Michael Barnett

Leslie Stewart, violin
Barbara Thiem, cello
Kim Joyce, piano

O Cool is the Valley now

Ian Cook

Karolina Barnett, mezzo-soprano
Michelle Stanley, flute
Wes Ferreira, clarinet
Steve Marx, trumpet
Annie McDonald, piano

Airs no Oceans keep

Bryan Christian

Susan Hochmiller, soprano
Dawn Grapes, flute
Leslie Stewart, violin
Margaret Miller, viola
Barbara Thiem, cello

Blue Line

Brian Kehlenbach

Wesley Ferreira, clarinet
Leslie Stewart, violin
Barbara Thiem, cello
Kim Joyce, piano

-- Intermission --

"One After One In Time":

Fourth Sonata for Violin and Piano Op. 83 for the Duo Francois (2013)

Andrew Paul Mac Donald

1. Bounce - Agitato
2. Beatitudes - Adagio
3. Variations Choruses - Maestoso - Allegro Vivace

Ron Francois, violin
Sylvia Santinelli, piano

Por la Fuerza las Tierras

Charles Halka

Michelle Stanley, flute
Wes Ferreira, clarinet
Leslie Stewart, violin
Barbara Thiem, cello
Joel Bacon, piano

Concert VI: Wind Ensemble and Symphonic Band

Richard Frey, Conductor

Ecstatic Fanfare

Steven Bryant

Dum Spiro Spero

Christopher Pilsner

Bali

Michael Colgrass

Symphonic Band

Falling Up

Eric Nathan

I wander the world in a dream of my own making

Christopher Theofanidis

Deja Vu

Michael Colgrass

Vasanta Percussion Quartet

Wind Ensemble

Symphonic Band

Flute

Amanda Sciarabba
Keilani McConnell
Rylie Kilgore
Stephanie Lane
Sierra Marie Whigham
Kelly Perry
Ashley Myers
Kendra Sarmiento
Kylie Furman

Oboe

Sam Carr
Elizabeth Lunsford
Meghan Blanton

Clarinet

Sean O'Connor
Kuan-Hua Lai
Allison Allum
Zac Fruits
Sarah Lewis
Jamie Kimbrough
Kayleigh Tenbarga

Bass Clarinet

Hilary High

Contrabass Clarinet

Asa Graf

Bassoon

Michelle McCandlish
Earl Sundblad
Shannon Maguire
Asha Wiegand-
Shahani
Cierra Duran

Saxophone

Matt Banks
Lisa Baker
Brittney Davis
Michael Guest
Caleb McFadden
Jerod Parker

Trumpet

Casey Cole
Mackenzie Sutphin
Bethany Bohnenblust
Josh Garcia
Allison Genis
Adam VanWert
Timothy Johnson
Devon DeSpain

Horn

Rachel Artley
Greg Marxen
Zane Moore
Kevin Olson
Chris Rodriguez
Deanna Sinclair
Joe Vigil
Alec Walsh
Dan Zeff

Trombone

David Hanson
Michaela Neale
Kelán Rooney
Alex Davis
Jonathan Ropa

Euphonium

Catherine Beyerly
Wes Turner

Tuba

Justin Frank
Charlie Matthews

Percussion

Natasha Miller
Carson Rideout
Greg Luft
Peter Hirschhorn
Grant Larson
Jonah Bartels
Matt Brown

Piano

Adam Adkins

Wind Ensemble

Flute

Alison Sale
Alina Osika
Amber Hodges
Alex Crowley
Emma Reading
Megan O'Connor

Oboe

Dana Jellick
Stephany Rhodes
Madeleine Westbrook

Clarinet

Mallorie Stringfellow
Emily Kerski
Mando Ramirez
Sean O'Connor
Jamie Kimbrough
Zac Fruits
Thomas Lack
Roxanne Cortes
Anna Bowes
Sarah Lewis

Bassoon

Mark Thompson
Kenneth Compton
Mikayla Baker

Saxophone

Boothe Iberg
Haleigh Silz
Erin Paton
Kate Vincent

Trumpet

Matt O'Connor
Robert Bonner
Christopher West-
phal
Erick Escobar
Jon Gray
Ian Schmidt
Holly Kessler

Horn

Travis Howell
Camille Glazer
Aj Williams
Christie Bass

Trombone

Eli Johnson
Alex O'Leary
Katie Virostek
Blaine Lemanski

Euphonium

Noah Dunlap*
Catherine Beyerly

Tuba

Charles Matthews
Justin Frank

Percussion

John Meriwether
Matt Carroll
Anthony Lederhos
Spencer Poston
Keller Paulson
Josiah Gaiter
Michael Williams
Zach Pierce
Alden Hoag
Tim Sanchez

Harp

Katie Miksch
Sara Schmidt

Piano

Adam Torres

Bass

Andrew Miller
Zach Bush

Biographies

Guest Artists

Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and with Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass has received commissions from the New York Philharmonic and The Boston Symphony (twice). Also the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He won 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

He has created a method of teaching children—and teachers—how to write music using graphics. In April of 2009 he did a project with the Middleton Regional High School in Nova Scotia, where high school students wrote seven pieces for band in three days and conducted them in public concert on the fourth. As a result, his method was adopted by the Nova Scotia education system for inclusion in the junior high curriculum. Most recently he had students at Toronto's Rockcliffe Middle School write a group composition for the Esprit orchestra in three days, which was premiered on 25 May 2010 with Alex Pauk conducting.

Among his recent works are *Crossworlds* (2002) for flute piano and orchestra commissioned by the Boston Symphony Orchestra and premiered with soloists Marina Piccinini and Andreas Heafliager. *Pan Trio* was commissioned and premiered by Soundstreams Canada in 2005 and premiered by them with Liam Teague, steel drums, Sanya Eng, harp and Ryan Scott, percussion. *Side by Side* (2007) for harpsichord and altered piano with Joanne Kong as soloist, was commissioned by the Esprit Orchestra, the Boston Modern Orchestra Project (BMOP) and the Richmond Symphony Orchestra. *Zululand* (2010) for wind ensemble, was commissioned and premiered by the University of Wisconsin at River Falls.

As an author, Colgrass wrote "My Lessons With Kumi," a narrative/exercise book, outlining his techniques for performance and creativity. He lectures on personal development and gives workshops throughout the world on the psychology and technique of performance, in which participants do exercises from this book. His newest book, "Adventures of an American Composer," is published by Meredith Music and distributed by the Hal Leonard Corporation. See book website and blog: <http://www.colgrassadventures.com>.

He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts.

The compositions of **Andrew Paul MacDonald** have won many prestigious prizes, including the 1995 Juno Award for "Best Classical Composition" for his Violin Concerto. His many compositions have been performed across the country by such notable ensembles as the Toronto Symphony Orchestra, l'Orchestre symphonique de Montréal, the Esprit Orchestra, l'Orchestre symphonique de Québec, the Winnipeg Symphony Orchestra, the Manitoba Chamber Orchestra, Symphony Nova Scotia, the Vancouver Symphony Orchestra, the CBC Vancouver Orchestra, the Calgary Philharmonic Orchestra, the Kitchener-Waterloo Symphony Orchestra, the Regina Symphony Orchestra, the Newfoundland Symphony Orchestra, The Evergreen Club and the I Musici de Montréal. He has had works commissioned by outstanding orchestras, chamber ensembles, solo performers, music competitions, the Canadian Opera Company and the Canadian Broadcasting Corporation. His works are frequently broadcast on CBC and Société Radio-Canada, and have been performed in Australia, China, England, France, Germany, the Netherlands, Norway, Russia, Taiwan, Turkey, the United States, Ukraine and Canada. Thirty-three of his compositions have been recorded on eighteen compact discs to date, and two for violin and piano on the ATMA and Centrediscs labels were both nominated for the 2005 East Coast Music Award. Of these, Jasper Wood's recording of MacDonald's works won that award, as well as the 2005 Canadian Independent Music Award. MacDonald recently finished *Mary's Wedding*, a major opera for Pacific Opera Victoria, with a libretto by Stephen Massicotte, which was premiered in November 2011 in Victoria, B. C. and later broadcast by the CBC.

Past Vice-President and Council member of the Canadian League of Composers, and founding Artistic Director of Ensemble Musica Nova, MacDonald performs in concert as a jazz guitarist and as a conductor, and is professor of composition at Bishop's University in Sherbrooke (Lennoxville), Québec. Biographical articles on MacDonald are to be found in *The New Grove Dictionary of Music and Musicians* (2nd ed., 2001), the *Encyclopedia of Music in Canada* (www.thecanadianencyclopedia.com) and the Canadian *Who's Who*.

The **Oasis Quartet** has emerged out of a shared goal of interpreting dynamic repertoire at the highest level. In the tradition of fine chamber ensembles, Oasis Quartet's nuanced performances of string and wind arrangements are as fresh, authentic and arresting as their interpretations of original works for saxophone. Founded in 2007, the ensemble has received rave reviews of its live performances as well as for its innovative and creative clinic and concert programming.

The members of Oasis—Nathan Nabb, James Bunte, Dave Camwell, and James Romain—are each highly regarded concert artists in their own right, appearing regionally, nationally, and internationally as chamber musicians, clinicians, orchestral musicians, solo recitalists and adjudicators. They can be heard on the Teal Creek, Centaur, Amp Recordings, and Mark Custom labels, and in performances with the St. Louis Symphony Orchestra, the Cincinnati Symphony Orchestra, the Minnesota Orchestra, as well as a number of regional orchestras.

As an ensemble, Oasis is dedicated to the exploration, preparation and presentation of important contemporary works for saxophone quartet, while retaining a strong foundation in standard and transcribed repertoire. The diverse and wide-ranging interests of its members—including jazz performance and history, contemporary techniques and notation, ethnomusicology, and regular contributions to scholarly and trade journals—contribute a broad array of influences that lend a unique depth and perspective to Oasis Quartet performances.

Invited Guest Composers

The eclectic career of **Mike Barnett** has transcended the boundaries of the traditional contemporary musician. In the 1980's, art rock ensembles such as Rush and Pink Floyd and classically-influenced European heavy metal bands like Iron Maiden and King Diamond captivated Mike and led him to discover his penchant for the drum set. As a drummer he has worked extensively with bands that compose and record original music. Mike earned the Bachelor of Arts degree in 1996 and Master of Arts degree in 1998, both in Music Composition, from the Indiana University of Pennsylvania. In 2004, he earned the D.M.A. in Composition from the University of Colorado. Mike's compositions include several orchestral works, a piano concerto, a work for wind ensemble, a chamber opera and many chamber works, solo works and songs. His music has been performed around the world by prominent musicians and major ensembles. He currently lives in Boulder, Colorado and teaches in the College of Music at CU.

Clifton Callender is currently Associate Professor of Composition at Florida State University, where he teaches composition, music theory, and serves as Artistic Director of the FSU New Music Ensemble. His solo piano works *Patty*, *My Dear* and *Point and Line to Plane* are recorded by Jeri-Mae Astolfi (Capstone) and Jeffrey Jacob (New Ariel). Recent commissions include *Hungarian Jazz*, invited work for the Bridges Conference on the Arts and Mathematics, *gegensein*, for Piotr Szewczyk's Violin Futura project, *Reasons to Learn to Sing*, for the 50th Anniversary of the College Music Society, and *Metamorphoses II*, for the Florida State Music Teachers Association. His music has been recognized by and performed at the Spark Festival, Forecast Music, Composers Inc., the Florida Electroacoustic Music Festival at the University of Florida, the American Composers Orchestra, the International Festival of Electroacoustic Music "Primavera en La Habana," NACUSA Young Composers Competition, the Northern Arizona University Centennial Composition, SEAMUS, the North American Saxophone Alliance Biennial Conferences, the World Harp Congress in Copenhagen, the iChamber New Music Series, the Composers Conference at Wellesley College, the Ernest Bloch Music Festival, and the ppIANISSIMO festival in Bulgaria. Callender's research has been published in *Science*, *Perspectives of New Music*, *Journal of Music Theory*, *Music Theory Online*, and *Intégral*. Callender also serves on the editorial boards of *Perspectives of New Music* and the *Journal of Mathematics and Music*. Callender received the Ph.D. in composition from the University of Chicago as a Whiting Fellow, the M.M. in composition from the Peabody Conservatory, and the B.F.A. from Tulane University.

Paul Carey studied composition with Alfred Blatter and Ben Johnston at the University of Illinois. Mr. Carey's graduate studies were at Yale University. Mr. Carey's compositions have been performed by choirs worldwide and at ACDA, MENC, OAKE, and AGO conventions across America. His *Rise Up*, *Emma Lazarus* was the winner of The New York Treble Singers 2003 composition competition *Esta Tarde, mi bien* (*This Evening, my love*) was the winner of the Cambridge Madrigal Singers Competition in 2004. In 2009 Mr. Carey was appointed lead choral teacher and con-

ductor of the famed North Carolina Governor's School, held each summer in Raleigh, NC for 800 of the state's finest students in ten different disciplines. In 2009 and again in 2011 he was a featured guest composer/conductor of choirs in South Korea and Hong Kong. In 2013 he was the recipient of an ACDA choral consortium commission. Mr. Carey's music is published by Oxford University Press, Walton, Roger Dean, Santa Barbara, Colla Voce, and Kjos. His music is also available directly at www.paulcarey.net.

Composer **Bryan Christian** (b. 1984) has received commissions from the Fromm Music Foundation at Harvard University, the 59th Festival Les Musicales (2011; Colmar, France), the 19th and 20th Juventus Festivals (2009 and 2010; Cambrai, France), 2011 Monadnock Music in consortium with the Duke University Department of Music, the Ohio Northern University Symphony Orchestra, the Aurora Borealis Duo, pianist Julien Libeer, and famed new music soprano Susan Narucki, among others. Mr. Christian is the recipient of numerous awards, including the Fulbright Fellowship (Full Grant) to Estonia, the BMI Student Composer Award, and the Indiana University Dean's Prize in Music Composition. Mr. Christian is a Ph.D. Candidate in Music Composition at Duke University (ABD; expected Spring 2014), where his advisor is Scott Lindroth. For 2013-14, he holds the Julian Price Endowed Graduate Fellowship in Humanities and History to support the completion of his dissertation opera. Mr. Christian holds degrees from the Jacobs School of Music at Indiana University (B.Mus. with honors, 2007), University of California San Diego (M.A., 2010), and the Estonian Academy of Music and Theatre (M.A., 2009). Mr. Christian has studied composition with Scott Lindroth, Stephen Jaffe, Chinary Ung, Toivo Tulev, Helena Tulse, Sven-David Sandström, Claude Baker, Don Freund, and P.Q. Phan.

Ian A. Cook (b. 1990) grew up in DeKalb, Illinois where he studied the trombone under teachers such as Mr. Reuben Cooper, Jr., and Mr. Kirk Lundbeck. He graduated from St. Olaf College in 2012 where he studied Instrumental Music Education and Music Theory and Composition under teachers such as Dr. Justin Merritt, Dr. Christopher Aspaas, Dr. Timothy Mahr, and Mr. Steven Amundson. While at St. Olaf Ian performed in many ensembles, including the St. Olaf Band, the St. Olaf Philharmonia, and the St. Olaf Chapel Choir. Ian now lives in the Twin Cities and performs with Magnum Chorum and Academy of Voices. Ian has had premieres in Minnesota and Illinois, including VocalEssence under Philip Brunelle for the 2013 Essentially Choral program, and the Minneapolis-based Lirica Chamber Ensemble under Nicole Parks in 2009.

Costas Dafnis (b. 1989 Athens, Greece) has been awarded by New Music USA, the American Prize in Composition, the Berkeley Chorus and Orchestra Competition, the National Band Association Young Composer Mentor Project, and International Music Prize. Costas has received commissions from ensembles and organizations including the Guam Symphony Society, Voces Capituli, Escaped Images Dance Company, Ohio Northern University, and the Michigan State Honors Choir. Costas is a founding member of Noisi Paintn, a collaborative group of three composers with similar goals of progressive sound. When not composing, Costas spends his time owning a mandolin and burying himself in all of the strange, obscure poetry he pretends to like.

Luke Flynn (b. 1988) is a senior music composition major studying with Dr. Amy Dunker at Clarke University, where he is the recipient of the Pauline Mathis Pfohl Leadership Award, the Harry and Goldye Kopple Fine Arts Award, and the Ruth Bethke Fine Arts Award. Flynn was also the first ever American student to study music composition at the University of Kagoshima in Japan, where he studied with Dr. Tadashi Kubo. Flynn's compositions have been performed in multiple states and countries (including commissions in Japan and South Korea). Flynn's score for Sarah Ruhl's play, *Eurydice*, was granted the 2011 American College Theater Festival merit for best original score, and he composed the score for the premiere of the Elisha Darlin Arts Award-winning production of Gary Arm's play, *Naomi is an Ocean in Nigeria*. His choral piece, *Beneath the Wave*, set to his original text in Japanese, was the winner of the 2012 San Jose Choral Project Composition Competition. Flynn was a finalist in the 2013 Susanville Symphony Orchestra Composition Contest, and his piece, *Sancta Caecilia*, for chorus and wind band, set to his original text in Latin, was selected as a finalist in the International Composition Contest for Sacred Music.

Charles Halka's music has been performed in North America, Europe, and Asia by such groups and musicians as counter) induction (NY), Volti (San Francisco), ÓNIX Ensemble (Mexico), Aquarius (Belgium), Jauna Muzika (Lithuania), and Pictures on Silence (Baltimore/DC). As a U.S. Fulbright grantee, he spent a year in Lithuania writing an opera, *Julius*, which premiered in 2010, and a choral excerpt from the opera, *Dipukų Rauda*, was performed at the ISCM World Music Days 2012 in Belgium. In 2011, *Round and Round* was premiered in the Coolidge Auditorium of the Library of Congress, and in 2013 a revised version was premiered in Hong Kong at the Intimacy of Creativity partnership led by composer Bright Sheng. Most recently, *Scherzo* for orchestra was awarded Special Distinction in the 2013 ASCAP Rudolf Nissim Prize. Charles attended conservatories in the U.S., Russia, and Lithuania and holds degrees from the Peabody Conservatory and a Doctor of Musical Arts from Rice University. His teachers included Michael Hersch, Judah Adashi, Richard Lavenda, Kurt Stallmann, Pierre Jalbert, and Arthur Gottschalk. Charles is Artist-in-Residence at the Foundation for Modern Music (Houston).

Composer **Robert Honstein** (b. 1980) was born in Syracuse, educated in Texas and Connecticut and now lives in Brooklyn, NY. His music has been heard throughout North America, and received performances by the Albany Symphony Orchestra, the Cabrillo Festival Orchestra, the New York Youth Symphony, the Pittsburgh New Music Ensemble, Ensemble Dal Niente, Ensemble ACJW, the Deviant Septet, Face the Music, the Woodstock Chamber Orchestra, and the Bard College Orchestra, among others. Robert is a co-founder of Fast Forward Austin, an annual contemporary music festival in Texas, and a member of the Sleeping Giant composer collective, alongside several of his fellow Yale School of Music graduates. Upcoming projects include a new choral work for Winnipeg's Camerata Nova, a new string quartet for MIVOS, and a commission from eighth blackbird for a collaborative work with Sleeping Giant. He has received many grants and awards for his work, including a 2011 Aaron Copland Award, multiple ASCAP Morton Gould Young Composer awards and MetLife Creative Connection grants through New Music USA. In summer 2013 he will be a composition fellow at the Tanglewood Music Center.

Brian Kehlenbach is a composer, classical recitalist, and jazz pianist with experience in Hartford, Connecticut as well as Los Angeles, California. Recent performances of Kehlenbach's works have taken place at Carnegie Hall, on RealNewMusic festivals, and in several venues across the country. Performances of pieces for larger forces include *In the Land Beyond*, *Beyond* with the Los Angeles Philharmonic New Music Group, *Circumdare* with the Charleston Symphony Orchestra, *Dance of the 25th Hour* with the U.S.C. Contemporary Music Ensemble, and *Blue Line* with the Divan Consort. His music has been heard on the Los Angeles SCREAM festival, the CalArts Contemporary Music Festival, the Los Angeles John Cage Festival, and the Charleston Piccolo Spoleto Festival. Commissions have come from the Los Angeles Philharmonic, Biola University Youth Theatre, and Holben Publishing. Kehlenbach holds B.S and M.M. degrees from the University of Connecticut and a DMA from the University of Southern California. He was the recipient of the Peter David Faith and Jimmy McHugh Composition Awards. His piece Times of Reflection for two pianos and electronics was a winning composition in the Betty Freeman Competition. He currently serves as Chair of the Music Department at Santa Ana College in Orange County, California.

The music of **Clint Needham** has been described as “wildly entertaining” (New York Times), “well-crafted and arresting... riveting” (Herald Times), & “stunning... brilliantly orchestrated” (New York Times). Needham recently served as the Music Alive: New Partnerships Composer-in-Residence with the Albany Symphony where his work “Everyday Life” was premiered. Needham's music has been commissioned and performed by the Minnesota Orchestra, Orpheus Chamber Orchestra, Omaha Symphony, American Composers Orchestra, Spokane Symphony, Aspen Concert Orchestra, Cabrillo Festival Orchestra, Sioux City Symphony, New York Youth Symphony, Alarm Will Sound, Aspen Contemporary Ensemble, and the President's Own Marine Band Brass Quintet, among others, across the country, as well as in Europe, Brazil, Japan, and Australia. Needham's music has been recognized with numerous awards including the Barlow Prize, the American Academy of Arts and Letters Charles Ives Scholarship, two ASCAP Morton Gould Awards, the William Schuman Prize/BMI Student Composer Award, the Jacob Druckman Prize from the Aspen Music Festival, the Heckscher Prize from Ithaca College and the Underwood New Music Commission from the American Composers Orchestra. Needham is currently the Composer-in-Residence/Assistant Professor of Music at Baldwin Wallace Conservatory of Music. He holds degrees from Indiana University and from the Baldwin Wallace Conservatory of Music.

Nicholas S. Omiccioli (b. 1982) is currently a preparing future faculty fellow at the University of Missouri-Kansas City and production coordinator of newEar Contemporary Chamber Ensemble. His works have been performed throughout the United States, Canada, Italy, Austria, Lithuania, Thailand, New Zealand, and China by the Jasper String Quartet, Curious Chamber Players, DuoSolo, Ensemble Platypus, le Nouvel Ensemble Moderne, l'Orchestre de la francophonie, Society for New Music, Brave New Works, Contemporaneous, Kansas City Chorale, and the Simon Carrington Chamber Singers, among others. In addition to many awards and fellowships, Nick was recently announced as a finalist in 2013-14 Rome Prize and a finalist in representing the United States at ISCM 2014 World Music Days in Warsaw, Poland. His primary composition teachers include James Mobberley, Chen Yi, Brian Bevelander, Paul Rudy, and Zhou Long. He has also had additional study with João Pedro Oliveira and Stephen Hartke. Nick holds degrees from the University of Missouri-Kansas City and Heidelberg University.

Haralabos Stafylakis is a New York-based composer, producer, and audio engineer. His concert music strives for dramatic emotional and intellectual expression, seamlessly integrating idioms drawn from various genres, fusing contemporary classical with metal, pop, Greek traditional, and film musics. He is the recipient of a Charles Ives Fellowship from the American Academy of Arts and Letter, two SOCAN Foundation Awards for Young, a Canada Council for the Arts Grant for Professional Musicians, and 1st Prize in the Guitare Montréal Composition Competition. He has been a finalist at the ASCAP Morton Gould Awards, Brian M. Israel Award, and Alea III Composition Competition. His works have been performed internationally by such ensembles as the Israel Chamber Orchestra, McGill Symphony Orchestra, Alea III Contemporary Music Ensemble, Mivos Quartet, Cygnus Ensemble, Lorelei Ensemble, and American Modern Ensemble. Stafylakis holds a bachelor's from McGill University and a diploma in audio engineering from the Trebas Institute. He is currently a Graduate Teaching Fellow at the City University of New York (CUNY) Graduate Center, studying under the supervision of David Del Tredici and Jason Eckardt and serving as adjunct lecturer on the music faculty at City College of New York.

Nicholas Weininger has been a dedicated amateur choral singer since early childhood; in his professional life he is a software engineering lead at Google. In the last several years, inspired by his choral experience and encouraged by a generous group of composer friends, he has turned his hand to writing choral music. Nick's setting of the e.e. cummings poem "it may not always be so; and i say" was premiered by the International Orange Chorale of San Francisco in December 2011 and was selected as the audience favorite. Nick lives in San Francisco with his wife and infant son.

CSU Composition Faculty

James M. David (b. 1978) is assistant professor of composition and music theory at Colorado State University. His music has been hailed as "deserving of inclusion in the standard repertoire" (*American Record Guide*) and "quietly mesmerizing with joyous melodies" (*Downtown Music Guide NYC*). Among the distinctions David has earned as a composer are an ASCAP Morton Gould Young Composer Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the National Association of Composers (USA) Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Blair Bollinger (Philadelphia Orchestra), The International Saxophone Symposium and Competition, and the Atlantic Coast Conference Band Directors Association. His works have been performed at more than forty conferences and festivals throughout North America, Europe, and Asia. These events include Society of Composers, Inc. National Conferences, College Music Society National and Regional Conferences, Electronic Music Midwest, the World Saxophone Congress, the Percussive Arts Society International Convention, and six International Clarinet Fests. His works for wind ensemble have been commissioned or performed by more than fifty university band programs including the Ohio State University, the University of North Texas, Arizona State University, the University of Alabama, and the University of Washington. Dr. David graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University. His music is available through Pebblehill Music Publishers, C. Alan Publications, Potenza Music, Radnofsky-Couper Editions, and Lovebird Music and has been recorded for the Naxos, Albany, Summit, Luminescence, and MSR Classics labels. More info at www.jamesmdavid.com





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Theatre & Dance Halloween Special	10/26	University Dance Theatre	7:30 p.m. & 10:30 p.m.
Virtuoso Series Concert, CSU Faculty Peter Sommer	10/28	Organ Recital Hall	7:30 p.m.
Halloween Organ Extravaganza	10/31	Organ Recital Hall	7, 9, 11 p.m.
Guest Artist Series: John Patrick Shanely	11/3	University Theatre	7:30 p.m.
Virtuoso Series Concert, Duo Francois	11/4	Organ Recital Hall	7:30 p.m.
Creative Writing Reading Series Collaboration: <i>Uncanny Valley</i> by John Gibson	11/5	Organ Recital Hall	7:30 p.m.
Contemporary Artist Music Series: Shilo Stroman	11/6	Organ Recital Hall	7:30 p.m.
Carnero String Quartet	11/7	Organ Recital Hall	7:30 p.m.
Opera: <i>Patience</i> by Gilbert and Sullivan	11/8, 11/9, 11/15	Griffin Concert Hall	7:30 p.m.
Early Music Chamber Recital	11/11	Organ Recital Hall	7:30 p.m.
Jazz Combos Concert	11/12	Griffin Concert Hall	7:30 p.m.
Virtuoso Series Concert, Special Guests Jun Qian, Clarinet & Kae Hosoda-Ayer, Piano	11/12	Organ Recital Hall	7:30 p.m.

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