

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

every good boy deserves favors

A
PIECE
FOR
ACTORS
AND
ORCHESTRA

WRITTEN BY
TOM STOPPARD

WITH MUSIC BY
ANDRÉ PREVIN

DIRECTED by
ERIC PRINCE

CONDUCTED by
WES KENNEY

Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

CSU UNIVERSITY SYMPHONY ORCHESTRA

WES KENNEY, Conductor
With Special Guest **WESLEY FERREIRA**, Clarinet

SERGEI PROKOFIEV
(1891-1953)

Lt. Kijé Suite, op. 60 (1934)

- I. The Birth of Kijé
- II. Romance
- III. Kijé's Wedding
- IV. Troika
- V. The Burial of Kijé

DAVID SCHIFF
(b. 1945)

Canti di Davide (2001)

- I. Lament
- II. Big Al
- III. Consolation
- IV. Corso Magenta
- V. Isola San Michele

Wesley Ferreira, Clarinet

INTERMISSION

André Previn/Tom Stoppard
(b. 1929/b. 1937) (1978)

Every Good Boy Deserves Favor

PROGRAM NOTES

Suite from Lieutenant Kije, op. 60 (1934) Sergei Prokofiev (1891–1953)

Sergei Prokofiev was one of the leading Russian composers during the first half of the twentieth century along with Igor Stravinsky, Sergei Rachmaninoff, and Dmitri Shostakovich. Prokofiev began piano lessons with his mother at the age of four. He later studied theory, composition, instrumentation, and piano with Reinhold Glière before pursuing his formal education and training at the St. Petersburg Conservatory. During his time there, Prokofiev's teachers included Alexander Glazunov and Nicolai Rimsky-Korsakov. As a student, he composed small-scale piano works, sonatas, symphonic poems, and piano concertos. Young Prokofiev was given the privilege to debut a few of these compositions at the Evenings of Contemporary Music in 1908. These recitals were an annual occurrence and helped him establish himself as a composer and artist. 1917, however, marked the beginning of a stressful journey for Prokofiev. When the February Revolution broke out, he decided to flee to the West to pursue a career in the United States. He soon realized that Rachmaninoff had captured American hearts. Audiences responded poorly to Prokofiev's recitals compared to Rachmaninoff's diverse, yet balanced classical recitals. Realizing his inability to connect with Western audiences, he shifted his focus back to Europe. Prokofiev's debuts of *Scythian Suite* and *The Tale of the Buffoon* in Paris in 1921 proved much more successful than his years in New York. As his reputation began to grow, he eventually returned to the United States for extended performance tours, some featuring commissioned works, including his *First String Quartet*, op. 50 for the Library of Congress. During one trip in 1930, he met with Gloria Swanson, a famous Hollywood actress. She wanted him to compose a score for her latest movie, *What a Widow!* Prokofiev declined the offer, due to a financial disagreement. This opportunity presented a breakthrough for Sergei, however, because he found a new passion for film scoring. Just three years later, Prokofiev consulted with Leningrad director Aleksandr Feinzimmer about composing a score for Yuri Tynyanov's story of Lieutenant Kije. Not only was this to be Prokofiev's first film score, but it was also his first composition written in the new Soviet Union upon returning to his homeland. *Lieutenant Kije* was one of a group of compositions not charged with formalism, a label that would cause difficulties for Prokofiev (as well as other Russian composers) for the remainder of his career.

Lieutenant Kije, op. 60, is an orchestral suite in five movements, adapted from the original film score. The programmatic work is a comedic satire of Tsar Pavel I, a hated and insane ruler. *Lieutenant Kije* is an imaginary lieutenant, brought to existence on paper by "casual" error. No one notices this mistake; therefore, the non-existent Kije lives an adventurous life, getting married, and moving his way up the ranks to general with the help of an extremely flawed bureaucracy. Kije eventually dies of a "mysterious" illness, covering up the scandal. The first movement, "The Birth of Kije," immediately introduces the satire of Kije's character with what sounds like a typical trumpet funeral melody, followed by military snare drum rolls. The tempo, however, suddenly changes with the entrance of a piccolo melody. Listen for military and Russian folk-like themes throughout the suite. These tunes are all combined in the final movement, "The Burial of Kije." You will hear a few sharp dissonances and percussive rhythms throughout, which adds to the comedic relief. In spite of these moments, the work's substance explains its now-canonic place in orchestral repertoire, a nice blending of Prokofiev's early St. Petersburg and newer Soviet styles.

***Canti di Davide* (2001)**

David Schiff (b. 1945)

American composer David Schiff's clarinet concerto *Canti di Davide* was composed for David Shifrin in memory of a dear friend, American pianist and conductor David Golub. Shifrin premiered the work with the Virginia Symphony Orchestra in 2001, conducted by our very own Wes Kenney. Schiff's educational background, however, is not in music. The composer holds degrees in English literature from Cambridge University and Columbia University, where he became interested in the new-music movement of the 1960s. He then returned to his hometown of New York to pursue a career in composition at the Manhattan School of Music. Schiff went on to receive his D.M.A. in composition from Juilliard, where he studied with Elliot Carter. A respected author, Schiff is credited with the first in-depth study of his teacher's music, *The Music of Elliot Carter* (Cornell University Press). Schiff's other major publications include *Gershwin: Rhapsody in Blue* (Cambridge University Press) and articles for the *New York Times*, *Atlantic Monthly*, *Opera News*, and *Tempo*. Schiff, like Previn and Prokofiev, was born of Jewish descent and relates to the resentment of European totalitarianism. His compositions are quite diverse, taking inspiration from jazz, American and European modern composers, and Jewish idioms. You will hear a combination of these styles throughout the concerto. The piece opens with a hint of Stravinsky, suggesting a dark remorse characterized by strict dissonances lamenting David Golub. The remainder of the performance eases into jazz, modern American, and even some depictions of the Golub's Italian travels. This combination of musical styles reflects Golub's life and invites the audience to experience compassion for a lost soul, especially toward the end, as the music softly dissolves into a moment of silence.

***Every Good Boy Deserves Favor* (1978)**

André Previn (b. 1929)

Tom Stoppard (b. 1937)

André Previn is an American jazz and classical pianist who received his musical education from the Berlin Hochschule für Musik. He was born in Berlin of Russian-Jewish descent and his family was compelled to flee Hitler's dictatorship. They left for Paris in 1939. Previn studied piano at the Paris Conservatory for a year but immigrated to the United States, eventually settling in Los Angeles. He continued his studies in piano, composition, and, later, conducting. Previn began his musical career as an orchestrator for MGM Studios, immersing himself in the film world. He was drafted into the army in 1950 and stationed in San Francisco, where he studied conducting with Pierre Monteux. Previn then made his conducting debut with the St. Louis Symphony Orchestra in 1962. As a pianist, composer, and conductor, Previn found himself traveling back and forth between America and Europe. During his time in England (as London Symphony Orchestra's principal conductor, 1968–1979), he composed for specific groups and individuals including British playwright, Tom Stoppard.

Stoppard was well into his writing career when Previn approached him in 1977 about a potential music-theatre collaboration. An active member of the Committee Against Psychiatric Abuse, the playwright had just the idea. Stoppard was strongly opposed to Russia's imprisonment of nonconformists in psychiatric hospitals and he dedicated the project to Russian prisoners and fellow CAPA members, Victor Fainberg and Vladimir Bukovsky. Together, Stoppard and Previn created a comedic, yet serious stage play "for actors and singers," entitled *Every Good Boy Deserves Favor*. The protagonist, Alexander Ivanov, is a 1970s Russian separatist who has been taken away from his son and imprisoned for writing against the conformities of Soviet Russia.

He, coincidentally, is imprisoned with a mental patient, also named Alexander Ivanov. The insane Ivanov believes himself the conductor of an imaginary orchestra, continuously hearing music in his head. This crazy concept promotes a comedic struggle between the logical and unreasonable. The orchestra is on stage, visible to both the audience and to psychopathic Ivanov. The play's title represents the mnemonic device used to memorize the lines of the treble clef and permits a comedic relationship between the musical-but-demented and prudent-but-nonmusical Ivanovs. Previn inserts compositional gestures and musical parodies of modern Russian composers, such as Shostakovich and Prokofiev, into Ivanov's orchestra. Listen for the violent, unstable dissonances and accented syncopations that symbolize the irrational mind in a satire aimed at strict Soviet realism and totalitarianism.

- Anton Chekhov's Classic -

Three Sisters



SEPT. 30 –OCT. 8 / CSUARTSTICKETS.COM

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

WES KENNEY, Conductor

JEREMY D. CUEBAS, Graduate Teaching Assistant

VIOLIN 1

Frangel López Ceseña, *Concertmaster*
José Alberto, *Asst. Concertmaster*
Dmitri Ascarrunz
Casey Donohue
Ryan Foley
Katie Gardner
Brandon Lin
Lily Lu
Josh Steinbecker
Graeson Van Anne
Ryan Wessel
Paola Zamario

VIOLIN 2

Jeremy D. Cuebas, *Principal*
Gage Nolan, *Asst. Principal*
Josie Glenn
Corban Green
Tabitha Lindahl
Rawan Jarrar
Will Purcelley
Tori Weingarten
Trey Yu

VIOLA

Rosa Cole, *Principal*
Sarah Chicoine, *Asst. Principal*
Jensen Bargones-Duckstein
Garret Durie
Christian Gade
Kadie Horn
Hailey Moy
Xareny Polanco
Hailey Simmons
Michael Wells

CELLO

Julius Hochmuth, *Principal*
Norma Parrot, *Asst. Principal*
Holly Bagby
Tavon Boaman
Joshua Greiner
Logan Griffin

CELLO (CONT.)

Noelle Hemphill
Abigail Nelson
Sophia Ressler
Sarah Souders
Paul Walcott
Emily Workman

BASS

Michael Rinko, *Co-Principal*
Zuri Kargbo, *Co-Principal*
Conner Dobson
Charlton Hook
Alexis Messnick
Stephen Morrison
Daniel Probasco

FLUTE

Katie Miswell, *Principal*
Nicole Knebel

PICCOLO

Courtney Pham

OBOE

Mylie Payne, *Principal*
Sonja Barber

ENGLISH HORN

Olivia Martin

CLARINET

Javier Elizondo, *Principal*

E♭ CLARINET

Anthony Aguayo

BASS CLARINET

Kate Gelsinger

TENOR SAXOPHONE

Hayden Holbrook

BASSOON

Tony Federico, *Principal*
Sara Horton

CONTRABASSOON

Joseph Hoffarth

HORN

Ayo Derbyshire, *Principal*
Mackenzie Beeler
Miranda Deblauwe
Andrew Meyers
Isabel Waterbury

TRUMPET

Thad Alberty, *Principal*
Sydney Brown
Max Heavner

TROMBONE

Will Gamache, *Principal*
Jon Hanlon

BASS TROMBONE

Quin Thomas-Joy

TUBA

Connor Challey

PERCUSSION

Andrew Quinlan, *Principal*
Natalie Dyer
Chase Hildebrandt
Henry Ives
Ian Maxwell
Chris Nadeau

HARP

Abigail Enssel

PIANO/CELESTE

Margaret Carr

ORGAN

Dale Nickell

BIOGRAPHIES



The 2007 Grand Prize Winner of the Varna (Bulgaria) International Conducting Competition, **WES KENNEY** is now in his 15th season as Music Director of the Fort Collins (Colorado) Symphony and Director of Orchestras at Colorado State University. Named in 2004 to an additional post as Music Director of Opera Fort Collins, he currently conducts four to five professional or collegiate operatic productions as well as numerous orchestra concerts and dance performances each season throughout Northern Colorado.

Named Educator of the Year by the Colorado Chapter of the American String Teachers Association in 2008, Mr. Kenney has always sought out opportunities to work with talented young people. He is now in his fifth season as Music Director of the Denver Young Artist Award.

Considered the premiere youth orchestra in the state of Colorado, DYAO made their Carnegie Hall debut to great acclaim in June of 2016. The orchestra has been recognized for its work as ambassadors for Denver. Last November the organization was presented with the Mayor of Denver's award for global outreach. Mr. Kenney has also led that orchestra on a European tour in 2014. He has been a Guest Conductor with the Alabama, New Mexico, and Virginia All-State Orchestras and served as Music Director of the Oakland Youth Orchestra for five seasons.

Mr. Kenney's recent guest conducting activities include the Acadiana Symphony (La), Colorado Music Festival, Lafayette (IN) Symphony, Buffalo Philharmonic, Alabama Symphony, New Mexico Symphony, Virginia Symphony, and the Richmond Symphony. International guest conducting includes performances with the Vidin State Philharmonic and Stara Zagora Opera Company in Bulgaria, the Edinburgh (Scotland) Music Festival, and the East China Normal University Symphony in Shanghai. He will guest conduct the Vietnamese National Symphony in Hanoi next January, then return to Asia in February to conduct the Changwon Philharmonic in Busan, Korea.

Former positions include Associate Conductor of the Virginia Symphony, Music Director of the Oakland Youth Orchestra, and faculty conducting positions with the College of William and Mary as well as San Francisco State University.

As a conducting pedagogue, he is a founder of the CSU Summer Master's Degree in Music Education with an emphasis in conducting. Now in its 12th year, the program is designed to help working music educators achieve a graduate degree in three summers without having to leave their positions. He has also taught at the Conductors Institute at Bard College with Harold Farberman and hosted a conducting workshop at Colorado State University for the Conductors Guild, teaching alongside Jorge Mester.

Mr. Kenney is a graduate of the University of Southern California and San Francisco State University and was awarded the prestigious Carmen Dragon Conducting Prize in 1992. Additional studies include a year at the Vienna Hochschule fur Musik, three years as a fellow at the Conductors Institute, several American Symphony Orchestra League and Conductors Guild Workshops, and the Sandpoint Festival. His teachers include Harold Farberman, Hans Beer, Gunther Schuller, Hans Swarovsky and Miltiades Carides.



One of the prominent clarinetists of his generation, **WESLEY FERREIRA** has been praised by critics for his “beautiful tone” and “technical prowess” (*The Clarinet Journal*) 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 leads an active and diverse career performing worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator and clinician. Equally at ease performing the masterworks as well as contemporary pieces. He has been a featured soloist with numerous wind bands and orchestras in North America and Europe, and has been broadcast nationally on both Canadian and Australian Broadcasting Corporations. Recent performances have taken him to Canada, China, Italy, France, Germany, Austria, Hungary, Slovakia, Spain, and Portugal. Upcoming engagements include performances in Poland and Russia.

Ferreira’s discography now totals six, including the 2013 East Coast Music Award winner – Classical Recording of the Year, for *Beyond the Shore and the Ships* with soprano Helen Pridmore (Centrediscs label). His debut solo album entitled *Madison Avenue* (Potenza label), was released in 2014 to critical acclaim and features the premiere recordings of noteworthy North American composers.

As a means of artistic growth and furthering scholarship, Ferreira demonstrates avid support for new music by frequently commissioning and premiering works. Of note, upcoming commissions include works by prominent Portuguese composers for a forthcoming album slated for release in 2018. This advances his doctoral research project of curating works that feature the clarinet and which include Portuguese folk elements. Indeed, Ferreira continues to champion Portuguese music in North America. He was awarded winner of the 2015 International Portuguese Music Awards in the Instrumental Category.

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 at Mount Allison University, he joined the music faculty at Colorado State University in 2011 as Assistant Professor where he maintains a thriving clarinet studio.

Ferreira 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.

EVERY GOOD BOY DESERVES FAVOR

WRITTEN BY **TOM STOPPARD**

MUSIC BY **ANDRÉ PREVIN**

ARTISTIC DIRECTOR **ERIC PRINCE**

MUSICAL DIRECTOR & CONDUCTOR **WES KENNEY**

CAST

ALEXANDER
IVANOV
SACHA
DOCTOR
TEACHER
COLONEL

RYAN VOLKERT
NICK DUNNIGAN
NATHAN MOSS
ZACK RICKERT
SONNY WALLS
BRODY HORNADAY

Russia – sometime in the 1970's – a political dissident is locked in a hospital ward or cell, with a lunatic.

DIRECTOR'S NOTE: When the playwright Tom Stoppard and the conductor André Previn joined forces in 1977 to create a show called *Every Good Boy Deserves Favor*, no one knew quite what to expect. They weren't even sure themselves. Stoppard, then 40, had enjoyed huge success with comedies such as *Rosencrantz and Guildenstern Are Dead*. At 47, Previn was the most famous classical musician in the country, and was nearing the end of a triumphant 12-year stint as the principal conductor of the London Symphony Orchestra. Stoppard's reputation was as a comic writer, but his vision was darkening. Like Previn, he had fled Europe as a boy with his Jewish family, leaving his native Czechoslovakia for Singapore on the day the Nazis invaded. In that same year, 1939, Previn's family left Berlin for America. In 1977 Stoppard visited the Soviet Union and was disturbed by the treatment of dissidents. *Every Good Boy Deserves Favor*, came out of this experience. Stoppard dedicated the play to Viktor Fainberg and Vladimir Bukovsky, two leading Soviet dissidents eventually expelled to the West.

Stoppard and Previn were interviewed by Alan Franks for *The Times of London* in 2009, — a brief extract follows:

AF: Did you (Previn) have any idea of what you wanted him (Stoppard) to come up with?

AP: No, no, I wouldn't presume. I just liked the way he wrote and I thought he would come up with something that would enable me to come up with something.

AF: And this turned out to be the case, In the end. This was because of your [Stoppard's] growing concern for the plight of dissidents in the Soviet Union.

TS: Well, they [that issue and Previn's proposal] coincided. And then *Every Good Boy Deserves Favor* began to be about something the moment I met a man called Victor Fainberg [in April 1976]. He had been declared insane, and two years earlier had come out of five years in the Soviet prison-hospital system. He was a friend of Vladimir Bukovsky [then still a psychiatric prisoner], and his main concern was to try to secure his release as well. I connected these things with André's idea and then it got written fairly quickly.

AF: And you made a trip to Eastern Europe, with someone from Amnesty?

TS: Yes, I went to Moscow and Leningrad. I met a Russian dissident who scared the life out of me by taking me out into the snowy suburbs to an asylum and attracting the attention of the prisoners behind the bars, and I thought: 'God, we'll end up in jail.' Shortly after that I went to Prague and met Vaclav Havel [fellow dramatist and President of the Czech Republic 1993-2003] for the first time. He was under house arrest.

AF: There is an anger that comes through the writing in *EGBDF*.

TS: I don't quite remember how angry I was. I was certainly emotional about it. The whole thing upset me very much. One's impotence.

The following communication from two mental health professionals working for Poudre Valley Hospital was sent to me after our original CSU production back in April 2005, and made a great impression on me - as well as reminding us that terrors still exist, and that a price is to be paid for living in an orchestrated society.

Dear Mr. Prince

My friend Glenda Andresen and I just had the pleasure of attending your play this evening and wanted to tell you how much we enjoyed it and how moved we were by the characters and music. Glenda and I are both mental health professionals, working in the emergency department at PVH, and were intrigued by the idea of a play set in a psychiatric hospital as well as by the idea of a symphony being a major part of such a production. We both love music and thought the whole idea pretty cool. I knew that one of the characters was a political persecution victim, but had no idea that this would be a Soviet Communist commentary. I am Latvian, and have had nine relatives who were sent to Siberia during the Soviet oppression era in Latvia. A cousin of mine died of TB while being forced to work in the mines in Siberia; as a little girl I remember my parents desperately procuring and sending medicine for him only to have it confiscated and prevented from reaching him. His sister was walking to school as a 16 year old one day when she was arrested and sent to Siberian labor camps for several years. She is now 68 years old, suffering from many physical and psychological scars from this experience, and has told me first hand of her horrendous experience. To this day she still does not know why she was sent. The persecution this story articulates is something that was indeed very real to many of my people. So I thank you for helping to bring such a rich and unique theatre experience to our community, and want you to know that it was more than we ever expected and how meaningful it was for me.

*Sincerely,
Laima "Lucky" Skuja, LCSW*



DR. ERIC PRINCE, Professor, Colorado State University, is a director, playwright and educator, whose doctoral thesis, *The Stagecraft of Samuel Beckett*, for the University of Ulster, Northern Ireland, was the outcome of a lifelong interest in the great Irish writer Samuel Beckett. Prince has written/published extensively on Beckett's theatre, interviewing acclaimed artists such as Billie Whitelaw, Sir Peter Hall, Prunella Scales and Barry McGovern, as well as directing many of Beckett's plays in Europe and the United States. From 1981 to 1999 he enjoyed a close association with British knight of the theatre, Sir Alan Ayckbourn, and his acclaimed regional theatre company, The Stephen Joseph Theatre, with two plays by Prince, *Love Is In The Air* and *Red Roses* being professionally produced by Ayckbourn himself. Prince worked also as a writer/director with the British National

Student Theatre Company (the NSTC) with two plays, *Kafka's Last Request* and *Wildsea Wildsea*, receiving the *London Sunday Times* Playwriting Award and the NSDF Outstanding Production Awards. Dr. Prince has written and published extensively on Beckett, as well as presenting papers and performance/research projects at international theatre conferences in St. Petersburg, Russia, Sydney and Brisbane, Australia, Krakow, Poland, London, Berlin, Amsterdam, Utrecht, Italy, and Barcelona. In 2002 he founded CSU's innovative Center for Studies in Beckett and Performance. The Center has sustained a long standing creative partnership with Bas Bleu Theatre, Fort Collins, and Wendy Ishii, its remarkable founding actor/artistic director. In the summer of 2015 they were guest performers, along with distinguished companies such as the Berliner Ensemble, in Enniskillen, Northern Ireland, for the Happy Days International Beckett Festival. Past productions directed for CSU include: *Noises Off*, *Waiting For Godot*, *The Winter's Tale*, *Alice In Wonderland*, *Much Ado About Nothing*, *The Caucasian Chalk Circle*, *Hamlet*, *The Birthday Party*, *The Pirates of Penzance*, *Private Lives*, *The Importance of Being Earnest*.

CAST

NICHOLAS DUNNIGAN (IVANOV) is a second year Interdisciplinary Liberal Arts major. He is very excited to be portraying Ivanov in tonight's performance. You may recognize him from his past appearance as Giri in the CSU production of *The Resistible Rise of Arturo Ui*. He would like to thank his family and friends for their unending support.

BRODY HORNADAY (COLONEL) is a senior Journalism & Media Communications major, with a minor in Business Administration. Brody is extremely excited to be in his first theatre production, and is also cast as Captain Solyony in *Three Sisters* opening Sept. 30. Balancing two productions at once has been a fun and rewarding challenge, and he would like to thank his friends, family, and a wonderful cast for all of the support and making this such a memorable experience.

NATHAN MOSS (SACHA) is a 5th grader at Zach Elementary. Some of his recent credits include the role of Mamillius in CSU's 2015 production of *The Winter's Tale*. Other favorite roles include Lampie in *Pete's Dragon* and the Cat in the Hat in Seussical's *Horton Hears a Who*, performed in conjunction with Centennial Children's Chorus. Nathan has also been an active participant in CSU's Kids Do It All

summer theatre camp for the past three years. Being in *Every Good Boy Deserves Favor* has been an amazing opportunity and he would like to thank his mom, dad, and sister Madison for encouraging him and helping him practice his lines.

ZACK RICKERT (Doctor) is a senior student at CSU finishing up a degree in Theatre Performance. Recent roles with CSU include Lloyd Dallas in *Noises Off* and Arturo Ui in *The Resistible Rise of Arturo Ui*. He wishes to thank his family and friends for their continuous love and support.

RYAN VOLKERT (Alexander) is excited and proud to be in this semester's production of *Every Good Boy Deserves Favor*. He will also be involved in the production of *Love and Information* later in the semester. He currently works as a carpenter in the university's scene shop. In the past at CSU, he has been in *The Resistible Rise of Arturo Ui* as a townspeople. He has also been involved in productions of *The Elephant Man* (John Merrick), *How to Succeed in Business Without Really Trying* (Gatch), and *The Miracle Worker* (Captain Keller), as well as several others.

SONNY WALLS (Teacher) is a senior Theatre Performance major here at CSU. She is very excited to share this incredible show with you tonight. Sonny is originally from Denver where she was recently seen playing in *God's Country* at MSU Denver, and *Dear Ruth* at Center Stage. You can catch Sonny now directing and acting in Rams Improv Comedy and working on CSU's upcoming show *Love and Information*. Sonny would like to thank her supportive family and friends.

CREATIVE TEAM

JAMES ARNOLD (Costume Designer) is a sixth year majoring in Technical Theater with a concentration in costuming. He is incredibly grateful to the Colorado State University Theater Department for their constant support. He would like to give special thanks to Hally Albers and Maile Speetjens who have provided him with much needed encouragement and guidance during his time in the theater department. James Arnold will also be the costume designer for *Urinetown* in the spring semester of 2018.

MEGAN ROSS (Stage Manager) is a junior at CSU in the Theatre program. This is the first production that she has stage managed and is thankful for the opportunity. Her upcoming productions is as prop master in *Xerxes* and *Appropriate*. She wishes to thank her friends and family for their support.

ADAM MIEHE (Lighting Designer) is majoring in Interdisciplinary Liberal Arts with a minor in Music, Stage and Sports Production, as well as Business with a focus in lighting and sound production. His work includes Assistant Sound Designer for *Little Shop of Horrors*, Assistant Lighting Designer for *Step on a Crack* and Lighting Designer for the Spring Dance Concert in 2017. He is excited to take on this experience in designing a symphonic and theatrical performance, and is thankful for all of the support from friends, family, and mentors.

PRODUCTION STAFF

Producer Price Johnston

Production Manager Hally Albers

Technical Director Steven Workman

Costume Shop Director Maile Speetjens

Master Electrician Joshua Legate

Properties Director Tobias Harding

Charge Scenic Artist Heidi Larson

Assistant Technical Director David Ash

Draper Kate Mott

Stitcher Elise Kulovaney

Assistant Stage Manager Tara Spencer

Electrics Shop Jorrey Calvo, Shaye Evans, Lachlan Fordyce, Judith Franco, Olivia Parker

Paint Shop Bradley Calahan, Daniel Isaacs, Kaya Rudolph, Heather Salyer, Tara Spencer, Annabel Wall

Costume Shop James Arnold, Isabella Huff, Abigail Jordan, Richard Keesling, Jessica Kroupa, Stephanie Olson, Gabriella Pizzchini, Michelle Schrader, Ryan Wilke-Bruan

Scenic Shop Shay Dite, Bruce Gammonley, Duncan Port, David Van Name, Ryan Volkert, Sonny Walls

Prop Shop Rocky Eisentraut, Ray McGowan, Megan Ross, Nicole Young, Daniel Zumwalt

Wardrobe Crew Laura Meyers

Light Board Operator Gabby Reichardt

Projection Board Operator Christine Burquest

Deck Crew Brad Camp, Zac Carter, Hannah Garcia

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Colorado State University

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

MUSIC PERFORMANCES

Voice Area Recital / FREE	September 26, 7:30 p.m.	ORH, UCA
Jazz Ensembles Concert	September 28, 7:30 p.m.	GCH, UCA
Guest Artist Concert / Joel Becktell, Cello / FREE	September 29, 7:30 p.m.	ORH, UCA
Classical Convergence Concert / Black Violin	September 30, 7:30 p.m.	LC
Guest Artist Concert / Tychinski, Trombone & Lucas, Horn / FREE	October 2, 5:30 p.m.	ORH, UCA
Symphonic Band Concert	October 4, 7:30 p.m.	GCH, UCA
Guest Artist Concert / Craft & Pachecano, Voice / FREE	October 4, 7:30 p.m.	ORH, UCA
Chamber Choir and Concert Choir Concert	October 6, 7:30 p.m.	GCH, UCA
Guest Artist Concert / Nuccio, Clarinet & Chen, Piano / FREE	October 7, 7:30 p.m.	ORH, UCA
Percussion Ensemble Concert	October 8, 6 p.m.	GCH, 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>Three Sisters</i> by Anton Chekhov	Sept. 29, 30, Oct. 5, 6, 7, 7:30 p.m.	UT, UCA
<i>Three Sisters</i> by Anton Chekhov	October 1, 8, 2 p.m.	UT, UCA

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