

UPCOMING EVENTS

PERCUSSION ENSEMBLE CONCERT

11/11 at 2:00 pm • Griffin Concert Hall, UCA

VIRTUOSO SERIES CONCERT

Double Bass²: CSU Faculty Forest Greenough & Jason Rosenholtz-Witt

11/12 at 7:30 pm • Organ Recital Hall, UCA

SYMPHONIC BAND CONCERT

11/13 at 7:30 pm • Griffin Concert Hall, UCA

JAZZ ENSEMBLES CONCERT

Special Guest Paul Hanson, Bassoon

11/15 at 7:30 pm • Griffin Concert Hall, UCA

THEATRE: A Christmas Story by Philip Grecian

Directed by CSU Faculty Laura Jones

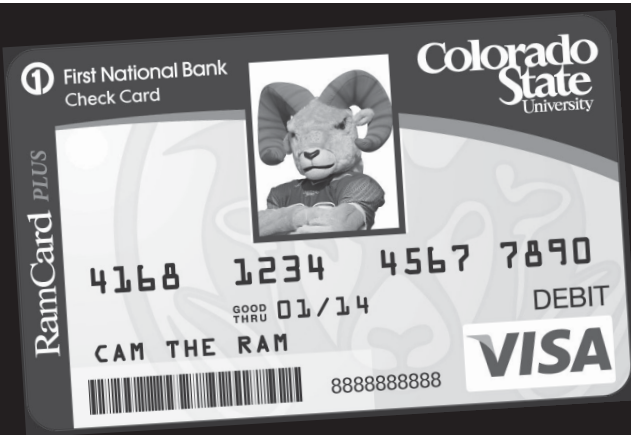
11/15, 16, 17, 23, 24, 29, 30 & 12/1, 6, 7, 8, 13, 14, 15 at 7:30 pm

Matinees: 11/18, 25 & 12/2, 9, 16 at 2:00 pm, University Theatre, UCA

ANNUAL HOLIDAY GALA CONCERTS

11/29, 30 & 12/1 at 7:30 pm • Griffin Concert Hall, UCA

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WIND ENSEMBLE CONCERT

Dr. Christopher J. Nicholas, Conductor

Dr. Eric Peterson, Guest Conductor

Nick Curran, Guest Conductor

TRIBUTES, DANCES, AND LOVE SONGS

Passacaglia (Homage on B-A-C-H)

Ron Nelson

Wondrous Love from Southern Harmony

Donald Grantham

Nick Curran, Conductor

J.S. Dances for Wind Ensemble

Donald Grantham

INTERMISSION

Two Dances from Pulcinella

Igor Stravinsky

Arr. Stone

Four Pieces pour le Clavecin: Gavotte and Gigue

Trio Sonata No. VII, Mvmt. 1

Dr. Eric Peterson, Conductor

Symphony for Band (Symphony No. 6), Op. 69 Vincent Persichetti

I. Adagio: Allegro

II. Adagio sostenuto

III. Allegretto

IV. Vivace

High Wire (Regional Premiere Performance)

John Mackey

Thursday, November 8, 2012

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Passacaglia (Homage on B-A-C-H)

Passacaglia (Homage on B-A-C-H) is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is stated, in various registers, twenty-five times. It is a seamless series of tableaux which move from darkness to light.

Written in homage to J.S. Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature, i.e. B-flat, A, C, and B natural. Bach introduced this motive in his unfinished Art of the Fugue, the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations. The seventh variation incorporates Gustave Nottebohm’s resolution (altered) of the unfinished final fugue of The Art of Fugue. The famous melody from Bach’s Passacaglia in C minor appears once (also altered) in variation nineteen.

Passacaglia (Homage on B-A-C-H) was commissioned by the Eta-Omicron Chapter of Phi Mu Alpha Sinfonia, The United States Air Force Band, and the University of Cincinnati College-Conservatory of Music, Wind Studies Department in celebration of the 125th Anniversary of the founding of The University of Cincinnati College-Conservatory of Music.

Program Note by Ron Nelson

Wondrous Love from Southern Harmony

Wondrous Love is the second movement of the composer’s four movement work, *Southern Harmony*

In 1835, William “Singin’ Billy” Walker’s songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, “a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States.” In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folksongs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked “along with groceries and tobacco” in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from *Southern Harmony*, called the “Benton Big Singing”, was held on the Benton, Kentucky court-house lawn. The event drew participants from Kentucky, Tennessee, Mississippi and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

Program Note by Donald Grantham

J.S. Dances for Wind Ensemble

J.S. Dances is a free fantasy on “Menuet II” and “Gigue” from J.S. Bach’s Partita I (Clavierübung, part 1). After a brief, slow introduction, the piece is relentlessly “fast and reckless” to the end, with the gigue character predominating. Both of Bach’s dances appear in more or less their original forms, complemented by other material that develops and elaborates upon some of the many interesting aspects of Bach’s two dances.

Program note by Donald Grantham

Ron Nelson

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Dr. Arthur W. Viney, Ph.D.



BIOGRAPHIES

Dr. Christopher Nicholas is the Director of Bands at Colorado State University, where he conducts the Wind Ensemble, teaches music education courses, and guides all aspects of the band and graduate wind conducting programs. Dr. Nicholas received degrees from University of Illinois (BS) and the University of Iowa (MA, DMA). Prior to his appointment at CSU, Dr. Nicholas served on the teaching faculty of the University of Wyoming, Grinnell College, and Sycamore (IL) High School.

An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the distinction of “Top Prof” for exceptional contributions to the University and service to the students. In addition, Dr. Nicholas has received the UW College of Arts and Sciences Extraordinary Merit in Teaching award, the University of Illinois Divisional Achievement Award, and was the first band conductor to receive the prestigious Iowa Doctoral Performance Fellowship.

A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, Central America, and the Caribbean, including performances in Italy, Switzerland, Germany, England, France, Austria, and Kiev; London, Ontario; Tayowan, Taichung, and Taipei, Taiwan; Hong Kong, China; Cancun, Chetumal, Tulum, and Ciudad del Carmen, Mexico; Guatemala City; and Port-au-Prince, Haiti.

In the summer of 2010, Dr. Nicholas was selected through a comprehensive audition process to perform in Kiev, Ukraine, as an invited guest conductor of the Liatoshinsky Chamber Orchestra, under the auspices of the International Conductors’ Festival. Dr. Nicholas was one of seven conductors worldwide invited to perform, and is the first American band conductor to be invited in the Festival’s history. In June 2012, Dr. Nicholas was appointed principal guest conductor of the Municipal Youth Band of Guatemala City and adviser to the Board of Directors of the Sistema de Coros, Bandas, Y Orquestas de Guatemala City.

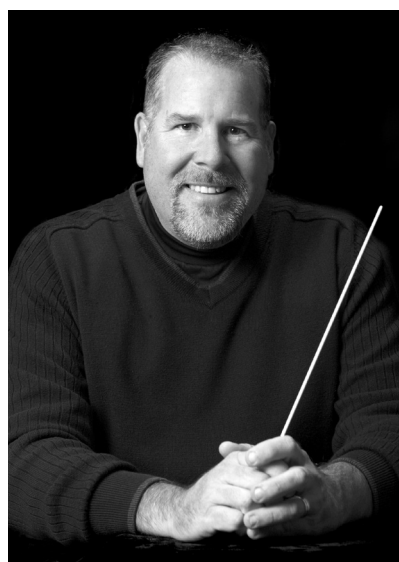
Dr. Nicholas is active as a clinician and adjudicator throughout the world, and his articles have appeared in the National Band Association Journal, Wyoming Music Educator’s Journal, the Journal of the Iowa Bandmasters Association, and the Bands of America Summer Symposium handbook. Dr. Nicholas is a member of the College Band Directors National Association, the World Association of Symphonic Bands, the National Band Association, and holds honorary memberships in Phi Mu Alpha Sinfonia and Tau Beta Sigma.

Dr. Eric Peterson is Director of Bands and Assistant Professor in the Department of Music. His duties include the administration of the South Dakota State Band program, the All-State Summer Band Camp, coordinating recruiting efforts for the Wind, Brass and Percussion areas, teaching applied tuba lessons, undergraduate conducting, co-chair of the Music Scholarship Committee, assisting with the famed “Pride of the Dakotas” Marching Band, and conducting the Symphonic Band.

Prior to his appointment at SDSU, Dr. Peterson was the Assistant Director of Bands at the University of Utah. His duties included the administration and teaching of brass methods, rehearsal techniques, conducting, coordinating recruiting for the Winds, Brass and Percussion areas, in addition to directing the Marching ‘Utes’, the University Symphonic Band, and two Basketball Bands. Under his direction, the Marching ‘Utes’ performed at the 2003 AXA Liberty Bowl and Parade, the 2005 Bowl Championship Series Tostitos Fiesta Bowl and Parade, the 2005 Emerald Bowl, the 2006 Bell Helicopter Armed Forces Bowl, the 2007 San Diego County Credit Union Poinsettia Bowl, and the famed Rose Bowl in Pasadena, California. The Ute Basketball bands under his direction appeared at the 2004 Men’s NCAA Basketball Championship “Sweet Sixteen” in Austin, TX, the 2006 Women’s NCAA Basketball Championship “Elite Eight” in Albuquerque, NM, and the 2008 Women’s NCAA Basketball Championship field of sixty-four.

He received the Doctor of Musical Arts degree in Conducting from Texas Tech University, the Master of Music Education degree from the University of Kansas, and a Bachelor of Science degree in Music Education from the University of Illinois at Urbana/Champaign. He has studied conducting with John Cody Birdwell, Gary Lewis, James Hile, Robert Foster, and James Barnes. In addition, Dr. Peterson has studied tuba performance with Fritz Kaenzig, Mark Moore, Scott Watson, and Kevin Wass. He has six years of public school teaching experience in North Carolina, South Carolina, and Illinois, where his students received consistent Superior and Excellent ratings at all marching, concert and solo/ensemble festivals.

Dr. Peterson is a recipient of the Richard B. Tolley Service Award at Texas Tech University and is a member of Music Educators National Conference, South Dakota Bandmasters Association, the College Band Directors National Association, the John Philip Sousa Foundation Sudler Shield Committee, the National Band Association, the National Marching and Athletic Band Symposium, and is an honorary inducted member of Tau Beta Sigma and Kappa Kappa Psi. Dr. Peterson remains active as a conductor, clinician and adjudicator.



Carnevale: Two Dances from Pulcinella *Four Pieces pour le Clavecin: Gavotte and Gigue* *Trio Sonata No. VIII, Mvmt. I*

Igor Stravinsky, Arr. Stone

Perhaps the music herein would never have been known to millions of twentieth century performers and music lovers had Igor Stravinsky not undertaken the conception and composition of *Pulcinella* in 1920. Stravinsky’s *Pulcinella* is considered by many to have been the opening salvo of the Neoclassical movement in composition, later embraced by the composers of *Les Six* (Including Honegger, Milhaud and Poulenc), Bartok, Hindemith, and many others. The music introduced in *Pulcinella* has captivated audiences for decades, and although Stravinsky believed the music was actually composed by other, less celebrated, composers. Stravinsky’s treatment of the music often leaves both melody and bassline intact. Sometimes even the harmonies remain untouched. But only as often as needed, Stravinsky “tweaks” the music into the twentieth century, leaving no doubt that he has infused it with his own compositional DNA.

Four Pieces pour le Clavecin: Gavotte and Gigue

Carlo Monza was born ca. 1735 in Milan, where he lived his entire life. A student of Sammartini, Monza succeeded his teacher as organist at the ducal chapel in Milan in 1768. Upon Sammartini’s death in 1775, Monza assumed the post of *maestro*. After two unsuccessful attempts, Monza was finally appointed maestro of the Milan Cathedral in 1787. He relinquished a celebrated career as a composer of operas to write sacred works, but an extended illness forced him from the position by 1795. Monza died in Milan in 1801. His oeuvre includes more than 200 sacred works, over twenty operas, and other assorted instrumental and vocal pieces.

Trio Sonata No. VIII, Mvmt. I

Domenic Gallo was born ca. 1730 in Venice. Little biographical information has survived. Gallo’s oeuvre is comprised of sacred works, including an oratorio (1750), more than thirty sonatas for various instrumental ensembles, and an overture. The trio sonata movements include herein are taken from Gallo’s collection of twelve sonatas for two violins and continuo.

Program notes by Thomas Stone

Dr. Eric Peterson appears courtesy of a concert guest artist exchange between South Dakota State University (SDSU) and Colorado State University, sponsored by the SDSU School of Music. Dr. Christopher Nicholas will appear as guest conductor with the SDSU Wind Ensemble for rehearsal clinics, conducting workshops, and a concert performance this upcoming spring.

Symphony for Band (Symphony No. 6), Op. 69

Vincent Persichetti (1915 – 1987)

The *Symphony for Band* was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. Frederick Fennell wrote about this composition:

[It] is fourth in an extended line of distinguished works that have so deeply enriched music literature and particularly that of the wind band...It is music of glowing substance enriched by the craft of a master; none in this field may avoid it short of clear negligence in dimensions of basic knowledge that certify the art of the conductor. But it is its extraordinary experience as music that brings the ultimate reward to those who listen, play, or conduct.

The four movements (Adagio: Allegro, Adagio sostenuto, Allegretto, and Vivace) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal

themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on “Round Me Falls the Night,” from the composer’s *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

Persichetti composed his massive *Symphony for Band* during a time when directors vigorously sought repertoire that distinguished bands as serious performance groups. Over fifty years later, this work continues to receive frequent performances and is regarded as a masterpiece of the genre. *Symphony for Band* is based upon relatively short, rhythmic motives that are manipulated in a variety of ways. Persichetti tends to preserve distinct instrumental families, so brass, woodwind, and percussion often function as independent groups.

In the autumn 1964 Journal of Band Research, Persichetti wrote, “Band music is virtually the only kind of music in America today (outside of the ‘pop’ field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time.” According to Jeffrey Renshaw, “The *Symphony for Band*...was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers.”

High Wire

John Mackey

The high wire is a visceral, acrobatic stunt: A tightrope is suspended at enormous height, often swaying above some deadly hazard, and one of the Flying Wallendas dares to traverse it, dazzling the captivated onlookers with death-defying courage and precision. Any errant step brings a gasp of panic from the audience, who dread what they may see yet cannot look away. John Mackey’s *High Wire* captures that electric sensation, presented without a net above a three-ring heavy-metal circus. This explosive fanfare courses with dizzying virtuosity - pure kinetic energy released from a compression-loaded spring.

The octatonic scale Mackey references is a synthetic collection of pitches favored by a host of composers since the beginning twentieth century, including, notably, Igor Stravinsky. This scale works particularly well in *High Wire* for two reasons. First, it provides a host of semitones, which give any sonority a biting dissonance; and, second, it allows the generation of polychords (two chords that sound like they’re in different keys played at the same time) and quick backflipping between a major and minor “home” key. All of these factors interlaced provide one indisputable characteristic: sonic edge. When applied with bright, pealing orchestration, it presents the listener with a sense of agitation and fright that something might go wrong. That fright comes in waves, as the energies surge, then dissipate, only to reload methodically for another discharge. Mackey, who makes allusions in his earlier *Aurora Awakes* to Gustav Holst’s First Suite, slips in a few references to the work here as well. The concluding measures, for instance, mimic the contour of Holst’s thematic motives and orchestration, while a chaconne-like ground bass emerges midway through the work like a troupe of elephants gallivanting about the arena, metamorphosing through its own influence into a demented chorale. This chorale eventually takes over with the force of a rock power modulation and absorbs all of the surrounding virtuosity, pressing down upon the ground before lunging forth one last time and giving the audience a final gasp as the sonic world comes crashing down to the ground around them.

Program notes by Jake Wallace

CSU Wind Ensemble

Conductor: Dr. Christopher J. Nicholas

Piccolo

Chloe Patrick

Flute

Stephanie Pack, *Principal*

Alison Sale

Amy Ratliff

Lindsey Goris

Megan O’Connor

Oboe

Steven Amburn, *Principal*

Madeleine Westbrook

Stephany Rhodes

English Horn

Madeleine Westbrook

Eb Clarinet

Nicole Jensen

Bb Clarinet

Tom Wilson, *Principal*

Nicole Jensen

Emily Kerski

Allison Alum

Dominique Ramiriez

Jamie Kimbrough

Sean O’Connor

Bb Bass Clarinet

Hilary High

Bassoon

Jessie Sawyer

Kenneth Compton

Contra Bassoon

Lynn Bonomo

Alto Saxophone

Elliott Schwebach, *Principal*

Calli Dodd

Tenor Saxophone

Nick Curran

Baritone Saxophone

Jake Johnson

French Horn

Christie Bass, *Principal*

A.J. Williams, *Asst. Principal*

Kevin Olson

Daniel Zeff

Lauren Hartsough

Trumpet

Jon Gray, *Principal*

Robert Bonner, *Asst. Principal*

Erick Escobar

Casey Cole

Andrew Funk

Matt O’Connor

Chris Westphal

Trombone

Brent Wyatt, *Principal*

Andrew Deem

Jesse Sylvester

Blaine Lemanski

Euphonium

Noah Dunlap, *Principal*

Shawna Thompson

Tuba

Rob Darragh, *Principal*

Charlie Matthews

String Bass

Josh Engler

Keyboard

Chandler Croneigh - *Piano*

Andrew Steinberg - *Piano/celesta*

Laurel Mayhew - *Synthesizer*

Percussion

Ben Justis, *Principal*

Matt Carrol

Keller Paulson

Chris Dighero

Landon Adams

Nick Rose

Sam Carsrud

Band Librarians

Mackenzie Sutphin

Josh Garcia

Graduate Teaching Assistants

Nicholas Curran

Robert Darragh