

Upcoming Events at the University Center for the Arts

Thursday, March 31—**Creative Writing Reading Series, Nic Brown, Fiction**
7:30 p.m., University Art Museum

Friday, April 1—**Friday Finales in conjunction with First Friday Art Walk**
6—9 p.m., University Art Museum—FREE

Friday, April 1—**Music: Virtuoso Series Concert**
Special Guests the Borromeo String Quartet
7:30 p.m., Griffin Concert Hall

Dance: Student Dance Concert
Friday, April 1, 8 p.m., Saturday, April 2, 2 p.m., and 8 p.m., University Dance Theatre

Saturday, April 2—**Music: Pre-College Chamber Music Festival Concert**
3 p.m., Organ Recital Hall

Monday, April 4—**Music: Virtuoso Series Concert, Tiffany Blake, Soprano**
7:30 p.m., Organ Recital Hall

Tuesday, April 5—**Music: Voice Area Recital**
7:30 p.m., Organ Recital Hall—FREE

Wednesday, April 6—**Dance: Spring Dance Tea**
3—5 p.m., University Dance Theatre—FREE

Wednesday, April 6—**Music: Jazz Combos Concert**
7:30 p.m., Griffin Concert Hall

Thursday, April 7—**Alumni Concert, Special Guest Chris Jusell, Violin**
7:30 p.m., Organ Recital Hall

FREE Student Recitals

See www.CSUSchooloftheArts.com for Student Recital Schedule

Colorado State University
SCHOOL OF THE ARTS

event calendar • e-newsletter registration

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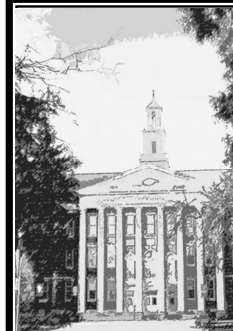
Tickets: (970) 491-ARTS (2787) www.CSUArtsTickets.com

Information: (970) 491-5529

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COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

Meet Me at the UCA

SPRING 2011 CONCERT SEASON

BAND CONCERT
annual invitational concert



CSU WIND ENSEMBLE

Wes Kenney, Interim Director
Joseph Spina, Graduate Conductor



POUDRE HIGH SCHOOL
WIND ENSEMBLE

Corry Petersen, Director

Tuesday, March 29, 7:30 p.m.
Griffin Concert Hall, University Center for the Arts

Colorado State University
SCHOOL OF THE ARTS

Poudre High School Wind Ensemble

Corry Petersen, Director

Undertow

John Mackey (b. 1973)

John Mackey holds a Masters of Music from the Julliard School, where he studied with John Corigliano, and a Bachelors degree from the Cleveland Institute of Music, where he studied with Donald Erb. Most of his compositional work has been for the dance medium, receiving commissions from the New York City Ballet, Alvin Ailey Dance Company and the Peridance Ensemble. He is the Walter Beeler Composition Prize winner from 2004 and became the youngest winner of the American Bandmasters Association/Ostwald Award in 2005.

Undertow is a single movement work in ABA form. The majority of the piece has alternating measures of 4/4 and 7/8 meter. Repeated motives transform into ostinato patterns throughout the work and there is a constant, propulsive energy.

Reflections in a Tidal Pool

James Bonney (b. 1971)

Jim Bonney studied classical guitar and recording technology at the Cleveland Institute of Music and motion picture scoring at the Thornton School of Music at University of Southern California. He is currently Audio Director at Irrational Games and has worked on several video game soundtracks, including 'Mortal Kombat', 'Blitz' and 'Slugfest 2'. He writes about *Reflections in a Tidal Pool*:

"I wrote this while I was staying on the beach of a small island in Mexico – every morning I'd write for a few hours before the day's adventures began... a meditative moment to listen to the waves on the shore, smell the fresh sea breeze... and feel the rise and fall of my breath. I think of this piece as a little prayer of thanks for the simplest wonders of life that surround us every day."

Symphonic Songs for Band

Robert Russell Bennett (1894 - 1980)

II) Spiritual I) Serenade

Robert Russell Bennett made an art of music arranging. The 'Broadway Sound' was, in large part, the sound of the sound of Bennett's orchestration of some 200 shows performed by New York's pit orchestras. He composed for every medium from opera to television scores. He studied theory and composition with Carl Busch and Nadia Boulanger, possibly the most famous 20th century teacher of composition. He was an avid baseball fan as well, dedicating his *Symphony in D* to the 1941 Brooklyn Dodgers. *Symphonic Songs for Band* was commissioned by Kappa Kappa Psi, and premiered in 1957. The composer writes:

"*Symphonic Songs* are as much a suite of dances or scenes as songs... the Spiritual may possibly strike the listener as being un-sophisticated... but this movement sounds far simpler than it really is... The Serenade has the feeling of strumming, from which the title is obtained... it bears little resemblance to the serenades of Mozart."

Poudre High School Wind Ensemble Personnel

Flute

Aeriel Belk -pic
Amy Keith
Juliana Pham
Beatrice Rudolph -pic
Rachel Siller

Oboe

Kitty Dyer
Julia Pillard
Hannah Wood

Clarinet

Melody Dong
Kitty Dyer
Michaela Gelnarova - Eb
Kimmy McDaniel

Clarinet (continued)

Charles Mehrotra
Jason Mushinski -bass
Diana Pham

Saxophone

Sam Aeyeung -alto
Matt Donovan -tenor
James Tyrie -bari
Autumn Seibel -alto

Bassoon

Ian Koss

Trumpet

Scott Andre
Taylor Martin

Trumpet (continued)

Luke Nelson
Matt Persons

Horn

Emily Cosmas
Jordan Gless
Lauren Hartsough
Maisie Iven

Trombone

Aidan King
David Lonowski
Kyle Neith

Tuba

Esa Oittinnen

Percussion

Julia Bailey
Samantha Gardner
Joe Ignowski
Mackenzie Lee
Baxter Smith
Bailey Zweifel

Cello

Julius Hochmuth
Soo-Min Suh

Bass

Josh Tomasini
Jared Weimer

APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Barbara Thiem

Bass

Forest Greenough

Flute

Michelle Stanley

Oboe

Gary Moody

Clarinet

Charles Lawson

Bassoon

Gary Moody

Horn

Matthew Evans

Trumpet

Steven Marx

Saxophone

Peter Sommer

Trombone

Greg Harper

Tuba

Robert Brewer

Percussion

Eric Hollenbeck

Harp

Rachel Ellins

Piano

Janet Landreth
Silvana Santinelli

Friends of the UCA is an initiative launched by the Department of Music, Theatre and Dance to sustain and enhance the quality of education and the performing arts at Colorado State University. Funds are used to bring quality performances to the community and are also used for student international travel opportunities, scholarships, and the placement of high-quality instruments in every practice room and venue in the University Center for the Arts.

Friends of the UCA members not only receive the recognition they deserve, but they gain unprecedented access to the Department of Music, Theatre and Dance at CSU.

Thank you to the following Friends of the UCA members for becoming our partners in bringing quality performances and education to the community.

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Kenneth and Mercedes Rock
John and Rebecca Saccardi
James and Jennifer Schafer
Craig and Lorraine Shuler
Nancy Wall
Robert and A-Young Woody

Virtuoso:

Roberta Cook
Michael and Elizabeth Elliott
Cindy Haraway
Gerald and Rosemarie McDermott

Artist:

Kenneth and Bernice Bueche
William and Waltraud Cotton
Patsy Dyekman
Col. Sheldon and Aloma Godkin

Maestro:

Gary and Carol Ann Hixon

And thank you to the following Friends of the UCA who have helped us realize our vision in the past decade through their generous contributions to program support and scholarships

Clyde and Roberta Abbett
Barbara Cavarra and Family
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Pierre and Helga Julien
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Thomas and Jahanna Knight
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Charles and Reta Ralph
Maria Lourdes Smith
Richard and Sharon True
Frederick Wolke

If you would like to become a Friend of the UCA member or need more information, contact Marilyn Bistline at Marilyn.Bistline@colostate.edu or by phone at (970) 491-4030.

BIOGRAPHIES



Wes Kenney began his musical studies on the trombone and participated in wind ensembles and orchestras through high school and into college. His first graduate teaching position was as the assistant to the San Francisco State University Wind Ensemble in 1990. He was the interim director of that ensemble from 1992-93, thus Maestro Kenney was delighted to be asked to be interim director of the CSU Wind Ensemble for the 2010-2011 season.

Mr. Kenney was just awarded the 2009 “Teacher of the Year” by the Colorado chapter of the American String Teachers Association for his work at CSU and throughout the state.

He is also the 2007 Winner of the Varna International Conducting Competition, an award that included concerts and opera in Bulgaria. Mr. Kenney recently was promoted in 2008 to Full Professor and Director of Orchestras at Colorado State University where he conducts the CSU Symphony and Chamber Orchestra as well as CSU Opera productions. He is also currently in his eighth season as Music Director of the Fort Collins Symphony. Mr. Kenney is also in his 6th season as Music Director of Opera Fort Collins.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. He just recently returned from conducting the Alabama All-State Orchestra and has recently conducted the Virginia Symphony, Symphony of Southeast Texas, the Vallejo (CA) Symphony and the New Mexico All-State Orchestra. Over the past five seasons Maestro Kenney has guest conducted at the Edinburgh Festival in Edinburgh, Scotland, the Buffalo Philharmonic, returned to the New Mexico Symphony for tours and performances of *The Nutcracker* and had debuts with the Williamsburg Symphonia (VA), and the Acadiana Symphony (LA). Other recent appearances include the Richmond Symphony, the Long Beach Symphony, the Alabama Symphony, the San Juan Symphony, and the Virginia All-State Honor Orchestra. He has also appeared with the Dubuque Symphony, Savannah Symphony, Sewanee Music Festival, Spokane Symphony, Virginia Ballet Theater, Norfolk Chamber Consort, Coastal Valleys Symphony, Universal Ballet Korea, Virginia Waterfront International Arts Festival, and the Virginia Chorale.

Corry Petersen has been Director of Bands at Poudre High School in Fort Collins, CO since 1996. Under his direction the bands and jazz bands have received consistent high ratings at numerous festivals. At the 2011 Colorado Bandmasters Association Regional Concert Band Festival the Poudre Wind Ensemble received straight superior ratings, and qualified for the State Concert Band Festival. In 2006 the Poudre Wind Ensemble gave their first performance at Carnegie Hall. As a performer, Mr. Petersen is very active in the Northern Colorado area. He is 2nd Trumpet in the Fort Collins Symphony, and also plays regularly with the Cheyenne Symphony. As a freelance player he has played with numerous artists, including Arturo Sandoval, Maria Schneider, The Manhattan Transfer, Frank Sinatra Jr. and The Temptations. Corry has a Bachelors Degree in Music Education and Performance from Colorado State University, a Masters of Arts in Trumpet from University of Northern Colorado and is currently working on a Masters of Music in Conducting & Music Education from CSU. His primary trumpet teachers have been Dr. David Shaner, Hugh Ragin and Bill Pfund. His conducting teachers include Wes Kenney, J. Steven Moore, James Kim and Harlan Parker. Corry lives in Johnstown with his wife Emily, their daughter Ella and two brand new baby girls, Nora and Lily (oh yeah, and our cat Kena... biggest animal you've ever seen!).

CSU Wind Ensemble

Wes Kenney, Interim Director
Joseph Spina, Graduate Conductor

Sinfonia No. 4

Walter Hartley (1927)

Walter Hartley studied composition at the Eastman School of Music, from which he holds Bachelor's, Master's and Doctoral degrees. While at Eastman he studied with Bernard Rogers and Howard Hanson. He is one of America's more prolific composers with over 100 works to his credit. He began writing for winds during his student days and has continued to produce instrumental solo and ensemble works of outstanding value. Hartley has taught piano and theory at the National Music Camp, served as chairman of the music department at David and Elks College in West Virginia and is currently professor emeritus of theory and composition at State University College in Fredonia, New York.

Sinfonia No. 4 was commissioned by Frank Battisti and the members of the Ithaca High School Concert Band and was first performed in May, 1966. The work was composed during the previous year while the composer was on sabbatical leave in Great Britain and Europe. Hartley described the composition as follows:

“The Sinfonia, in four movements, is written in condensed classical forms of the rondo type, contrasting in tempo; each movement is designed in its own way to exploit the various facets of the modern wind-percussion ensemble in line and color. There is much antiphonal writing between the choirs, many solo passages for a wide variety of instruments, and a general reliance on pure colors with little doubling. The style is tonal with a constant opposition of chordal and contrapuntal textures. The last two movements are lighter in mood than the first two, especially the finale, which is almost but not quite a march.”

Symphony in B-Flat

Paul Hindemith (1895-1963)

Paul Hindemith was born in Hanau, Germany, where he began studying the violin at the age of nine. He entered the Hoch Conservatory in Frankfurt when he was 14, studying violin with Adolf Rebner and composition with Arnold Mendelssohn and Bernard Sekles. When his father was killed in World War I, Hindemith helped to support his family as a performing instrumentalist. He served as a concertmaster of the Frankfurt Opera Orchestra from 1915 to 1923. Appointed instructor in composition at the Berlin Hochschule in 1927, and a few years later he became interested in a movement devoted to music-making among amateurs. When he refused to stop playing with the Jewish community in Germany, his music was officially banned by the Nazi government. Eventually, he became an American citizen while teaching at Yale University. Later in his life he moved to Switzerland where he continued to teach and compose.

Symphony in B-Flat was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. The three-movement symphony shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies.

The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the movement. The brass and percussion adamantly declare a halt with a powerful final cadence.

Equus (2000)

Eric Whitacre (b. 1970)

An accomplished composer, conductor and lecturer, Eric Whitacre has quickly become one of the most popular and performed composers of his generation. Whitacre's published works have received thousands of performances and have sold in excess of one million copies worldwide. Over the past few years, his loyal fans and supporters have moved online, spreading Eric's popularity to an ever-expanding worldwide audience. Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize and Oscar-winning composer John Corigliano. Eric Whitacre wrote the following about *Equus*:

CSU WIND ENSEMBLE

“At the Midwest Band and Orchestra convention in 1996, Gary Green approached me about a possible commission for his wind ensemble at the University of Miami. I accepted, and the commission formally began July 1st, 1997. Two years later I still couldn’t show him a single note. That’s not to say I hadn’t written anything. On the contrary, I had about 100 pages of material for three different pieces, but I wanted to give Gary something very special and just couldn’t find that perfect spark. Around this time my great friend and fellow Juilliard composer Steven Bryant [note: the CSU Wind Ensemble played Bryant’s *Stampede* on the first concert of this season] was visiting me in Los Angeles, and as I had just bought a new computer I was throwing out old sequencer files, most of them sketches and improvisational ideas. As I played one section Steve dashed into the room and the following conversation ensued:

Steve: “What the hell was that!?”

Me: “Just an old idea I’m about to trash.”

Steve: “Mark my words, If you don’t use that I’m stealing it.”

The gauntlet had been thrown. That was the spark, but it took me a full eight months to write the piece. There are a LOT of notes, and I put every one on paper (with pencil). I wanted to write a moto perpetuo, a piece that starts running and never stops (‘equus’ is the Latin word for horse) and would also be a virtuosic show piece for winds. The final result is something that I call “dynamic minimalism,” which basically means that I love to employ repetitive patterns as long as they don’t get boring. We finally premiered the piece in March 2000, nearly three years after the original commission date, and the University of Miami Wind Ensemble played the bejeezus out of it. Equus is dedicated to my friend Gary Green, the most passionate and patient conductor I know.”

Notes by Eric Whitacre

Canzona (1951)

Peter Mennin (1923-1983)

Peter Mennin is one of America’s most gifted composers. A Pennsylvanian of Italian extraction, Mennin received his musical training at the Oberlin Conservatory and the Eastman School of Music from 1940-1945. He became a faculty member of the Juilliard School of Music in 1947, holding his position until 1958 when he was appointed director of the Peabody Conservatory of Music in Baltimore. He ultimately returned to New York City to become President of the Juilliard School of Music in 1962. He is known for his compositions throughout all mediums of music including the orchestra, wind band and choral ensembles.

Mennin composed his *Canzona* in 1951 as a part of the continuing series of commissions from Edwin Franko Goldman. This was also done in cooperation with the League of Composers, and premiered by the Goldman Band. The concept of the canzona as set forth here is not that of a lyrical song as implied by the title. It is rather that of the earlier Baroque canzone so brilliantly exploited by Gabrieli (1552-1612) at the Cathedral of St. Mark in Venice to display contrasting wind and string sonorities together with rhythmic-polyphonic virtuosity. Using the reeds and brasses of the band in alternate tonal blocks, Mennin has created a stunning essay of the same type in the 20th century manner.

Notes from Program Notes

Crown Imperial March

William Walton (1902-1983)

William Walton was born in Oldham, England, but most of his childhood was spent in Lancashire County, England – a conservative area where most residents have a no-nonsense attitude toward life. His family had little money and needed to borrow money for William to go to Oxford to audition for a scholarship. He began composing at age 12 and became an undergraduate at the college when he was 16. Although he came in contact with many teachers, he was virtually self taught until his college days. Even with passing his BMus examination, he repeatedly failed Resposions and eventually left Oxford without any degree. His first real income began in the 1930’s when he began composing film music. Ironically enough, his ultimate compositional fame gained him seven honorary doctorates, including one from Oxford University.

Crown Imperial March was commissioned by the British Broadcasting Corporation for the coronation of King George VI on May 12, 1937. The BBC Orchestra had premiered the work six days earlier. The title is taken from the poem *In Honour of the City of London* by William Dunbar (1465-1520). In fact, the quotation “In beauty bearing the Crown Imperial,” was quoted by Walton at the head of his original score. The enormous strength and sense of tonality of this brilliant coronation march comes from the Tudor choral style which Walton knew so well. The first section has a quiet but rhythmic opening which gradually builds to a splendid climax. A broad and stately melody, typically English in its majestic sonority, then provides the contrast to the first section, and the two themes are repeated and varied in the march to the finale.

CSU Wind Ensemble Personnel

February 18, 2011

Piccolo

Sam Hood, Northglenn
Music Education

Mando Surito, Fort Collins
M.M. Performance

Flute

Amy Coup, Brighton
Music Performance

Lindsey Goris, Fort Collins
Music Performance

Stephanie Munroe, Nunn
Music Performance

Lindsey Noble, Niwot*
Music Performance

Megan O’Connor, Fort Collins
Music Education

Chloe Patrick, Fort Collins
Music Education

Clarinet

Roxanne Cortes, Waipahu, HI
Music Therapy

Aleaha Harkins, Aurora
Music Education

Nicole Jensen, Centennial
Music Education

Erin Mullen, Twentynine Palms, CA
Music Therapy

Rachel Rice, Monument
Music Education

Kristen Rochester, Falcon
Music Education

Mallorie Stringfellow, Thornton
Music Education

Elena VonRiesen, Fort Collins*
Music Performance/Ethnic Studies/Spanish

Thomas Wilson, Littleton
Music Education

Bass Clarinet

Cory Bissell, Centreville, VA*
Music Education

Destiny Price, Fountain
Music and Human Development and Family Studies

Oboe

Caleb Bradley, DeLand, FL*
Music Performance

Shane Werts, Dillon
Music Education

Whitney Walker, Grimsby, Ontario
Natural Resources Mgmt.

Bassoon

Lynn Bonomo, Annandale, VA
Music Performance

Kenneth Compton, Westminster
Biomedical Sciences/Music Minor

Tony Federico, Brighton*
Music Education/Performance

Alto Saxophone

Ryan Van Scoyk, Aurora*
Music Education/Performance

Ben Strauss, Loveland
Music Performance

Tenor Saxophone

Daniel Kramer, Highlands Ranch
Music Performance

Baritone Saxophone

Nathan Wilson, Grand Junction
M.M. Performance

Horn

Noelle Bauman, Grand Junction
Music Education

Christine Bass, Rio Rancho, NM
Music Therapy

Shannon Costello, Lakewood
Music Education

John Gough, Boulder*
Music Performance

Trumpet

Matt Becker, Loveland
Music Performance

Erick Escobar, Mead
Music Education/Performance

Jon Gray, Arlington, TX*
Music Performance

Ricky Krahn, Superior
Electrical Engineering

Matt O’Connor, Silverthorne
B.A. in Music

Ryan Sullivan, Golden
Music Performance

Mackenzie Sutphin, Encinitas, CA
Music Education

Trombone

Andrew Deem, Colorado Springs
Music Education

Logan Kingston, Windsor*
Music Education

Jesse Sylvester, Elizabeth
Music Performance/Nutrition and Food Science

Bass Trombone

Jordan Traylor, Thornton
Rangeland Ecology

Euphonium

Chris Cotten, Hotchkiss*
Music Education/Performance

Will Gamache, Iowa City, IA
Music Education/Performance

Tuba

Sam Arrieta, Fort Collins
Music Education/Performance

Christopher Krueger, Fort Collins*
M.M. Conducting/Music Education

Percussion

Brandon Arvay, Columbia, SC*
M.M. Percussion Performance

Zach Barker, Longmont
Music Performance

Katie Cassara, Centennial
B.A. in Music

Tony Hofmeir, Centennial
Music Education/Performance

Trisha Martin, Oklahoma City, OK
M.M. Performance

Luke Rose, Compton, CA
Music Performance

Double Bass

Erik Deines, Broomfield
Music Performance

Harp

Hannah Pensack-Rinehart, Loveland
B.A. Harp Performance/Health and Exercise Science

Piano

Adam A Torres, San Angelo, TX
M.M. Instrumental Conducting

* Principal

Librarian

Vaughn Cardona