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February 23, 7:30 p.m., Griffin Concert Hall, UCA

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February 24, 7:30 p.m., Griffin Concert Hall, UCA

High School Honor Band Festival Concert
February 25, 7:30 p.m., Griffin Concert Hall, UCA
Price: \$7/Student, \$1/Youth (2-17), \$12/Adult

Virtuoso Series Concert with Special Guests New Third Stream Quartet
February 27, 7:30 p.m., Organ Recital Hall, UCA

Virtuoso Series Concert with Special Guests Jeri Jorgenson, Violin
February 29, 7:30 p.m., Organ Recital Hall, UCA

Jazz Ensembles Concert
February 29, 7:30 p.m., Griffin Concert Hall, UCA

Chamber-Concert Choir
March 2, 7:30 p.m., Griffin Concert Hall, UCA

Percussion Ensemble Concert
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Meet Me at the UCA

FEBRUARY 21, 2012 • GRIFFIN CONCERT HALL, UCA

CSU Concert Orchestra

Christy Muncey, Director

Serenade for Strings, op.. 20 Sir Edward Elgar (1857 – 1934)

- I. *Allegro piacevole*
- II. *Larghetto*
- III. *Allegretto*

St. Paul's Suite Gustav Holst (1874 – 1934)

- I. *Jig*
- II. *Ostinato*
- III. *Intermezzo*
- IV. *Finale (The Dargason)*

CSU Concert Band

Christopher Krueger and Nicholas Curran, Graduate Conductors

Fate of the Gods Steven Reineke (b. 1970)

Ammerland Jacob de Haan (b. 1959)

Simple Gifts: Four Shaker Songs Frank Ticheli (b.1958)

- I. *In Yonder Valley*
- II. *Dance*
- III. *Here Take the Lovely Flower*
- IV. *Simple Gifts*

American Riversongs Pierre La Plante

Children's Folk Song Suite Kevin Walczyk (b. 1964)

The Last to Defend David Shaffer

CSU Concert Orchestra

Director: Christy Muncey

Violin I

Josh Cabiness, *Concertmaster*
David Hinson, *Asst. Concertmaster*
Caitlain Bricker
Kadin Young

Violin II

Caroline Ogg, *Principal*
Melissa Karres
Chelsea London
Jeno Saghi

Viola

Kathryn Gehrke, *Principal*
Amber Loomis
Jaclyn Strom

Cello

Karsten Lockwood, *Principal*

Bass

Josh Eckler, *Principal*
Cory Bissell
Ian Gregory



Christy Muncey is director of the CSU Concert Orchestra, assistant conductor for the CSU Symphony and Opera CSU, the assistant conductor of the Thornton Community Band, and an Apprentice Conductor with the Fort Collins Symphony. In May 2011 Ms. Muncey attended a conducting masterclass in St. Petersburg, Russia and was selected to conduct on the final performance. Ms. Muncey is working toward her Masters in Music with an emphasis in Conducting. Before beginning her masters degree, Ms. Muncey completed a Bachelor of Music in Music Education from Colorado State University and taught for five years at Wheat Ridge High School where she was the Instrumental Music director and conducted concert band, orchestra, musical orchestra, and directed the jazz band and marching band. In addition to her high school teaching experience, Ms. Muncey has also taught flute and marching master classes to high school students in Colorado and Georgia as well as taught at drum major conducting at the Rocky Mountain Summer Music Camp. Ms. Muncey has studied conducting with Wes Kenney and Steven Moore and flute with Michelle Stanley, Greg LaLiberté, and Kelly Via. Ms. Muncey keeps up with her flute, performing with the Thornton Community Band as well as with Thornton-based flute trio, Flute Salad.

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American Riversongs

Pierre La Plante

Pierre La Plante, of French-Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He attended the University of Wisconsin at Madison, where he received his Bachelor and Master of Music degrees. His many years of teaching at the elementary through college levels include classroom, vocal and instrumental music. Mr. La Plante is a bassoonist and has been a member of the Dubuque Symphony, the Madison Theatre Guild Orchestra and the Unitarian Society Orchestra.

American Riversongs is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation. *American Riversongs* begins with a rousing setting of *Down The River*, followed by an expansive and dramatic treatment of *Shenandoah*. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster's *The Glendy Burk*. As the *Glendy Burk* travels along, a second theme is introduced by piccolo, flutes and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region.

Notes from Publisher

Children's Folk Song Suite

Kevin Walczyk (b. 1964)

A native of Portland Oregon, Kevin Walczyk received his MM and DMA in music composition from the University of North Texas and his BAE in instrumental music education from Pacific Lutheran University. As an accomplished jazz composer and arranger, Walczyk refined his craft with prominent jazz arrangers Tom Kubis and Frank Mantooth.

Children's Folk Song Suite

III. Go Round Sweetheart, Go Round

Bartok's metric transcription of this folk melody is 3/8+3/8+2/8. This pattern has been combined into a single 4/4 pattern, and accents have been placed to create the original pattern. These accents should be emphasized throughout the movement except in mm. 151-161, where the pattern is briefly abandoned.

II. They Brought Up The Rooster

This setting is slower and more stately than its original counterpart and provides opportunities for subtle tempo fluctuations. This movement should be interpreted in a chorale style.

I. Turos Game

The playful and whimsical character of this work relies on contrasts in dynamics, articulations, and tempo changes. This movement has a dissonant harmonic feature and evident "lyrical" sections.

Notes by Karen Willis

The Last to Defend

David Shaffer

David Shaffer was born in Columbus, Ohio and attended Grove City High School, Grove City, Ohio. He holds a Bachelor Degree from The Ohio State University and a Master of Music Degree from Miami University (Ohio). Mr. Shaffer has over 250 compositions and arrangements in print. His compositions have been used at clinics and music festivals around the world and have been placed on contest required-performance lists in the U.S., Canada, Europe, Australia, and Asia. Mr. Shaffer has been the recipient of the ASCAP Standard Award in Music Composition for 18 years.

They were to be invincible, the ironclad warships of the Civil War. The Confederate ship, the "Virginia" was the first of its kind, never before seen the heat of battle...taking its toll of the victims in the form of helpless wooden ships. The majestic "Virginia" coming ever closer to the Union warships blocking the mouth of the James River, the sailors aboard the Federal vessels look with fear and awe at the sight of the ironclad behemoth steadily approaching. A percussion break begins the conflict between the "Virginia" and her intended victims. The "Virginia's" aim is true and two Union warships go to the bottom of the deep. The Confederates leave, but the Union navy knows that the "Virginia" will return to finish her task.

However, the Union also has an iron warrior, the "monitor". She arrives that night and awaits the coming battle of the next day. "The Water is Wide" demonstrates their pensive night. All of sudden the battle is on between the "Monitor" and the "Virginia". Ironclad against ironclad; two tyrants of the sea battling for supremacy. At the end, four hours later, the "Virginia" retreats, unable to get past the "Monitor". The Union ship stands as The Last To Defend against a would-be merciless foe. The first modern warships had collided in a battle that ended in a draw...and naval history was changed forever.

Notes by Dale Reuss

PROGRAM NOTES

Serenade for Strings, op. 20

Sir Edward Elgar (1857 – 1934)

Although he may be best known for his Pomp and Circumstance marches, British composer Edward Elgar wrote many other works that are considered part of the standard repertoire, including the Enigma Variations. Born near Worcester, England in 1857, Elgar had a musical upbringing, taking piano and violin lessons as early as 8 years old. Elgar did not gain widespread recognition as a composer until later in his life, which when compared to composers such as Mozart and Beethoven made him a bit of a late bloomer. Elgar is considered to be one of the great British composers, bringing the Romantic ideal of nationalism to England.

The Serenade was written in 1892, placing several years between this piece and the Enigma Variations, which eventually helped Elgar gain recognition as a composer. The Serenade contains what is considered to be some of the first examples of his mature writing. The piece begins with a lilting rhythmic motive in the violas, which then turns into a rhythmically lush melody. A second, soaring theme is presented in the first violins, eventually turning into a dialogue between a solo violin and the rest of the section. The movement closes almost as it began before gently dissipating. The second movement is considered to be Elgar's best early writing. This movement was actually premiered in 1893, three years before the rest of the piece was officially premiered. It was probably written before the rest of the Serenade as a part of a piece now lost. More introspective than the first or third movements, this movement leans toward melancholy. The final movement has a pastoral quality to it, and almost suggests a subdued country dance. Using a technique common to the 19th century, Elgar brings back the opening theme from the first movement, giving the entire piece a sense of unity.

St. Paul's Suite

Gustav Holst (1874 – 1934)

Born in 1874 in Gloucestershire, England, Gustav Holst, like his contemporary Elgar, grew up in a musical household, receiving piano and violin lessons at an early age. Unlike Elgar, however, Holst wrote his first compositions at the age of 12. Although Holst is best known for his orchestral suite The Planets, he wrote pieces in nearly every genre. In addition to composing, Holst was also an enthusiastic educator, holding several teaching positions throughout his life. Holst was interested in the folk music of his and other countries and integrated many of the folk songs he collected into his various compositions.

St. Paul's Suite is named after the St. Paul's Girls' School where Holst taught music from 1905 until his death. The piece was written in 1912 and premiered in 1913 for the opening of a new music wing at the Girls' School. The first movement is a lively jig whose intensity ebbs and flows before picking up in tempo for a driving finish. The second movement features a solo violin with a beautifully flowing melody over insistent eighth notes that do not cease throughout the entire movement - the "ostinato" which can be translated as "obstinate". The third movement alternates between an exotically beautiful melody presented first in the solo violin and an almost violently contrasting dance melody. The two themes vie for attention before four soloists take the original theme and bring the movement to a close. The final movement is an exciting jig and is a juxtaposition of two themes: the lively "Dargason" theme presented at the beginning of the movement and that persists throughout, and the soaring melody of the traditional English folk song Greensleeves.

CSU Concert Band

Graduate Conductors: Christopher Krueger and Nicholas Curran

Flute

Alyssa Jenkins
Allison Cuelar
Megan Kunkle
Rebecca Heusdens

Oboe

Kayla Crosble

Clarinet

Rachael Mozzetta
Allison Dagg
Nicole Sutton
Cassandra Welch
Erica Saltzgaber
Stephanie Martinez
Siana O'donnell
Amy Ratliff
Patrick Callahan

Bass Clarinet

Belle Krause
Lauren Miller

Bassoon

Steph Munroe

Alto Saxophone

Jarod Parker
Kaitlyn Qenon
Charlotte Cady
Michael Grest
Emily Albo

Tenor Sax

Gabriel Martins
Paige Malchey

Trumpet

Josh Garcia
Stacie Clear
Adam Ferguson
Chris Herron
Kaelin McDonald
Lora Bird

Horn

Justin Eaker
Jenna Fidler
Kenzie Johnson
Nick Rose

Trombone

Boyd Hammond
Nathan Oden
Valerie Wasson
Michaela Neale
Erin Richter
Sarah Carlson
Kevin Illif
Liz Benoth
Lauren Daly

Bass Trombone

Andy Boddom

Euphonium

Scott Beres
Wes Turner
Lia Malacalza
James Lesley
Chris Hill

Tuba

Devon Aimes
Alex Buehler
Adam Small

Percussion

Yuni Groff
Adam Adkins
Nick Kennerd
Ryan Deming

PROGRAM NOTES

Fate of the Gods

Steven Reineke (b. 1970)

Steven Reineke was born in 1970 in Tipp City, Ohio and focused his youthful musical pursuits on learning to play the trumpet and later the piano. He continued on to study trumpet at the University of Miami Ohio receiving two bachelor of music degrees with honors in both trumpet performance and music composition. After school he received the first Miami University Joanna Jackson Goldman Memorial Prize and moved to Los Angeles conducting the Warner Brothers Studio Orchestra in recordings of his own music as well as the Los Angeles Composers Guild Orchestra. Reineke returned to Cincinnati and joined the staff of the Cincinnati Pops Orchestra in the summer of 1995 as the Music Assistant and Principal Composer/Arranger.

Fate of the Gods is a programmatic work for symphonic band and was inspired by tales of Nordic mythology. The piece tells the story of Ragnarok, also known as the *Twilight of the Gods*. An incredible war between forces of good and evil is fought, bringing about the end of the cosmos. After the destruction, a new and idyllic world will arise and this new earth will be filled only with joy and abundance.

Notes from Publisher

Ammerland

Jacob de Haan (b. 1959)

Jacob de Haan was born in Heerenveen, the Netherlands, in 1959. He grew up in a musically oriented environment. Through his piano lessons he was, at an early age, able to develop his creativity as a future composer. Following his senior education, Jacob de Haan completed his studies at the State Conservatoire in Leeuwarden, majoring in school music and organ, and minoring in trumpet and fanfare and wind band direction. Subsequently he lectured in arranging at the same conservatoire.

Ammerland gives an impression of an enchanting region by the Zwischenahner Lake. The rural parts of Ammerland combine fields covered with yellow blossoms, lush meadows, seemingly endless country roads, and an exquisite lakeside. Let yourself be lured away on a short musical trip to beautiful Ammerland. Enjoy nature, the lakeside, and the brilliant color of a unique landscape.

Notes from Publisher

Simple Gifts: Four Shaker Songs

Frank Ticheli (b.1958)

- I. *In Yonder Valley*
- II. *Dance*
- III. *Here Take the Lovely Flower*
- IV. *Simple Gifts*

The Shakers were a religious sect who splintered from a Quaker community in the mid-1700's in Manchester, England. Known then derisively as "Shaking Quakers" because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of the church upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

The Shakers were pacifists who kept a very low profile, and their membership increased only modestly during the decades following their arrival. At their peak in the 1830's, there were some 6,000 members in nineteen communities interspersed between Maine and Kentucky. Soon after the Civil War their membership declined dramatically. Their practice of intense simplicity and celibacy accounts for much of their decline.

Today there is only one active Shaker community remaining, the Sabbathday Lake Shaker Village in New Gloucester, Maine. They maintain a Shaker Library, a Shaker Museum, and a website at www.shaker.lib.me.us.

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830's to 1860's in Shaker communities throughout New England.

Notes from Publisher