

Upcoming Events

Music: Symphonic Band Concert: Variations on Red, White, and Blue	5/6	Griffin Concert Hall	7:30 PM
Music: Violin Studio Recital	5/6 & 5/7	Organ Recital Hall	7:30 PM
Opera: American One Acts: <i>The Medium by Menotti & Signor Deluso by Pasatieri</i>	5/8 & 5/9	Runyan Hall	7:30 PM
Theatre: Rockband Project	5/13	University Theatre	6:30 PM
Avenir: Thursday Lecture Series: Sneak Peek!	5/14	Avenir Museum	7 PM
Hatton: Exhibition: <i>Juried BFA Thesis Exhibition</i>	5/15 - 9/4	Clara Hatton Gallery, Visual Arts Building	10 AM - 4 PM
Hatton: Juried BFA Thesis Exhibition Opening Reception	5/15	Clara Hatton Gallery, Visual Arts Building	5 PM
UAM: Program: Summer Mystery Art Hunt	6/2 - 8/15	University Art Museum	10 AM - 6 PM
Music: Organ Week	6/8-6/15	University Center for the Arts	ALL DAY
Theatre: Kids Do It All	6/8-7/25	University Center for the Arts	ALL DAY
Music: Pre-College Percussion Camp	6/11-6/12	University Center for the Arts	ALL DAY
Music: Lift Clarinet Academy	6/15-6/19	University Center for the Arts	ALL DAY
Music: Aries Composers Workshop	6/15-6/19	University Center for the Arts	ALL DAY
Music: CSU Drum Major Academy	6/24-6/27	University Center for the Arts	ALL DAY
Music: Conducting Seminar: H.M.S. Pinafore by Gilbert & Sullivan	7/18	Griffin Concert Hall	7:30 PM
Music: Colorado Kodály Institute	7/13-7/25	University Center for the Arts	ALL DAY
Music: Summer Dalcroze Academy	7/27-8/8	University Center for the Arts	ALL DAY

event calendar • e-newsletter registration

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This is Your UCA

Virtuoso Series Concert

Faculty Chamber Music

May 4, 2015

7:30 P.M.

Griffin Concert Hall

“Hoozy Thinky Iz?” Sonatina for Violin and Piano (2014) James M. David
 Premiere (commissioned by Duo Francois*) (b. 1978)

1. Jaunty, angular
2. Intense, nearly static
3. Confident, determined

Ron Francois, violin

Silvana Santinelli, piano

* This piece was commissioned by the Duo Francois and supported by the Mexican National Fund for Culture and the Arts.
Agradecemos al Fondo Nacional para la Cultura y las Artes el Apoyo proporcionado para la realizacion de esta obra.

This project is supported by the Mexican Fund for Culture and the Arts.
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Kafka: Concerto for Saxophone, Chamber Orchestra, and Live Electronics (2011)
 James M. David

- I. The Bucket Rider
- II. A Hunger Artist
- III. Gregor Samsa

Peter Sommer, saxophone
 Michelle Stanley, flute
 Gary Moody, bassoon
 John McGuire, horn
 Adam Torres, piano
 Leo Canale, percussion
 Ji Hye Chung, violin
 Barbara Thiem, violoncello

Rebecca Phillips, conductor
 Wesley Ferriera, clarinet
 Steven Marx, trumpet
 Christopher Van Hof, trombone
 Shilo Stroman, percussion
 Ron Francois, violin
 Margaret Miller, viola
 Forest Greenough, bass

~~ Intermission ~~

(Continued...)

CONACULTA FONCA

Verklaerte Nacht (Transfigured Night) op. 4 for string sextet (1899)
based on a poem by Richard Dehmel

Arnold Schoenberg
(1874-1951)

Wes Kenny, conductor

Violin 1: Ron Francois, Adrian Barrera, JiHye Chung, Laurel Lynch

Violin 2: Julia Castellanos, Elizabeth Lenz, Elizabeth Furuiye

Viola 1: Margaret Miller

Viola 2: Joy Holz, Chelsea Bernhardt

Cello 1: Barbara Thiem, Lydia Hynson

Cello 2: Tom Holdener

Bass: Forest Greenough

Program notes for Kafka

Franz Kafka is without question one of the most fascinating and profound writers of the twentieth century, and, like many before me, his works captivated my attention from a very young age. The challenge of capturing the elusive nature of Kafka's stories is at the heart of my new concerto for saxophone.

The work is cast in the typical three movements with each representing a particular character from Kafka's output. "The Bucket Rider" is depicted as a spacious and lyrical etude that evokes the character's mysterious ascent into the sky that concludes this story. The central movement, scored for a trio of saxophone, cello, and an electronic harp, centers around "A Hunger Artist" whose torture is heard in microtonal clouds of distorted sounds. The final movement is based on Kafka's most famous character: Gregor Samsa from "The Metamorphosis." Here, the transformed man's psyche is heard through the increasingly chaotic dance rhythms of his new insectile legs.

This composition draws on many seemingly disparate sources, but seeks to create a singular vision of Kafka's characters. The "humanity" of the jazz tenor saxophone combined with the clarity of a chamber orchestra and the harsh expansiveness of digital sounds seemed to somehow complement the enigmatic nature of these stories. It is my hope, then, that the work will be perceived as an unusual but satisfactory solution to an extremely rewarding challenge.

Notes by the composer
September 2011
Fort Collins, Colorado, USA

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