

UPCOMING EVENTS

THEATRE: A Year with Frog and Toad

By Robert & Willie Reale Directed by: Walt Jones

12/4, 5, 6, 7, 11, 12, 13, 14 • University Theatre • 7:30pm

12/6, 7, 13, 14 • University Theatre • 2:00 pm

DANCE: Dance Major Capstone Concert

Featuring CSU Dance Majors

12/12 • University Dance Theatre • 8:00pm

12/13 • University Dance Theatre • 2:00 & 8:00pm

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COLORADO STATE UNIVERSITY SYMPHONIC BAND CONCERT

Dr. Richard Frey, Conductor

Mr. Michael Bowles, Graduate Student Conductor

Mr. Chase Morin, Graduate Student Conductor

Dr. Ryan Olsen

Merry Music (1983)

Michael Bowles, graduate student conductor

Frigyes Hidas (1928-2007)

Children's Folk Song Suite (2007)

Kevin Walczyk (b. 1964)

I. *Túrós Game*

IV. *Dawn, O Day!*

V. *Parsley and Celery*

Chase Morin, graduate student conductor

All Dark Is Now No More:

James M. David (b. 1978)

Passacaglia canonico e granulare (2014)

World Premiere

all stars are love (2014)

Steven Bryant (b. 1972)

Consortium Premiere

Liberation (2010)

David Maslanka (b. 1943)

CSU Concert Choir and Men's Chorus

Dr. Ryan Olsen, director

Wednesday, December 10, 2014

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

Greetings, and welcome to the second Symphonic Band concert of the 2014-2015 school year!

Following our first program of music from and inspired by the Renaissance and Baroque, this evening's concert is devoted to very recent music. With all but one piece coming from the past ten years, you might reasonably expect that the music will all sound very "new," but these works instead demonstrate the widely varied sounds that composers for the wind and percussion medium are using today.

The first two works, each conducted by one of our Wind Conducting graduate students, reflect an Eastern European perspective on wind music. Hidas's *Merry Music* represents the straightforward, yet charming, character of music coming from Eastern Europe before the breakup of the Soviet Union. Kevin Walczyk, an American composer from Oregon, has used Hungarian folk songs in the style of Bartok to create his *Children's Folk Song Suite*, whose harmonies and orchestrations are often quite unexpected. The use of folk music in wind band compositions traces back to the earliest works for our medium, yet Mr. Walczyk finds an interesting and unusual way of blending sounds that creates a freshness for each of these old melodies.

Our third piece is the newest of the evening, with a completion date of a mere few weeks ago. James David's latest work, *All Dark Is Now No More: Passacaglia canonico e granulare*, employs a blend of electronic and acoustic sounds to create a new musical atmosphere that is truly incredible. We are excited to present the world premiere of this piece tonight, and thank Dr. David for creating this terrific new work!

Steven Bryant is well-known in the wind band community for writing serious and beautiful works for our medium. When we had the opportunity to join on the Colorado Wind Ensemble commission for this piece, we immediately signed on. Written as a love song to his wife, *all stars are love* is Mr. Bryant's gorgeous setting of an original vocal tune for winds.

The evening concludes with David Maslanka's *Liberation*. This large scale work fuses the sound of chorus with winds, a combination that is receiving increasing attention from composers in the past few years. Though Mr. Maslanka uses a strongly diatonic language, his orchestration of the wind section creates a new sonic world in to which he sets the chorus.

Each of these works represents trends in contemporary band composition, and we hope that you enjoy this varied program!

PROGRAM NOTES

Frigyes Hidas was a Hungarian composer, conductor and performer who most notably performed piano and celesta with the Hungarian Royal Symphony Orchestra and conducted the Hungarian National Theater. As a composer, Hidas wrote music for virtually every genre and compositions were typically tonal during a period when atonal music was the norm for serious composers.

Published in 1983, *Merry Music* is one Hidas's most popular works for band. The character of the piece is quick, light, with a sense of joy emanating throughout. The basic structure of the piece is ternary with the A sections contrasting a marching style, light and quick fanfares, and elements of the orient and jazz-like styles. The B section is slow, listing, and quasi-inebriated. Overall this exciting piece explores versatility in style and timbre of the wind band.

- program note by Michael Bowles

Children's Folksong Suite for concert band is based on five Hungarian folk melodies with a simple, child-like character that have been culled from sources published between 1813 and 1896. The five melodies are also found in a collection of Hungarian and Slovakian folk songs in Bela Bartok's piano collection entitled "For Children." As with Bartok's *Mikrokosmos* and his Forty-four Violin Duets, "For Children" is an expression of Bartok's interest in composing accessible works for young musicians that introduces them to contemporary harmonic resources rarely encountered at the beginning level. Similarly, the five folk melodies set in Children's Folksong Suite have been completely re-harmonized and, in some instances, expanded. Although not bound by common-practice theoretical expectations, *Children's Folksong Suite* preserves each piece's unique, child-like character.

- program note by Kevin Walczyk

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Michael Bowles is a native of Greeley, Colorado and is currently pursuing a Master of Music (wind conducting) from Colorado State University where he assists with the CSU Marching Band, the Basketball Pep Band, volleyball pep band, Wind Symphony, and Symphonic Band. In 2011, he received his Bachelor of Music from Colorado State University, performing with a variety of ensembles including the CSU Wind Ensemble, Symphonic Band, Marching Band, and the CSU Percussion Ensemble. Bowles was the primary drum set player for the “Rams Horns” Basketball Pep Band from 2006-2010, and performed as a pit musician for the CSU Theater Department. In addition, Bowles was a member of the Colorado State University Percussion Ensemble performing at the 2010 Percussive Arts Society International Convention (PASIC).

From 2011-2014, Bowles served as the Director of Bands and Choirs at Cedaredge High School and Cedaredge Middle School where his ensembles consistently earned superior ratings in concert band and marching band contests. Under Bowles’ direction, the Cedaredge High School Marching Band was named the 1A State Champions for three consecutive years and in 2012, his ensemble earned the honor as the smallest marching band to win a state championship in Colorado CBA history. In addition, Bowles was the facilitator for the Delta County Schools Music Curriculum Committee and coordinator for the Delta County Middle School Honor Band and Choir Festival.

Bowles has performed professionally as a percussionist with the Valley Symphony Orchestra and Fort Collins Wind Symphony. He also was a professional drum set player for the Union Colony Dinner Theater and high school musical productions. As an educator, he has taught drum line at Eaton High School, Greeley Central High School, the Greeley All-City Marching Band, and Colorado State University’s cymbal line. Bowles has presented clinics at both Colorado State University and the Colorado Music Educators Association Clinic/Conference.

Bowles percussion teacher is Dr. Eric Hollenbeck and he has studied conducting with Dr. Rebecca Philips, Dr. J. Steve Moore, and Professor Wesley Kenny. He is a member of the National Association of Music Educators and the Colorado Music Educators Association.

Chase Morin is a native of Columbia, South Carolina where he earned his Bachelor’s Degree in Music Education and Performance Certificate (clarinet) from the University of South Carolina. Mr. Morin served as Director of Bands at Longleaf Middle School and Assistant Director of Bands at both Blythewood and Westwood high schools, all in Columbia, South Carolina. His middle school program gained recognition for its significant growth under his leadership and his ensembles received high ratings at the SCBDA Concert Festivals. In addition, his students earned placements in SCBDA region honor bands and Longleaf band students were annually selected for the Columbia Tri-District Arts Consortium summer program.



Mr. Morin is currently pursuing a Master of Music in wind conducting at Colorado State University and serves as graduate assistant with the CSU Marching Band, the basketball pep bands, and as director of the Presidential Pep Band. In addition, he serves as guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. His conducting teachers have included Dr. Rebecca Phillips, Professor Wesley Kenney, and Dr. Andrew Gowan.

As a clarinetist, Mr. Morin’s principal teachers have been Dr. Wesley Ferreira and Professor Joseph Eller. In addition, he has studied with Doug Graham, John Bruce Yeh, Maurita Murphy Mead, and Karel Donhal. Morin performed with the University of South Carolina Wind Ensemble at the 2008 North American Saxophone Alliance International Convention, the 2009 American Bandmaster’s Association Convention, and the 2010 South Carolina Music Educators Association Conference. In addition, he performed with the Palmetto Concert Band at the 2008 Midwest Clinic, *An International Band and Orchestra Conference* and at the 2011 North Carolina Music Educators Convention. Mr. Morin has performed internationally in London, England.

Mr. Morin is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), the Conductors Guild, and the International Clarinet Association.

“*All Dark Is Now No More: Passacaglia canonico e granulare*” for wind ensemble and electronics is a meditation and exultation on light, darkness, and shadow. The title is taken from James Dickey’s poem “Sleeping out at Easter” which, for me, is an exploration of the metaphysical connection between humans and nature found at the moment of sunrise. The lilting quality of this phrase is imitated in the primary motive first heard in low reeds and euphonium. The Italian subtitle refers to the underlying structures of the work. The first word, *passacaglia*, refers to a repeating bass line that is used to create numerous contrapuntal variations. “*Canonico*,” or canonic, alludes to the inverted, retrograde, palindromic, and prolation canons employed against the original bass motive. Finally, “*granulare*” refers to the consistent use of granular synthesis in the electronics, which is the process of breaking apart large sounds into many segments that are then rearranged into algorithmic clouds of digital chaos. Ultimately, the work depicts a gradual movement from darkness to light in two broad sections, an adagio followed by an asymmetric allegro, culminating in a final explosion of light and shadow.

- program note by James M. David

“*all stars are love*” began as a simple song written as a surprise gift for my wife, Verena, for our wedding in 2010. I set the e.e. cummings poem “all stars are (and not one star only) love,” and our dear friend and extraordinary soprano, Hila Plitmann, performed it at the ceremony in Austria. Fellow composer (and Hila’s husband!) Eric Whitacre suggested at the time that it would work well as an instrumental work, and that thought stuck with me, until the right opportunity to adapt the work arose. This commission from the Colorado Wind Ensemble and CWE Commissioning Project Consortium gave me that opportunity. I can never simply arrange a work from one medium to another, however, and I ended up recomposing large portions of the work, so this is as much new music as it is materials from the original song, though the dramatic shape and harmonic progression at the heart of the work remain.

- program note by Steven Bryant

David Maslanka’s *Liberation* for wind band and male chorus uses the “Libera me” text from the Catholic responsory that is sung in the Office of the Dead, the series of prayers that occurs between the Requiem mass and burial of the deceased. Maslanka evokes the mystery of the text by combining male chorus with exotic wind sounds. The chorus disappears as the wind voices take over, offering musical reflections on the text. The mood of these reflections moves between consoling and peaceful to anguished, defiant, and angry. As the final lines of the text are reached, the chorus repeats the plea, “Requiem aeternam dona eis, Domine // Rest eternal grant unto them, O Lord,” seemingly numbed by the previous music. Out of this grows a chorale for flute, alto flute, clarinet, and bass clarinet, followed by a brief recollection of the grand theme from early in the piece. Now, instead of full band playing at *ff*, the music is quiet, intimate, and peaceful, orchestrated for only alto saxophone, vibraphone, and piano. For a work of such drama, the end is surprisingly gentle, reflecting the last words of the chorus: *let light perpetual shine upon them.*

Liberation

Libera me, Domine, de morte aeterna, in die illa tremenda:
 Quando caeli movendi sunt et terra.
 Dum veneris iudicare saeculum per ignem.
 Tremens facuts sum ego, et timeo, dum discussio venerit, atque ventura ira.
 Quando caeli movendi sunt et terra.
 Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde.
 Dum veneris iudicare saeculum per ignme.
 Requiem aeternam dona eis, Domine: et lux perprtua luceat eis.

Deliver me, O Lord, from death eternal on that fearful day,
 when the heavens and the earth shall be moved,
 when thou shalt come to judge the world by fire.
 I am made to tremble, and I fear, till the judgment be
 upon us, and the coming wrath,
 when the heavens and the earth shall be moved.
 That day, day of wrath, calamity, and misery, date of
 great and exceeding bitterness,
 when thou shalt come to judge the world by fire.
 Rest eternal grant unto them, O Lord: and let light perpetual shine upon them.

CSU Symphonic Band

Dr. Richard Frey, conductor

Flute

Melyssa Hoffman
Keilani McConnell
Sierra-Marie Whigham
Amanda Sciarabba
Emma Stark
Bomsaerah Seong
Ashley Myers
Samantha Post, *piccolo*

Oboe

Meghan Blanton
Matt Heimbegner

Clarinet

Jamie Kimbrough
Sarah Lewis
Hilary High
Thomas Lack
Brandon Mattes
Joshua Knox
Kennedy Malone

Clarinet (continued)

Kayleigh TenBarge, *contrabass*
Mariah Thompson, *bass clarinet*
Brandon Wiswell

Bassoon

Michelle McCandlish
Blaine Lee
Kyle Depperschmidt

Saxophone

Kate Vincent
Andrew MacRossie
Matt Banks
Oren Logan

Trumpet

Bethany Bohnenblust
Allison Genis
Holly Kesler
Matthew Champlain
Josh Garcia
Taylor Champion

Horn

Kathy Wagner
Mikayla Caldwell
Deanna Sinclair
Donald “Chip” Schofield
Cerridwyn Nordstrom
Bryce Hoyt

Trombone

Eli Johnson
Cole Wise
Sam Boies
Alexander Palesh

Euphonium

Carrie Beyerly
Jens Peaslee

Tuba

Charlie Matthews
Justin Frank
Alex Perez

Percussion

John Head
Peter Hirschhorn
Hannah Ramirez
Emma Loeffler
Mark Alsip
Garrett Waggoner
Kyle Kounovsky

Piano

Adam Adkins
Chandler Croneigh

Harp

Yuri Machihara



Richard Frey is the Associate Director of Bands and Assistant Professor of Music at Colorado State University where he conducts the Symphonic Band, directs the Marching Band, and teaches courses in music education. He was previously the interim Director of Athletic Bands and Assistant Director of Bands at Austin Peay State University in Clarksville, Tennessee.

Under his direction, the CSU Marching Band has expanded its national and international reputation, including a 2013 tour of Ireland that culminated in a performance at the St. Patrick's Festival Parade in Dublin. The band recently performed for halftime at the 2013 NFL Kickoff game at Sports Authority Field in Denver, in a national media campaign for Conoco-Phillips, and for President Barack Obama's visit to CSU in 2012. In 2015, CSU will host the College Band

Directors National Association Athletic Band Symposium.

Dr. Frey's doctoral work centered on opera transcriptions for winds in the eighteenth-century, specifically Johann Went's transcription of *Le nozze di Figaro*. He has given presentations on his work at universities around the country, and in July 2014, Dr. Frey led the CSU Faculty Chamber Winds on a performance tour of Germany, Austria, Slovakia, and Hungary that included his new performance edition of *Figaro* and a new edition of the Introduction to Rossini's *Zelmira*.

Dr. Frey received his Doctor of Musical Arts degree in Wind Conducting at Michigan State University. In 2008 he received a Master of Music degree in Wind Conducting from the Jacobs School of Music at Indiana University. From 2002-2006 he taught instrumental music in the public schools of Salem, Oregon. Dr. Frey received a Bachelor of Music degree in Percussion Performance from the University of Puget Sound in 2002.

As an arranger and drill designer for marching and athletic bands, Dr. Frey has been regularly commissioned by university and high school ensembles in Arkansas, Colorado, Florida, Georgia, Indiana, Michigan, North Carolina, Ohio, Oregon, Pennsylvania, and Tennessee. He has performed as a freelance percussionist with the Oregon Symphony, Oregon Ballet Theater, Tacoma Symphony, and Bellevue Philharmonic, and in recitals as a collaborative pianist and accompanist.

CSU Concert Choir and Men's Chorus

Dr. Ryan Olsen, director

Bass 2

Charles Boehlke
Eric Campbell
Michael Harland
Nick Marconi
Seth Meersman
Seth Rugen
David Sahud
Patrick Sanders
Taylor Tougaw
Jack Wheeler

Bass 1

Austen Allen
Estevan Crispin
Sean Kennedy
Bryan Kettlewell
Kerry Mckean
Gilbert Podell-Blume
Zac Quesenberry
Jake Quinter
Luke Thatcher

Tenor 2

Jacob Gantz
David Hanson
Justin Kulikauskas
Ryan Lewis
Nick Louis
Ryan McIntyre
Andrew Wallace
Jackson Watkins

Tenor 1

Jackson Bright
Garrett Ching
Brandon Earle
Matt Evans
Andrew Hill
Alex Pierce
Jace Spraker

Ryan Olsen is on faculty as Assistant Professor of Choral Music Education and director of the CSU Concert Choir.

Dr. Olsen has been active in all levels of music education in Kansas, Missouri, Arizona, Texas, and Colorado. A native of Kansas City, Dr. Olsen received his Bachelor of Music Education and Master of Arts in Music with an emphasis in choral music education from the Conservatory of Music and Dance at the University of Missouri-Kansas City. Dr. Olsen taught middle school and high school choral music, music appreciation, and music theory courses in the Kansas City metropolitan area and served as the music director in various musical theater productions, including a production of *Jesus Christ Superstar* at the International Fringe Festival in Edinburgh, Scotland. Dr. Olsen received his DMA in Choral Conducting with a cognate in Music Education from Arizona State University. Prior to joining the faculty at CSU, Dr. Olsen taught music education courses and directed the choral program at Our Lady of the Lake University in San Antonio, Texas.

While at ASU, Dr. Olsen helped form the Early Music Chamber Choir (now *Solis Camerata*) which specialized in the performance of music from the late medieval era through the early Baroque. This ensemble was invited to perform for the annual conference of the Arizona Center for Medieval and Renaissance Studies, the English department's annual Chaucer Festival, and other performances on campus and in the Phoenix area. Dr. Olsen has also been an avid performer in choral ensembles including the Fine Arts Chorale of Kansas City, the Kansas City Symphony Chorus, the Phoenix Symphony Chorus, and the Kansas City Singers.

Dr. Olsen's major teachers in music education include: Dr. Charles Robinson, Dr. William Fredrickson, Dr. Randall Pembroke, Dr. Marg Schmidt, and Dr. Sandra Stauffer. Conducting teachers include: Dr. Eph Ehly, Dr. Charles Robinson, Dr. Ryan Board, Dr. Gregory Gentry, Dr. David Schildkret, and Prof. Gary Hill. His research interests include the use of authentic assessment tools in music classrooms, concept mastery orientation, and the use of early music as instructional and performance tools in choral classrooms.

