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The CSU School of Music, Theatre and Dance Presents

SYMPHONIC BAND  
CONCERT

Richard Frey, conductor

Michael Bowles, graduate conductor

with special guest Wesley Ferreira, clarinet

*Sketches on a Tudor Psalm* (1971)

Fisher Tull (1934-1994)

*English Dances, Set 1* (1950/1965)

Malcom Arnold (1921-2006)

trans. Maurice Johnstone

I. Andantino

II. Vivace

III. Merto

IV. Allegro Risoluto

Michael Bowles, graduate conductor

INTERMISSION

*Concerto for Clarinet and Wind Ensemble* (2014) David Maslanka (b.1943)  
consortium premiere

I. Lamentation

II. Dance

Wesley Ferreira, clarinet

*Symphonic Dance No. 3, "Fiesta"* (1967) Clifton Williams (1923-1976)

The program will last approximately one hour and fifteen minutes,  
with a ten minute intermission.

Thursday, May 5, 2016 • 7:30 pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Sketches on a Tudor Psalm Fisher Tull (b. 1934- d. 1994)

Sketches on a Tudor Psalm is the best known of Fisher Tull’s many works for wind band, and is based on the sixteenth-century setting of the Second Psalm by Thomas Tallis. This theme was made most famous in the setting for string orchestra, *Fantasia on a Theme by Thomas Tallis*, by Ralph Vaughan Williams. Fisher Tull, in a lengthy article about his compositional process for this piece, describes the importance of the motion from minor to major, and major to minor, over the same root. In tonight’s work, you will hear this harmonic motion from the very first measure in the brass. Tull also used fragments of Tallis’s melody, sometimes making this melody obvious to the listener, and other times disguising it by playing it in retrograde (backward), in inversion, and through various rhythmic permutations. What results is a series of variations, or sketches, that suggest different characters — brash, comical, and grand — all unified through their melodic and harmonic connections as they build toward a triumphant closing major chord.

English Dances, Set 1 Malcolm Arnold (b. 1921 - d. 2006)

Malcolm Arnold was an English composer, conductor, and trumpet player. His compositions spanned multiple genres including opera, orchestra, choir, brass band, wind band, chamber music, and film music. At age twelve, after seeing a performance by Louis Armstrong, Arnold began to study trumpet and eventually earned a scholarship to the Royal College of Music (RMC) in London. In addition to his trumpet studies at RMC, Arnold also studied composition with Gordon Jacob. Arnold was a highly sought after composer in his life time.

English Dances was written in 1950 for orchestra at the request of Arnold’s publisher. In 1965 it was adapted for wind band by Maurice Johnstone. Arnold, like Gustav Holst, Gordon Jacob, and Ralph Vaughan Williams before him, wrote music based on folk melodies. However, rather than borrowing already existing tunes, Arnold created his own folk-like melodies that were used in each of the four movements.

The first movement, “Andantino,” contains a gentle rolling waltz-like melody. The theme is first introduced by the woodwinds and moves throughout the ensemble. In the middle of the movement, the melody is interrupted by a slower, more relaxed theme. Movement II, “Vivace,” begins with bell tones that create a more upbeat and festive sound. The quick and upbeat dance melody drives and develops to a celebratory conclusion. Movement III is marked “mesto,” which translates to sad or melancholy. Arnold’s theme reflects this emotion as it travels throughout the ensemble. The final movement, “Allegro Risoluto,” is dominated by a regal, driving, fanfare-like brass melody. The primary musical theme is introduced in the first measures and is developed throughout the movement, ending in a triumphant final statement of the melodic and rhythmic theme.

Program note by Michael Bowles

Concerto for Clarinet and Wind Ensemble David Maslanka (b. 1943)

While this concerto is distinctly a modern piece, it has strong Classical and Romantic antecedents. The Classical elements are the simple title, which offers no sense of story, the movement titles “Lamentation” and “Dance”, which are only very general indications of attitude, and the very direct formal construction, particularly of the second movement. I might even say that formally the piece harkens back to the Baroque toccata and fugue – a free improvisatory movement followed by a strictly formal and rhythmically energized second movement.

The Romantic elements are in the qualities of expression. I have long counted Franz Liszt as a spiritual ancestor, and as a young clarinetist I made my way through the concerto pieces of Carl Maria von Weber – lots of notes, speed, and powerful personal expression in both these composers.

And yet this is very much a piece of our time. We are going through a major world change, possibly the major world change, with technological advances whipping us along at incredible speeds. With the advent of instant communication and information we are at last beginning to see and understand the human race as one entity, and in immediate relationship with the rest of creation. This huge shift requires intense dream time, especially conscious dream time, and music powerfully opens this dream space. “Lamentation:” a deep mourning as we view our personal troubles, and the troubles of the world; “Dance:” a springing leap forward into a new world.

Program Note by David Maslanka

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(\* = deceased)



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Dedicated to its land-grant heritage, the music faculty at Colorado State University are committed to promoting music and pedagogy of the highest quality, serving music education through actions that benefit the students, teachers, and citizens of Colorado.

### Symphonic Dance No. 3, “Fiesta”

Clifton Williams (b. 1923 - d. 1976)

*Symphonic Dance No. 3, “Fiesta”* is the third of five dances composed by Clifton Williams at the request of the San Antonio Symphony Orchestra to commemorate their 25th anniversary season. The composer, himself, transcribed the work for wind band, where it is now much more commonly heard. His *Fanfare and Allegro*, *Symphonic Suite*, and *The Sinfonians* are all part of the standard wind band canon.

The composer remarked about *Symphonic Dance No. 3*, that it reflected “the pageantry of Latin American celebration – street bands, bull fights, bright costumes — the colorful legacy of a proud people.” The piece is essentially a rondo that begins with a dramatic introduction that is followed by the main dance tune. The dance moves back and forth between 5/4 and 4/4 time, with the melody passed between high and low voices each time it returns. Between each statement of the main dance theme, there are episodes including two cantor-like intonations, first by a solo trumpet, then later by the complete woodwind section. The work ends in a frenzy as the dance theme grows increasingly fast, accompanied by colorful percussion and glissandi in the trombones, charging ahead to the conclusion of the fiesta.

### CSU SYMPHONIC BAND

Flute

Katie Miswell  
Stephanie Lane  
Sierra-Marie Wigham  
Samantha Post  
Anna Howell  
Melyssa Hoffmann - piccolo

Oboe

Alice Street

Clarinet

Scott Chiu – E-flat  
Asa Graf  
Allison Allum  
Kayleigh TenBarge - bass  
Henry Buckley  
Katie Oglesby  
Mariah Thompson - contrabass  
Kennedy Malone  
Alyson Drennan

Bassoon

Nathan Korinek  
Andrea Fairfield

Saxophone

Oren Logan  
Michael Doppler  
Jacob Kilford  
Jack Harrington  
Junior Molina

Trumpet

Matt Weaver  
Ryan Holbrook  
Karla Rogers  
Matthew Chanlynn

Horn

Kathy Wagner  
Andrew Meyer  
McKenzie Beeler  
Natasha Reed  
Greg Marxen

Trombone

Eric Lagergren  
Holly Morris  
Jon Hanlon  
David Hanson

Euphonium

Carrie Beyerly  
Harley Cespedes  
John Mason

Tuba

Justin Frank  
Nathan Larson  
Gavin Milburn

Percussion

Spencer Kinnison  
Matt Hauser  
Sarah Foss  
Malia Odekirk  
Kyle Kounovsky  
Natalie Dyer  
Mark Alsip

Piano

Lili Cai





**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 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 lead the CSU Faculty Chamber Winds on a performance tour of Germany, Austria, Slovakia, and Hungary that included 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, Ore. 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 Ark., Colo., Fla., Ga., Ind., Mich., N.C., Ohio, Ore., Pa., and Tenn. 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.

**Michael Bowles** is a native of Greeley, Colorado and is currently pursuing a Master of Music (wind conducting) from Colorado State University where he assists with the CSU Marching Band, the Basketball Pep Band, Volleyball Pep Band, Wind Symphony, and Symphonic Band. In 2011, he received his Bachelor of Music from Colorado State University, performing with a variety of ensembles including the CSU Wind Ensemble, Symphonic Band, Marching Band, and the CSU Percussion Ensemble. Bowles was the primary drum set player for the "Rams Horns" Basketball Pep Band from 2006-2010, and performed as a pit musician for the CSU Theatre Department. In addition, Bowles was a member of the Colorado State University Percussion Ensemble performing at the 2010 Percussive Arts Society International Convention (PASIC).

From 2011-2014, Bowles served as the Director of Bands and Choirs at Cedaredge High School and Cedaredge Middle School where his ensembles consistently earned superior ratings in concert band and marching band contests. Under Bowles' direction, the Cedaredge High School Marching Band was named the 1A State Champions for three consecutive years and in 2012, his ensemble earned the honor as the smallest marching band to win a state championship in Colorado CBA history. In addition, Bowles was the facilitator for the Delta County Schools Music Curriculum Committee and coordinator for the Delta County Middle School Honor Band and Choir Festival.

Bowles has performed professionally as a percussionist with the Valley Symphony Orchestra and Fort Collins Wind Symphony. He also was a professional drum set player for the Union Colony Dinner Theater and high school musical productions. As an educator, he has taught drum line at Eaton High School, Greeley Central High School, the Greeley All-City Marching Band, and Colorado State University's cymbal line. Bowles has presented clinics at both Colorado State University and the Colorado Music Educators Association Clinic/Conference.

Bowles percussion instructor was Dr. Eric Hollenbeck and he has studied conducting with Dr. Rebecca Phillips, Dr. Steven Moore, and Professor Wesley Kenney. He is a member of the National Association of Music Educators, and the Colorado Music Educators Association, and the World Association for Symphony Bands and Ensembles.



One of the prominent clarinetists of his generation, **Wesley Ferreira** has been praised by critics for his beautiful tone and technical prowess (The Clarinet) as well as his remarkable sensitivity (CAML Review). Fanfare Magazine notes, Ferreira is clearly a major talent.

As a recital clarinetist, his performances continually engage audiences, provoking the Artistic Director of one recent concert series performance to remark that "Ferreira showcased a potent synthesis of serious musicianship, technical ferocity, and bravery of programming that was effectively tempered by a dynamic flair for showmanship. With this performance Ferreira proved not only is he an artist of some consequence, but also a consummate showman capable for presenting even the most challenging works with the ease and fluency of a world-class player."

Represented by Price-Rubin & Partners artist management, Ferreira leads an active and diverse career performing worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator and clinician. Equally at ease performing the masterworks as well as contemporary pieces. He has been featured soloist with numerous wind bands and orchestras in North America and Europe, and has been broadcast nationally on both Canadian and Australian Broadcasting Corporations. Recent performances have taken him to Portugal, Canada, China, Italy, France, Germany, Austria, Hungary, Slovakia, and Portugal. Upcoming engagements include performances in Spain and Poland.

Ferreira's discography now totals six, including the 2013 East Coast Music Award winner - Classical Recording of the Year, for Beyond the Shore and the Ships with soprano Helen Pridmore (Centrediscs label). His debut solo album entitled Madison Avenue (Potenza label), was released in 2014 to critical acclaim and features the premiere recordings of noteworthy North American composers.

As a means of artistic growth and furthering scholarship, Ferreira demonstrates avid support for new music by frequently commissioning and premiering works. Of note, upcoming commissions include works by prominent Portuguese composers for a forthcoming album slated for release in 2016. This advances his doctoral research project of curating works that feature the clarinet and which include Portuguese folk elements. Indeed, Ferreira continues to champion Portuguese music in North America.

Born in Canada to parents of Portuguese heritage, he received his musical training at the University of Western Ontario (B.M.) and Arizona State University (M.M. and D.M.A.) studying with Robert Riseling and Robert Spring, respectively. Following four years in the position of single-reeds instructor at Mount Allison University, he joined the music faculty at Colorado State University School of Music, Theatre and Dance in 2011 as assistant professor where he maintains a thriving clarinet studio.

Ferreira is a dedicated music educator and pedagogue. Passionate about teaching, he mentors students towards the achievement of their career goals, with emphasis placed on striving for professional and personal growth. His innovative teaching methods are acclaimed, including the development of the breath support training program for musicians, Air Revelation.

Ferreira is frequently invited to give performances, workshops, and masterclasses at high schools, colleges and universities throughout North America. In addition, he has been invited to perform at national and international academic conferences including the International Clarinet Association's annual ClarinetFest seven times (2009, 2010, 2011, 2012, 2013, 2014, 2015). He is the co-founder and artistic director of the Lift Clarinet Academy, a summer music festival and training ground which attracts students from around the world.

Ferreira's industry endorsements include positions on the Performing Artist rosters of Selmer Paris where he performs exclusively on the new Privilege clarinets, and with D'Addario, performing on the Reserve model mouthpiece and reeds.

To learn more about Wesley Ferreira, please visit his website: [wesleyferreira.com](http://wesleyferreira.com)