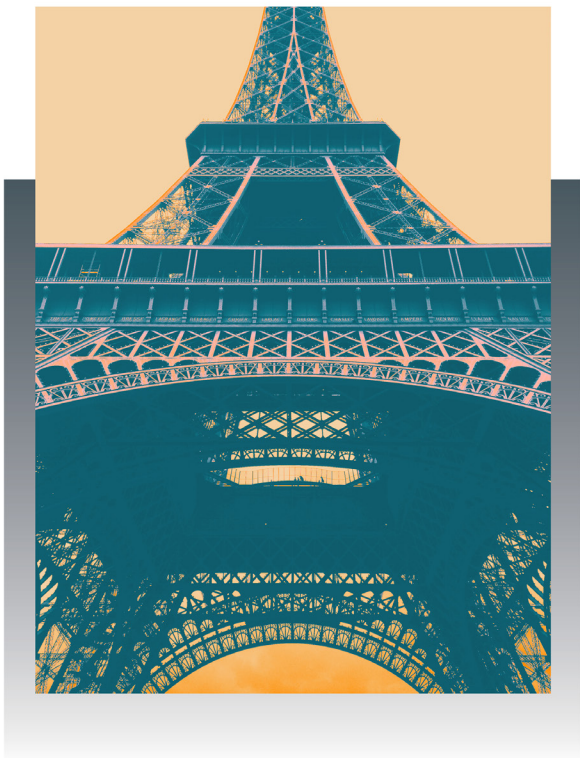


GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

CSU CONCERT BAND CONCERT

Conducted by **Erik Johnson**

Sebastian Adams, Graduate Conductor



JOIE^{de}VIVRE

Sunday, March 5 | 7:30 PM

Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

DR. ERIK JOHNSON, Conductor

Clockwork / **STUART P O'NEIL** (b. 1969)

Ancient Dialogue / **PATRICK BURNS** (b. 1969)

Sebastian Adams, Graduate Student Conductor

Ecossaise for Military Band, WoO 22 / **LUDWIG VAN BEETHOVEN** (1770-1827)
arr. Todd Stalter

Reverie / **CLAUDE DEBUSSY** (1862-1918) arr. **ERIK MORALES**

Sicilienne / **GABRIEL FAURÉ** (1845-1924) arr. Larry Clark

Turtle's Retort / **FRANK BRIDGE** (1871-1941) / arr. Mark Fonder

In the Forest of the King / **PIERRE LA PLANTE** (b. 1943)

City of Lights / **ANDREW WATKIN** (b. 1968)

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PROGRAM NOTES

Clockwork

Stuart P O'Neil

Clockwork, a work for percussion and flute, plays on the timbral characteristics found in different types of clocks. The piece blends an original theme with two iconic chimes: the Westminster Chimes (concert chimes) and the Whittington chimes (glockenspiel). Like clocks, this piece has a constant, repetitive quality until we step inside the clock shop at the top of the hour.

Ancient Dialogue

Patrick Burns

Ancient Dialogue is based on "Baies Moy" ("Kiss Me"), a French folk tune dating back to the fifteenth century. Several composers of the Renaissance, most notably Josquin des Pres, used this melody as the basis of several compositions, both sacred and secular. The theme moves through the ensemble as dialogues (antiphonies) between contrasting wind groups. There is a joyful sound of Renaissance pageantry, as layers of various colors play against each other accompanied by lively percussion.

Ecossaise for Military Band, WoO 22

Ludwig van Beethoven (arr. Todd Stalter)

An ecossaise, derived from the French word for "Scottish", was a dance that was very popular in Europe in the early nineteenth century. Beethoven was enamored with the music of the British Isles, and composed this work in 1810; though he withheld it from publication, it was published posthumously. Beethoven's humor and playfulness abound in this delightful arrangement as we are whisked back in time to the scenes of the French Revolution.

Reverie

Claude Debussy (arr. Erik Morales)

Originally a piano work, *Reverie* was composed by French composer Claude Debussy circa 1890. His music is known for having an ethereal and impressionistic quality derived through the use of Lydian modes and whole-tone scales. Winner of the Prix de Rome in 1884, Debussy's impact on Western music cannot be understated. As a superstar of his day, Debussy passed away during the bombardment of Paris in 1918, an event which severely limited the public's ability to pay tribute to a French hero and artist of the highest caliber.

Sicilienne

Gabriel Fauré (arr. Larry Clark)

Used as incidental music for the play *Pelleas et Melisande*, *Sicilienne* is a soulful dance that is often compared to the piece titled *Pavane*, a more well-known work by the original composer, Gabriel Fauré. Close friend of Debussy, Faure was a home with the impressionistic movement that preceded the modern and realist artistic movements of the Twentieth Century. Both Fauré and Debussy — along with a host of other notable Parisian composers of the late nineteenth century — were influenced by the World's Fair in 1889 when a visiting Javanese gamelan orchestra expanded the tenets of Western harmony by introducing whole-tone and octatonic sonorities to a palate that had grown plump and bourgeois in the cannon. *Sicilienne* is a gem of this time, graced with a melody that is as haunting as it is beautiful.

Turtle's Retort

Frank Bridge (arr. Mark Fonder)

Like many tunes of the period following the atrocities of the Great War, this elegant two-step transports our ears to a time where jovial attitudes were an antidote for the memories of a conflict that brought civilization to its knees on a scale never witnessed. A charming work that is sure to capture the whistle of many a listener, *The Turtle's Retort* was originally written for piano in 1919. This classic example of a proper two-step is one that would have graced dance halls of the roaring 1920's.

In the Forest of the King

Pierre La Plante

In the Forest of the King is a delightful three-movement work that captures the essence of youthful French children, both at play and in curious contemplation of the vivid imagery of French life. The first movement, "*Le Furet*" (the ferret), is an old children's song that can be used in a circle game. A ring on a string is passed around while a child in the middle tries to guess where it is. The ring is known to represent the ferret as the children sing. The second movement, "*The Laurel Grove*," has existed in many variants for hundreds of years and has appealed to both children and adults, but at different levels of understanding and interpretation. The tune in this version was very popular during the 18th Century, especially at the Court of Versailles. The imagery is both pastoral and festive.

The final movement, "*King Dagobert*," may have been medieval troubadour's ditty poking fun at royalty akin to the tale of *Humpty Dumpty* perilously falling off of his tall wall. Trumpets and drums announce the arrival of King Dagobert and his entourage as they prepare for the hunt.

City of Lights

Andrew Watkin

A musical flight over France's great cultural center, "*City of Lights*" paints a wonderful picture of Paris that is both serene and boisterous. At times reminiscent of the high-kicking melodies of Offenbach, this energetic work brings to the fore the energy of a city that has continually inspired its inhabitants toward great beauty, revolution, and the ennobling of the human spirit over the more than two millennia of its existence.

CONCERT BAND PERSONNEL

Flute

Kevin Alvarez
Hattie Bohling
Mary Bolton
Shannon Gallagher
Courtney Grubb
Rachel Keating
Anna Keith
Taylor Kon-Hanada
Tessa Laschober
Alyson Lhungay
Brook Rajnowski
Madeline Roaldson
Bethany Roof
Sammi Scott
Sierra Trout
Danielle White

Oboe

Sonja Barber
Chase Coggins
Emma Ferdig

Bassoon

Zach Fitzrandolph

Clarinet

Andy Firebaugh
Andrew Gillespie
Jacob Kilford
Dylan Leschak
Sarah Maclean
Tessa McIntosh
Zee Medina
Paige Ostwald
Alexandra Salek
Alicia Zinn

Bass Clarinet

Ryan Heller
Courtney Trujillo

Alto Saxophone

Billy Cook
Rylie Denehan
Josh Dooley
Hatteras Dunton
Ally Kempf
Sierra McCormick
Cassidy Traxler

Tenor Saxophone

Naomi Davis
Alex Hutchinson
Rebekah Johnson
Jordan Kerr
Kenneth Shuster

Baritone Saxophone

Kendra Brecka
Renee Myers

Trumpet

Jennifer Beede
Allie Cunningham
Dylan Curran
Nathaniel Driscoll
Jake Isaacs
Carolina Kronbauer
Austin Lowder
Nicholas Martin
Colin McDaniel
Bryan McKinstry
Joseph McLoughlin
Kayla Peters
Chase Plant
Michael Poland
Asia Smith
Andrew Guyor

Horn

Mikayla Baker
Dylan Giardina
Danielle Hackett
Danika Hornick

Horn (cont.)

Bryce Hoyt
Catherine Nelson
Nicole Phipps
Spencer Rhea
Caleb Smith

Trombone

Kiera Denehan
Eric Ellis
Parker Haskell
Caylyn Newcomb
Laura Osborn

Euphonium

David Dalzell
Jon Hanlon
Elena Jaramillo
Claire Landwehr
Zack Macias
Connor Marsh
Jacob McWilliams

Tuba

Nate Deanda
Jenna Frisch
Will Gamache
Abigale Palmer
Austin Simpson

Percussion

Alana Corrigan
Ryan Deming
Alyson Drennan
Nicholas McMahon
Denise Peters
Nelisa Poythress
Thomas Re
Stephen Sampson
Bryan Sullivan
Calvin Thelen
Garrett Waggoner

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SCHOOL OF MUSIC, THEATRE AND DANCE

U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

| | | |
|----------------------------------------------------------------------------|--------------------------|------------------|
| Music in the Museum Concert Series / John Seesholtz, Voice | March 7, 12 p.m., 6 p.m. | GAMA, UCA |
| Voice Area Recital / FREE | March 7, 7:30 p.m. | ORH, UCA |
| Sinfonia Concert / Concerto Competition | March 7, 7:30 p.m. | GCH, UCA |
| Guest Artist Concert / Blue Shift Percussion Ensemble / FREE | March 20, 7:30 p.m. | ORH, UCA |
| Guest Artist Concert / Andrew Lyngre, Percussion / FREE | March 21, 6 p.m. | ORH, UCA |
| Classical Convergence Concert / Sir James Galway | March 26, 7:30 p.m. | LC |
| <i>Virtuoso</i> Series Concert / Janet Landreth, Piano | March 27, 7:30 p.m. | ORH, UCA |
| Oboe Studio Recital / FREE | March 29, 7:30 p.m. | ORH, UCA |
| Guest Artist Concert / Kirsten Warfield, Trombone / FREE | April 3, 6 p.m. | ORH, UCA |
| <i>Virtuoso</i> Series Concert / Faculty Chamber Music | April 4, 7:30 p.m. | ORH, UCA |

RALPH OPERA PROGRAM PERFORMANCES

| | | |
|-------------------------------------------------|----------------------------------|-----------------|
| A Little Night Music by Stephen Sondheim | March 30, 31, April 1, 7:30 p.m. | GCH, UCA |
| A Little Night Music by Stephen Sondheim | April 2, 2 p.m. | GCH, UCA |
| Aria Workshop Concert / FREE | May 5, 7:30 p.m. | RH, UCA |

DANCE PERFORMANCES

| | | |
|--------------------------------------|-------------------------|-----------------|
| Spring Dance Concert | April 21, 22, 7:30 p.m. | UDT, UCA |
| Spring Dance Concert | April 22, 2 p.m. | UDT, UCA |
| Spring Dance Capstone Concert | May 5, 6, 7:30 p.m. | UDT, UCA |
| Spring Dance Capstone Concert | May 6, 2 p.m. | UDT, UCA |

THEATRE PERFORMANCES

| | | |
|-----------------------------------------------------------|--------------------------------------|----------------|
| The Resistable Rise of Arturo Ui by Bertolt Brecht | March 9, 10, 11, 7:30 p.m. | ST, UCA |
| The Resistable Rise of Arturo Ui by Bertolt Brecht | March 11, 2 p.m. | ST, UCA |
| Little Shop of Horrors the Musical | April 28, 29, May 4, 5, 6, 7:30 p.m. | UT, UCA |
| Little Shop of Horrors the Musical | April 30, May 7, 2 p.m. | UT, UCA |
| Rockband Project Concert / FREE | May 11, 6:30 p.m. | UT, UCA |