

Upcoming Events

Virtuoso Series Concert, CSU Faculty Leslie Stewart, Violin & Kim Joyce, Piano	9/16	Organ Recital Hall	7:30 p.m.
Guest Artist Series: John Amos	9/17	University Theatre	7:30 p.m.
CSU Diversity Symposium Event: A Tribute to Black Pioneers in Music	9/18	Griffin Concert Hall	8 p.m.
University Art Museum Special Event: "Experiencing & Understanding Diversity through Culture and the Arts"	9/19	University Art Museum	6 p.m. & 7 p.m.
CSU Diversity Symposium Event: Selections from the AIDS Quilt Songbook	9/19	Organ Recital Hall	6:45 p.m. & 7:45 p.m.
Virtuoso Series, Special Guest Matthew Coley, Percussion	9/24	Organ Recital Hall	7:30 p.m.
Contemporary Artist Music Series: The Holler	9/25	Organ Recital Hall	7:30 p.m.
University Symphony Orchestra Concert: Special Guest Anne-Marie McDermott	9/26, 9/27	Griffin Concert Hall	7:30 p.m.
University Center for the Arts 5th Anniversary Celebration	9/27	Griffin Lobby	9 p.m.

event calendar • e-newsletter registration
www.uca.colostate.edu
General information: (970) 491-5529
Tickets: (970) 491-ARTS (2787)
www.CSUArtsTickets.com



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UNIVERSITY CENTER FOR THE ARTS

Meet Me at the UCA

Virtuoso Series Recital:

Faculty Chamber Wind Ensemble

September 10, 2013 7:30 P.M.
Organ Recital Hall

Overture and Arias from *Il barbiere di sivilgia* Gioacchino Rossini (1792-1868)
trans. Sedlak

Overture
La Calunnia e'un Venticello
Di si felice innesto
Largo al factotum

Chants d'Auvergne Joseph Canteloube (1879-1957)
trans. Walters

L'aïo de rotso
Pastouro, sé tu màymo
Pastourelle
Brezairola
Tchut, tchut

Tiffany Blake, soprano

Intermission

Serenade for Winds in D minor, Op. 44 Antonin Dvořák (1841-1904)
Moderato quasi Marcia
Minuetto
Andante con moto
Finale: Allegro molto



Program Notes

Overture and Arias from *Il barbiere di sivilgia*

As Classical period ideas began to take root in European musical culture, the *harmonie* ensemble, or chamber wind ensemble, emerged as an important musical force. After Emperor Joseph II established his own court *harmonie* in 1782, most of the courts across central Europe followed suit. As a brand new ensemble, there was not yet an established repertoire, so the leaders of each ensemble would craft both new compositions and arrangements for each concert. In addition, composers like Mozart composed some of their finest works for these small wind ensembles. The result was a flourishing of wind music around the turn of the nineteenth-century.

The set of four movements taken from Rossini's *Il barbiere di sivilgia*, or *The Barber of Seville*, was derived from a more complete set of 22 pieces from the opera. These colorful transcriptions by Wenzel Sedlak reflect the sophisticated approach to orchestration that had developed in the two generations since the early beginnings of the *harmonie* ensemble.

Chants d'Auvergne

The five series of *Chants d'Auvergne*, or Songs from the Auvergne, represent Joseph Canteloube's love of the folk music from his native France, especially the Auvergne region. Though he occasionally wrote purely symphonic works, he is best known for his colorful settings of these native songs for voice with either piano or orchestral accompaniment. In the *Chants d'Auvergne*, Canteloube tends to retain the original folk melody, while exploring new metric, harmonic, and timbral possibilities in the accompaniment. Tonight's setting for chamber winds further expands the possibilities of these charming songs.

Serenade for Winds in D minor, Op. 44

Dvořák followed in a long line of composers who composed “serenades” for winds. Mozart’s three works that carry the same title, set an early benchmark for music that fused lighter dance music with serious intentions in a single work. Dvořák includes many peasant-like dance tunes in his Serenade, including a quasi-furiant in the Trio of the second movement. Yet amongst these dance elements are qualities of fine compositional craftsmanship: each of the movements begins with an ascending fourth, Dvořák’s pervasive use of dotted-rhythms, and the return of the opening musical material from the first movement at the conclusion of the piece, all reflect a composer extending the wind serenade tradition at the end of the Romantic era.

Performers

Michelle Stanley	Flute 1	John McGuire	Horn 1
Sierra Hayden	Flute 2	Selena Adams	Horn 2
Andrew Jacobson	Oboe 1	Travis Howell	Horn 3
Shane Werts	Oboe 2	Lauren Varley	Assistant Horn
Wesley Ferreira	Clarinet 1	Steve Marx	Trumpet 1
Copper Ferreira	Clarinet 2	Robert Bonner	Trumpet 2
Gary Moody	Bassoon 1	Barbara Thiem	Cello
Brian Jack	Bassoon 2	Erik Deines	Contrabass

Richard Frey, Conductor

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