

Upcoming Events

Music: Symphonic Band Concert	10/22	Griffin Concert Hall	7:30 PM
Avenir: Thursday Lecture Series: Kuna Molas: Stories of Cultural	10/23	UCA 136	7 PM
Bohemian Series: Justin Roth	10/24	Organ Recital Hall	9 PM
Music: Virutoso Series Concert: CSU Faculty Chamber Music Recital	10/27	Organ Recital Hall	7:30 PM
Music: Classical Convergence Series: Orchid Ensemble with the	10/29	Organ Recital Hall	7:30 PM
Music: Graduate String Quartet: Pluto Quartet	10/30	Organ Recital Hall	7:30 PM
Music: Halloween Organ Extravaganza	10/31	Organ Recital Hall	7, 9, 11 PM
Music: Virutoso Series Concert: CSU Faculty Leslie Stewart, Violin	11/3	Organ Recital Hall	7:30 PM
Music: Virutoso Series Concert: Guest Artist Evan Conroy, Bass Trombone	11/5	Organ Recital Hall	6 PM
Dance: High School Visit Day	11/7	University Center	9 AM - 4 PM
Art: UAM: First Friday Extended Hours	11/7	University Art Mu-	6 - 8 PM
Opera: <i>Gianni Schicchi and Suor Angelica</i> by Giacomo Puccini	11/7, 11/14	Griffin Concert Hall	7:30 PM

event calendar • e-newsletter registration

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Virtuoso Series Recital

CSU Faculty

Chis Van Hof, trombone

October 20, 2014

7:30 P.M.

Organ Recital Hall

Meditations of Sound and Light (2007) Anthony Barfield (b. 1983)
Sound
Air
Light

I Was Like, “Wow” (2006) Jacob TV (b. 1951)

Take It With Me (1999) Tom Waits (b. 1949)

Amalgamation (2002) Wil Swindler (b. 1978)
Prologue
Lost in the Crowd
Song for a Southern Sunrise
Daily Dance

Personnel
Kim Joyce, piano
Richard Frey, conductor
Michelle Stanley, flute
Andrew Jacobson, oboe
Wesley Ferreira, clarinet
Gary Moody, bassoon
Andrew Bishop, trumpet
John McGuire, horn
Sam Ferbuyt, flugelhorn
Carrie Beyerly, euphonium
Angelo Sapienza, tuba



Program Notes

Anthony Barfield, “Meditations of Sound and Light”

I composed *Meditations of Sound and Light* during the spring of 2007. I wanted to create a piece that would emulate a person’s mind during his meditative state. During this process of writing, I focused on trying to follow three different aspects of meditation. I first focused on the mind being in a state of concentrated attention. As one would note, the mind has to focus on one thing, centering its attention on one thought to be able to reach a meditative state. This first movement, “Sound,” is used to signify this particular process.

The second aspect I focused on was the mind when it has reached total concentration. At this point, the mind is relaxed and is able to let in (or out) good or bad vibes. This is the state in which one can realize his true self or true essence. The second movement, “Air,” is used to emulate this aspect.

The third and final aspect I wanted to focus on was the person’s journey after he has reached his enlightenment. Once a person has meditated, usually he/she has been elevated to a new level. The third movement, “Light,” is used to signify that person’s journey

— Note by the composer

Jacob TV, “I Was Like Wow”

I Was Like Wow was composed August 2006 for—and dedicated to—Jorgen van Rijen, commissioned by the International Kamermuziekfestival Schiermonnikoog, with the financial support of the Dutch NFPK. The Premiere took place on October 5 2006 on the Dutch isle of Schiermonnikoog.

Like two other pieces, *White Flag* and *Believer*, *I Was Like Wow* is based on sound bytes from the Iraq War, based on interviews with two US soldiers: Sam Ross, 21, and Tyson Johnson, 22, who both returned severely wounded from Iraq in 2003. The interviews are part of the VPRO documentary “Purple Hearts” by Roel van Broekhoven. Jan Willem Looze based a video on the music.

As in all my so-called “boombox works,” (pieces performed sometimes along with a boom-box), speech is the ready-made source of inspiration: the melody of spoken word is written down in musical notation. Both the score and the soundtrack use speech as a leitmotif. The trombone plays the same musical lines along with the soundtrack in a kind of dialogue.

— Note by the composer

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Tom Waits, "Take It With Me"

Singer-songwriter Tom Waits presents his tunes in a soulful and gritty manner who always grabs my attention because of the rough, real, and honest nature of his recordings. Often rhythmically loose, slightly out of tune, and just beyond the reach of his gravelly bass voice, a Tom Waits performance is a journey through the human experience. This song, from his 1999 record *Mule Variations* lies at the bottom of his vocal register, which is where I like to play the song too (especially since I can't sing that low). The lyrics are melancholy and soul-baring, representing an old, deep, and lasting love between Waits and his longtime collaborator, wife, and fellow song-writer Kathleen Brennen. I have a penchant for assigning vocal music to my students to study vocal phrasing, but that is usually along the lines of Brahms or Schubert. Great popular music can be just as meaningful, so this recital selection represents my 21st-century "art song" for the evening.

— Note by Chris Van Hof

The phone's off the hook, no one knows where we are
It's a long time since I drank champagne
The ocean is blue, as blue as your eyes
I'm gonna take it with me when I go

Old long since gone, now way back when
We lived in Coney Island
There ain't no good thing ever dies
I'm gonna take it with me when I go

Far, far away a train whistle blows
Wherever you're goin', wherever you've been
Waving good bye at the end of the day
You're up and you're over, and you're far away

Always for you, and forever yours
It felt just like the old days
We fell asleep on Beaula's porch
I'm gonna take it with me when I go

All broken down by the side of the road
I was never more alive or alone
I've worn the faces off all the cards
I'm gonna take it with me when I go

The children are playing at the end of the day
Strangers are singing on our lawn
It's got to be more than flesh and bone
All that you've loved is all you own

In a land there's a town, and in that town there's a house
And in that house there's a woman
And in that woman there's a heart I love
I'm gonna take it with me when I go

I'm gonna take it with me when I go

Wil Swindler, “Amalgamation for Solo Trombone and Winds”

Amalgamation is a four-movement piece for solo trombone and a choir of mixed winds. The separate movements are performed without pause except for a brief break between the third and fourth movements. Each section is a distinct musical portrait of an aspect of life in New York City.

The first movement, *Prologue*, is a soliloquy for the trombone soloist that states several of the themes clearly before the “background noise” of the ensemble marks the beginning of the second movement, *Lost in the Crowd*. As is suggested by the title, this section contains several themes being played all at once to create the cacophony that can swallow the individual as he/she attempts to be heard amongst countless other voices. *Song for a Southern Sunrise* begins as the noise of the crowd calms down and the relative peacefulness of a city sanctuary becomes the setting. The trombone soloist sings a simple song against a flowing accompaniment. This tranquility is short-lived, however, as the fourth movement, *Daily Dance*, begins with a rhythmic brass fanfare. The irony of this “dance” is that its turbulent odd meter would make it quite difficult for anyone to actually dance to it, yet in “the City” we all attempt this dance every day

-Note by the composer



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