

## UPCOMING EVENTS

### THEATRE: The Glass Menagerie

by Tennessee Williams

Directed by Garrett Ayers

10/9, 10, 11, 12, 16, 17, 18, 19, 23, 24, 25, 26 • University Theatre • 7:30 pm

### Virtuoso Series Concert: CSU Faculty Chamber Ensemble

10/27 • Organ Recital Hall • 7:30 pm

### Graduate String Quartet: Pluto Quartet

10/30 • Organ Recital Hall • 7:30 pm

### Halloween Organ Extravaganza

10/31 • Organ Recital Hall • 7:00 pm, 9:00 pm & 11:00 pm,

### Virtuoso Series Concert: CSU Faculty Leslie Stewart, Violin

11/3 • Organ Recital Hall • 7:30 pm

### Alumni Series Concert: Ryan Van Scoyk, '11, Saxophone

11/17 • Organ Recital Hall • 7:30 pm

event calendar • e-newsletter registration

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## SYMPHONIC BAND CONCERT

DR. RICHARD FREY, CONDUCTOR

Wednesday, October 22, 2014

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM

*Selections from the Danserye*  
(1551/2002)

Tielman Susato (c. 1510 /15 - after 1570)  
trans. Dunnigan

- I. La Morisque
- II. Les quatre Branles
- III. Den hoboecken dans
- IV. Ronde & Salterelle
- V. Ronde & Aliud

*Prelude and Fugue in G minor, BWV 558*

J.S. Bach (1685-1750)  
trans. Moelmann

*Homage to Pérotin* (1982)

Ron Nelson (b. 1929)

INTERMISSION

*Canzona* (1951)

Peter Mennin (1923-1983)

*Blessed Are They* (1868/1970)  
from *Ein deutsches Requiem*

Brahms (1833-1897)  
arr. Buehlman

*Pageant* (1954)

Persichetti (1915-1987)

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## PROGRAM NOTES

Greetings, and welcome to the first Symphonic Band concert of the 2014-2015 school year! Tonight's program focuses on music of the distant past ranging from medieval to baroque. The opening two works, *Selections from the Danserye* and *Prelude and Fugue in G minor*, are colorful orchestrations of works from this period. The Danserye was a volume of more than 40 dances composed by Dutchman Tielman Susato, while the Prelude and Fugue in G minor were originally composed for organ. Interestingly, though they come from a popular set of organ works attributed to J.S. Bach, there is considerable doubt that Bach was, in fact, the composer. Some musicologists believe that perhaps one of Bach's students composed them, while others believe that an unknown third party is responsible. Whatever the case, they are beautiful, short reminders of the beauty of Baroque music.

Next comes Ron Nelson's *Homage to Pérotin*. Unlike the Bach and Susato works, Nelson does not attempt to faithfully transcribe an existing works for winds, but instead uses Pérotin's famous vocal work "Viderunt" from the 13th century as the basis for the character, rhythmic energy, and in small fragments, as the melodic basis for the piece. It is a sparkling, festive work that closes the first half.

The second half features three works that have a basis in the old, but are each modern in different ways. Mennin's *Canzona*, a part of the standard band repertoire, draws from the musical form of the same name that flourished in the 16th and 17th centuries. A canzona is typically a rhythmic work with clearly delineated sections. Mennin uses these characteristics in combination with an extended harmonic language to create a work that seems both new and old.

Brahms's *Ein deutsches Requiem* is one of the most famous works for chorus and symphony orchestra. Unlike composers from the medieval period and on, Brahms chose not to set the traditional Catholic Requiem text, but instead chose his own series of texts from the Luther Bible. The setting of *Blessed Are They* for winds by Barbara Buehlman is a reduced version of the first movement of the requiem, whose original text reads, "Blessed are they who bear suffering; they that sow in tears shall reap in joy."

Persichetti's *Pageant*, the final work on the program, fuses many qualities of the previous pieces to create a dynamic showpiece for the band. "Pageant" begins with a slow, chorale-like section based on the opening three-note theme. As with Bach's fugue, this theme comes back throughout the piece, a sort of glue that ties the composition together. In the longer second section, the tempo becomes brisk as the percussion introduces a new melody on snare drum, quickly followed by the winds. With a harmonic language and sense of rhythmic energy that mimics *Canzona* from the beginning of the half, it is a fitting close to our program of music from ancient times.

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# 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  
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 Kessler  
Matthew Chanlynn  
Josh Garcia  
Taylor Champion  
Kevin Alcala

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

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 will include 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.