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Upcoming Events at the University Center for the Arts

Thursday, September 30—**Music: Wind Ensemble/Symphonic Band**
7:30 p.m., Griffin Concert Hall

Oct. 1—Dec. 17—**2 New Art Exhibitions**
University Art Museum

Thursday, September 30—**Music: Wind Ensemble/Symphonic Band**
7:30 p.m., Griffin Concert Hall

Friday, October 1—**Art: Friday Finales w/First Friday Gallery Walk**
6—9 p.m., University Art Museum

Monday, October 4—**Music: Virtuoso Series Concert, Gary Moody, Oboe**
7:30 p.m., Organ Recital Hall

Tuesday, October 5—**Music: Jazz Classics Duke Ellington Concert**
7:30 p.m., Griffin Concert Hall

October 7—17—**Theatre: Dog Sees God by Bert V. Royal**
University Theatre, see website for dates and times.

Friday, October 8—**Music: Women's Chorus and University Chorus Concert**
7:30 p.m., Griffin Concert Hall

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Meet Me at the UCA

Fall 2010 CONCERT SEASON

WIND ENSEMBLE & SYMPHONIC BAND CONCERT



Wind Ensemble
Wes Kenney, Conductor
Joseph Spina, Graduate Conductor

Symphonic Band
Dr. Christopher Nicholas, Conductor
Christopher Krueger, Graduate Conductor

INTRIGUED?

Thursday, September 30, 2010 at 7:30 p.m.
Griffin Concert Hall, University Center for the Arts

Colorado State University
SCHOOL OF THE ARTS

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Symphonic Band

Symphony No. 1: “The Lord of the Rings”
I. Gandalf: The Wizard

Johan de Meij
(b. 1953)

Christopher Nicholas, Conductor

Johan de Meij received his musical education at the Royal Conservatory in the Hague where he studied band conducting and trombone. After graduation he gained an international reputation as an arranger of the classical as well as the popular repertoire, thanks in part to his very first composition for symphonic band, the Symphony nr. 1 “The Lord of the Rings”, after the books by J. R. R. Tolkien.

The symphony consists of five separate movements, each illustrating a personage or an important episode from the book. The first movement, Gandalf (The Wizard) is a musical portrait of the wizard by the same name, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The Sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful grey horse "Shadowfax".

The work has been composed for a normal concert band strength, augmented by a soprano saxophone, flugelhorn and piano. His work became the winner of the Sudler International Wind Band Composition Competition 1989, which was selected by an international jury over 143 other entries from 27 different countries. Johan de Meij is a versatile musician, regarding he is not only a composer/arranger but also participating as a trombone/euphonium player in several ensembles

-Program Notes by the Publisher

Song for Lyndsay

Andrew Boysen Jr
(b. 1968)

Christopher Krueger, Conductor

Andrew Boysen, Jr. is presently an assistant professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting. Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

Song for Lyndsay was written for the Indiana University of Pennsylvania Band for Director Jack Stamp and is a very personal work for Andrew Boysen. The musical materials in this work are derived from a short piano piece Dr. Boysen previously composed for his wife, Lyndsay, in 2005. Upon further development of the short piano work, Song for Lyndsay was composed as a structurally complex, yet simple love song dedicated to Lyndsay and her meaning to Andrew in his life. The piece takes us on an emotional journey filled with multiple interactions between the two solo instruments. The solo horn, written to represent the voice of Andrew, communicates with the solo flute, representing the voice of Lyndsay, throughout the piece as we see glimpses of love, longing, sadness, joy , devotion and even interactions of a flirtatious nature at times. The piece concludes with a simple yet conclusive line in the piano leaving the listener feeling the true emotional connection between these two people share in their lives.

-Program Notes by Chris Krueger
-Biography by Publisher

Wind Ensemble Personnel

Piccolo

Stephanie Munroe, Nunn
Music Education

Flute

Haley Broth, Colorado Springs
Music Therapy
Amy Coup, Brighton
Music Performance
Sam Hood, Northglenn
Music Education
Lindsey Noble, Niwot*
Music Performance
Chloe Patrick, Fort Collins
Music Education

Clarinet

Vaughn Cardona, Celina, TN
M.M. Conducting
Roxanne Cortes, Waipahu, HI
Music Therapy
Nicole Jensen, Centennial
Music Education
Kaitlyn Morgan, Elizabeth
Music Therapy
Erin Mullen, Twentynine Palms, CA
Music Therapy
Destiny Price, Fountain
Music and Human Development and
Family Studies
Mallorie Stringfellow, Thornton
Music Education
Elena Von Reisen, Fort Collins
Music Performance
Thomas Wilson, Littleton
Music Education

Bass Clarinet

Cory Bissell, Centreville, VA*
Music Education

Oboe

Caleb Bradley, DeLand, FL*
Music Performance
Thomas Chen, Fort Collins
M.M. Music Education
Shane Werts, Dillon
Music Education

Piano

Paul Stever, Windsor
M.M. Organ Performance

Bassoon

Shelby Christensen, Oakville, ON
Music Education
Tony Federico, Brighton*
Music Education/Performance
Jessie Sawyer, Fort Collins
Music Performance/Education

Alto Saxophone

Ryan Van Scoyk, Aurora*
Music Education/Performance
Ben Strauss, Loveland
Music Performance

Tenor Saxophone

John Federico, Brighton
Music Performance

Baritone Saxophone

Daniel Kramer, Highlands Ranch
Music Performance

Horn

Noelle Bauman, Grand Junction
Music Education
Christina Bass, Rio Rancho, NM
Music Therapy
Shannon Costello, Lakewood
Music Education
John Gough, Boulder*
Music Performance

Trumpet

Matt Becker, Loveland
Music Education
Jon Gray, Arlington, TX
Music Performance
Matt O’Connor, Silverthorne
Music Performance
Paul Sprowell, Fort Collins*
Music Performance
Ryan Sullivan, Golden
Music Performance
Andrew Raymond, Fort Collins
Business

Trombone

Logan Kingston, Windsor*
Music Education
Michelle Parker, Aurora
Music Education
Jesse Sylvester, Elizabeth
Music Education/Performance

Euphonium

Chris Cotten, Hotchkiss*
Music Education/Performance
Will Gamache, Iowa City, IA
Music Education/Performance

Tuba

Sam Arrieta, Fort Collins
Music Education/Performance
Christopher Krueger, Fort Collins*
M.M. Conducting/Music Education

Percussion

Brandon Arvay, Columbia, SC
M.M. Percussion Performance
Zach Barker, Longmont
Music Education
Garrett Lloyd, Longmont
Music Education
Adam Miller, Boerne, TX
M.M. Percussion Performance
Luke Rose, Colorado Springs*
Music Performance
Ryan Seydian, Littleton
Music Education & Business
Collin Sitgreaves, Littleton
Music Performance

Double Bass

Erik Deines, Broomfield
Music Performance

Harp

Alaina Bongers, Loveland
M.M Music Performance
Hannah Pensack-Rinehart, Loveland
B.A. Harp Performance/Health and
Exercise Science

* Principal

Symphonic Band Personnel

Piccolo

Graciela Padilla, Dallas, TX*
Music Therapy

Flute

Daisie Clements, Johnstown
M.M Music Therapy
Lindsey Goris, Fort Collins*
Performance
Megan O’Connor, Fort Collins
Music Education/German
Alina Osika, Fort Collins
Music Therapy
Amy Ratliff, Littleton
Music Education/Spanish

Oboe

Thomas Chen, Fort Collins*
M.M. Music Education
Kali Kennedy, Aurora
Marketing
Siana O’Donnell, Centennial
Civil Engineering

Clarinet

Lauren Bombardler, Penrose
Microbiology/Pre-Med
James Ceimet, Englewood
Music Education
Nicole Jensen, Centennial*
Music Education
Cara Hubl, Colorado Springs
Interior Design
Sean O’Connor, Silverthone
BA Music
Destiny Price, Fountain
BA Music/Human Development &
Family Studies
Rachel Rice, Monument
Music Education
Mallorie Stringfellow, Thornton
Music Education
Dan Yolles, Denver
Music Education

Bass Clarinet

Cortney Wooden, Sandpoint, ID*
Music Education

Contrabass Clarinet

Jordan Coulter, Denver*
Social Studies Education

Bassoon

Lora Bird, Loma
Music Education
Kenneth Compton, Westminster*
Biomedical Science

Ashley Greathouse, Fort Collins
Music Education
Julia Murphy, Colorado Springs
Music Therapy
Kira Punttenney, Loveland
Watershed Science

Contrabassoon

Ashley Greathouse, Fort Collins*
Music Education

Alto Saxophone

Jason Biddle, Cherry Hills
Music Education
Elliot Schwebach, Fort Collins
Performance
Nathan Wilson, Grand Junction*
M.M. Performance

Tenor Saxophone

Kirk Bakalis, Arroyo Grande, CA*
Music Education

Baritone Saxophone

Connor Sims, Las Vegas, NV*
International Studies

Trumpet

Annie Bathel, Littleton
Music Therapy
Colleen Culbertson, Arvada
Environmental Communication
Erick Escobar, Mead*
Music Education
Noah Harbour, Fort Collins
Music Education
Kayla Ketterling, Joliet, MT
Music Education
Ricky Krahn, Superior
Electrical Engineering
Jaclyn Martyn, Colorado Springs
BA Music
Ian Schmid, Fort Collins
Music Education/Performance
Mackenzie Sutphin, Encinitas, CA
Music Education
Chris Westphal, Colorado Springs
Music Education

Euphonium

Brittany Craighead, Fountain
Music Education
Melanie Herrman, Longmont*
Music Education/Performance
Ross Miller, Woodland Park
Music Education
Katie Hertel, Eaton
Music Education

Horn

Justine Albert, Highlands Ranch
BA Music
Shannon Costello, Lakewood*
Music Education
Mely Farquhar, San Jose, CA
Music Education
Christopher Rodriguez, Fort Collins
Music Education
Josh Taylor, La Junta
BA Music/ Mechanical Engineering

Trombone

Alex Buehler, Golden
Music Education/Performance
Andrew Deem, Colorado Springs
Music Education
Cory Meier, Denver
Music Education
Lily Payne, Littleton
Anthropology
Weston Purdy, Limon
Sports Medicine
Rebecca Ryskoski, Southlake, TX*
Equine Science
Adam Small, Loveland
Music Composition
Eli Johnson, Fort Collins*
Performance

Bass Trombone

Jordon Traylor, Thornton
Rangeland Ecology

Tuba

Zach Garcia, Longmont*
Music Education
Joe Hills, Lakewood
Composition
Rebekah Smelser, Colorado Springs
Music Therapy

Percussion

Landon Adams, Highlands Ranch
Music Education
Kate Cassara, Centennial
BA Music
Mark Coup, Brighton*
Performance
Shane Eagen, Littleton
Music Therapy
Garrett Lloyd. Longmont
Music Education
Nick Rose, Aurora
Music Education

Double Bass

Kellan Chaffey
*Principal

Piano

Sam Dawson, Fort Collins*
Performance

Sinfonietta No. 3: Strange and Mysterious Waters (2010)

James David
(b. 1978)

I. Chorale: “Radiant Gateways”

II. Toccata: “Out of the teeming dark...”

III. Chaconne: “Crystal Depths”

Christopher Nicholas, Conductor

Sinfonietta no. 3 is a work inspired by the incomparable beauty of the Wakulla Springs and River in Florida, some fifty miles from my boyhood home. The subtitle “Strange and Mysterious Waters” is a translation of the Cherokee word “Wakulla.” The river has a wonderfully exotic and ancient quality that cannot be expressed in words. The piece describes a gradual progression from the tranquil dusk, followed by nocturnal sounds both real and imagined, to the final image of dawn light reflecting off the water.

Other influences also played a prominent role in the creation of the sinfonietta. The individual movements utilize Baroque contrapuntal forms which I have always admired for both their internal logic and rambling, almost improvisatory structures. The movement subtitles are drawn from the works of Irish poet George William Russell (better known by his pseudonym AE). His poems frequently meditated upon his relationship with the natural world and the special qualities of light at dusk, midnight, and dawn.

The first movement is a portrait of twilight on the river, which Russell described as “the radiant gateways of the day.” The piece starts from a central pitch (D) and gradually expands outward to a climax of brass and metallic percussion. The movement subsides with a return to the opening pitch. The Toccata is a brash and energetic “touch piece” for the full ensemble that depicts the denizens of the night. Wakulla is filled with hundreds of animal species, many of which are only active nocturnally. Further, the springs hosted several “Tarzan” films and the original “Creature from the Black Lagoon.” AE provides an excellent quote in his poem Brotherhood: “Out of the teeming dark what dusky creatures flit!” Musically, this movement uses a “kitchen sink” approach that includes Eastern European modernism, post-minimalism, 70’s funk, fusion, and heavy metal. The final movement presents the first light of morning in the cathedral-like space of centuries-old cypress trees surrounding the pristine waters. A simple diatonic chaconne tune that incorporates elements of the previous movements is interspersed with exotic artificial scales played by solo winds. The simple melody then builds towards a climax that is hopefully both powerful and contemplative. Russell’s Dawn states: “Within its crystal depths the stars grow dim; Fire on the altar of the hills at last / Burns on the shadowy rim.”

This work has been commissioned by a 2010 consortium of university band programs through the College Band Directors National Association. The consortium is organized by Dr. Chris Nicholas and currently includes the University of Illinois Wind Ensemble and University of North Carolina (Chapel Hill) Wind Ensemble with the addition of several more ensembles in the coming months.

-Program Notes by the Composer

Wind Ensemble

Stampede

Steven Bryant
(b. 1972)

Wes Kenney, Conductor

Steven Bryant was born in Little Rock, Arkansas where at a young age he began developing into an active composer and conductor. His musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, symphony orchestra, electronic and electro-acoustic creations. He also has some musical creations for chamber ensembles and the web. He studied composition with John Corigliano at the Julliard School of Music. Other mentors include Cindy McTee at the University of North Texas and Francis McBeth at Ouchita University.

This work is written with the “old west” style in mind. It evokes the once romanticized “wild west” lifestyle, while the much wilder, unpredictable reality of that era repeatedly interjects its presence within the work. The music is a high spirited celebration of the unified spirit of the Calgary Stampede’s cultural amalgamation between cowboys, agriculture and livestock industries, the first nations, young Canadians, and the Stampede Band. This promotion of western values and heritage can be loosely thought of as Copland’s *Billy the Kid* meets John Adams’ *Short Ride in a Fast Machine*.

Amazing Grace

Frank Ticheli
(b. 1958)

Joseph Spina, Conductor

Frank Ticheli is well known for his works for concert band, many of which have become standards in the medium. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world. He is the winner of many awards including the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Ticheli received his doctoral and masters degrees in composition from The University of Michigan. He joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra.

The spiritual, *Amazing Grace* was written by slaveship captain, John Newton (1725-1807). After years of transporting slaves across the Atlantic Ocean to the new world, he suddenly saw through divine grace, the evilness of his acts. The work was first published in 1835 by William Walker in “The Southern Harmony.” Amazing Grace has since grown to become one of the most beloved cornerstones in all of American spirituals.

In his own words, the composer says the following about *Amazing Grace*:

“I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody—to be sincere, direct, and honest—and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.”

Sinfonietta

Ingolf Dahl
(1912-1970)

Wes Kenney, Conductor

- I. Introduction and Rondo
- II. Pastoral Nocturne
- III. Dance Variations

This work was commissioned jointly by the Western and Northwestern Divisions of CBDNA. It was premiered in January of 1961 in Los Angeles, California by the University of Southern California Band conducted by Dahl himself. He was quoted as saying the following about this work:

"First of all, I wanted it to be a piece that was full of size, a long piece, a substantial piece--a piece that, without apologies for its medium, would take its place alongside symphonic works of any other kind. But in addition, I hoped to make it a ‘light’ piece. Something in the serenade style, serenade ‘tone,’ and perhaps even form. What emerged in the Sinfonietta is a composition which has been called one of the most important symphonic works of the twentieth century, regardless of the medium.

The form of this Sinfonietta is akin to an arch or to the span of a large bridge: the sections of the first movement correspond, in reverse order and even in some details, to the sections of the last. For example, the opening fanfares of the back -stage trumpets are balanced by those at the close of the work; the thematic material that ends the first movement opens the last, although in altered form, the middle with a corresponding solo in the alto clarinet, the center of the middle movement which is the center of the whole work—a gavotte-like section, and the lightest music of the entire *Sinfonietta*—is the “keystone” of the arch.

The tonal idiom of the work grows out of the acoustical properties of the symphonic band: a wealth of overtones. Thus, I feel that band call for music with more open and consonant intervals than would a sting ensemble. The *Sinfonietta* is tonal, and centered around A-flat major. Meanwhile, its corner movements are based on a series of six tones (A-flat, E flat, C, G, D, A) which through manipulations, provide most of the work’s harmonic and melodic ingredients and patters. The six tones were chosen to permit all kinds of triadic formations. Furthermore, their inversion at the interval of the major sixth yields a second six-tone set which comprises the remaining six tones of a complete twelve-tone row.”

Even with the ingenious construction, there are many more unique touches to glean from listening to the work. These include a brilliant cadenza for the entire clarinet section in the first movement that leads to a concluding coda with drum roll-off to *end* the movement, the multifarious musical forms in the second movement that includes a fugue, a waltz and a gavotte, while avoiding any “band-like” tuttis, and the conclusion of the last movement that has instruments leaving the texture in (as the composer calls it) *commedia dell’arte* fashion, that is, one by one.

Zion

Dan Welcher
(b. 1948)

Dan Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978, creating the New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish, and he has led the premieres of more than 120 new works since 1980. He now holds the Lee Hage Jamail Regents Professorship in Composition at the School of Music at UT/Austin, teaching Composition and serving as Director of the New Music Ensemble. Dan Welcher has won numerous awards and prizes from institutions such as the Guggenheim Foundation and ASCAP. He lives in Bastrop, Texas, and travels widely to conduct and to teach.

Dan Welcher says the following about *Zion*:

“This work is the third and final installment of a series of works for wind ensemble inspired by national parks in the western United States, collectively called *Three Places in the West*. As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at a pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveller is constantly overwhelmed by towering rock walls on every side - but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as ‘a place nobody wanted’ but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a ‘Mormon Stronghold,’ the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating *Zion* as a piece of music. There are two quoted hymns in the work: *Zion's Walls* (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*) and *Zion's Security*, which I found in the same volume where Copland found *Zion's Walls* - that inexhaustible storehouse of nineteenth century hymnody called *The Sacred Harp*.”

- www.danwelcher.com