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Concert Orchestra Concert

Wednesday December 7, 2011
7:30 PM



CSU Concert Orchestra

Christy Muncey, Director

Capriol Suite for String Orchestra

- I. Basse-Danse
- II. Pavane
- III. Tordion
- IV. Bransles
- V. Pieds-en-l'air
- VI. Mattachins

Fantasia on Greensleeves

Brianne Little, Mando Surita – *Flute*
Katie Miksch - *Harp*

Eine Kleine Nachtmusik, K. 525

Conducted by Brittani Farrell

- I. Allegro

Concerto Grosso, Op. 6 No. 1

Haley Heer, Moriah Svenson – *Violin*
Madie Hayes - *Cello*

- I. A tempo giusto
- II. Allegro
- III. Adagio
- IV. Allegro
- V. Allegro

Adagio and Fugue, K. 546

Molly on the Shore

Peter Warlock

(1894 – 1930)

Ralph Vaughan Williams

(1872 – 1958)

Wolfgang Amadeus Mozart

(1756 – 1791)

George Frederic Handel

(1685 – 1759)

Wolfgang Amadeus Mozart

(1756 – 1791)

Percy Grainger

(1882 – 1961)

* = deceased

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**December
1, 2, 3, 4, 8, 9, 10,
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Feb. 1, 2, 3, 4, 5,
7:30 p.m.**

**University
Theatre, UCA**



PROGRAM NOTES

Capriol Suite

Peter Warlock, pen name for Philip Arnold Heseltine, was an early 20th century British composer. He had a varied career, most notably as a music critic and composer. The Capriol Suite is his best-known composition. The suite consists of six movements, each in the style of a Renaissance dance. The first movement, Basse-Danse, is a dance in which the dancers' feet slide along the floor. The second movement, Pavane, is after the familiar slow, processional dance. The third movement, Tordion, is a short movement whose soft sounds continue to fade until the end of the movement. A Toridon traditionally was the ending portion of the Basse-Danse, but here serves the purpose of bridging the gap to the next movement. Bransles, which may be translated into "brawl," is a lively country dance that builds in intensity and speed. Pieds-en-l'air is not so much of a dance as instructions to the dancers: move so lightly as to give the impression of floating through the air. The final movement, Mattachins, is an exciting sword dance, a mock battle between four men, complete with violent dissonance at the very end.

Fantasia on Greensleeves

British composer Ralph Vaughan Williams was, like many of his contemporaries, a collector of folk music. Much of this folk music then ended up in his compositions, and Fantasia on Greensleeves is an excellent example. This piece first appeared in the opera Sir John in Love, based on Shakespeare's The Merry Wives of Windsor. Fantasia begins with harp and solo flute dancing around the Greensleeves tune before the strings take up the melody. Vaughan Williams inserts a second folk song, Lovely Joan, in the middle of the piece, and a second flute joins on the melody. The original Greensleeves tune returns after a brief flute cadenza to end the piece.

Eine Kleine Nachtmusik, K. 525

Perhaps one of the most recognized tunes in classical literature, Eine Kleine Nachtmusik was originally written in 1787, about the same time Mozart was writing his opera Don Giovanni. The piece's official name is Serenade No. 13 for Strings in G major, but is most commonly known by the name Mozart gave it in his notebook. It is not known why the piece was written, although Mozart usually wrote his serenades on commission, and so it can be assumed that was the purpose of this composition. Originally written for a string quartet, this piece is often performed by string orchestras today.

Concerto Grosso Op. 6, no. 1

Originally written to be performed between Handel's oratorios and odes, Opus 6 consists of twelve concerto grossi written for two solo violins, one solo cello, strings and continuo. Throughout the entire opus, Handel uses a wide variety of compositional styles popular during the Baroque era, including themes and variations, fugues, French arias, and trio sonatas.

The introduction movement begins in a stately march with the concertino (soloists) in dialogue with the ripieno (the rest of the strings). The second movement is a lively allegro, with hints toward the sonata-allegro form that becomes popular in the Classical era. The third movement is a stark contrast to the movements around it – a stately adagio where the soloists play in the style of vocal arias popular at the time. The fourth movement makes use of fugal techniques, where the fugue subject is heard in its entirety by solo violin at the beginning. The final movement is a lively gigue where the concertino interjects light responses to the ripieno's bold statements.

Adagio and Fugue, K. 546

Mozart was introduced to the works of Baroque masters J.S. Bach and Handel around 1783. Not long after that fugues began to appear in several of Mozart's compositions. The two sections of this piece were written separately. The Fugue (K.426) was originally written for two keyboards in December of 1783. It is unknown why Mozart decided to re-orchestrate it for strings and add the opening Adagio, but in June of 1788, around the same time he wrote his three masterpiece symphonies No. 39, 40, and 41. The Adagio begins with a bold statement of dotted notes reflective of French overtures popular during that era. The opening statement recurs throughout the Adagio, juxtaposed with soft and undulating melodies, underscored with an almost urgent intensity. The Fugue begins with the subject stated in the low strings and gradually builds up through the orchestra into the first violins. Toward the end the subject is stated in shorter and shorter intervals before reaching a furiously climatic end.

Molly on the Shore

Like his contemporary Vaughan Williams, composer and pianist Percy Grainger was a collector of folk songs in the early 20th century. Born in Australia, Grainger spent several years in England collecting and transcribing folksongs before moving to the United States in 1914. Grainger wrote Molly on the Shore in 1907 and marked it as a birthday gift to his mother. Originally written for string orchestra, he later transcribed the piece for band. Grainger, like his contemporary Vaughan Williams, uses two folk melodies in this piece: Molly on the Shore, and Temple Hill. The two melodies interlock throughout the piece, waxing and waning, culminating with a final surprise a

CSU Concert Orchestra Personnel

Christy Muncey, Director

Violin I

Josh Cabiness, *Concertmaster*
Melissa Karres, *Asst. Concertmaster*
David Hinson
Kelly Peterson
Kadin Young

Viola

Tugg Hutchins, *Principal*
Haley Heer
Sarah Martin
Jake Thaler

Bass

Josh Engler, *Principal*

Flute

Brianne Little
Mando Surita

Cello

Maddie Hayes, *Principal*
Caylen Eckman
Karsten Lockwood
Eric Sorenson

Harp

Katie Miksch

Violin II

Natalie Stevens, *Principal*
Brittani Farrell, *Asst. Principal*
Laura Getz
Kasey Heusdens
Ashley Hubin
Moriah Svenson



Christy Muncey is currently pursuing a Masters of Music in Instrumental Conducting from Colorado State University. Ms. Muncey is also the assistant conductor of the Thornton Community Band, director of the CSU Concert Orchestra, assistant conductor for the CSU Symphony and Opera CSU 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. 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.