

Upcoming Events

Jazz Ensembles Concert	10/2	Griffin Concert Hall	7:30 p.m.
High School Choral Leadership Day	10/4	University Center for the Arts	All Day
Chamber Choir & Concert Choir Concert: "Traditions"	10/4	Griffin Concert Hall	7:30 p.m.
Concert Orchestra Concert	10/6	Organ Recital Hall	7:30 p.m.
Virtuoso Series Concert, CSU Faculty Margaret Miller, Viola	10/7	Organ Recital Hall	7:30 p.m.
Contemporary Artist Music Series: My Body Sings Electric	10/9	Griffin Concert Hall	7:30 p.m.
Women's, Men's & University Chorus Concert: "Traditions II"	10/11	Griffin Concert Hall	7:30 p.m.
Colorado Clarinet Days	10/12, 10/13	University Center for the Arts	All Day
Virtuoso Series Concert, Special Guests James Campbell, Clarinet & Willis Delony, Piano	10/12	Organ Recital Hall	7:30 p.m.
Virtuoso Series Concert, Special Guest Kimberly Cole Luevano, Clarinet	10/13	Griffin Concert Hall	12:30 p.m.
Virtuoso Series Concert, Special Guests Miroslava Mintcheva, Piano; David McArthur, Piano; & Veronica Patterson, Readings	10/14	Organ Recital Hall	7:30 p.m.

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



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Meet Me at the UCA

Virtuoso Series Recital

John McGuire, horn
Biliana Dimitrova, piano

with special guests:
Richard Frey, conductor
Eric Hollenbeck, percussion
Leo Canale, percussion
Rachel Ellins, harp

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

Serenade for Horn and Piano Paul Basler (1961)
Landscapes, Series II Traci Mendel (1965)
I. Tall Mountains, Rising Mists, and Shinto shrine
II. Rain Falling on Rice Fields
III. Tokyo in the Distance

-- INTERMISSION --

The Glass Bead Game James A. Beckel, Jr. (1948)
I. The Call & Awakening
II. Father Jacobus
III. Magister Ludi, Coronation & Death

*Eric Hollenbeck and Leo Canale, percussion
Rachel Ellins, harp
Richard Frey, conductor*



Program Notes

Serenade for horn and piano was written for and dedicated to Patrick Smith. This is a work about flight, travel, motion, new opportunities; closing chapters and opening new doors, defining the moment at which it was written. While the surface appears light and breezy (and it is to a certain extent), the piece contains deep spiritual and personal messages- of completion and anticipation.

The Glass Bead Game is a horn concerto loosely based on the Herman Hesse novel of the same title. This work is programmatic in nature while following the basic concerto form. In the first movement, two main themes dominate. The work opens with a bi-tonal motif based on E-flat Major and A Major. This musical idea is meant to represent Herman Hesse's existential philosophy about life, which is reflected in his novel. Simply put, Hesse believed that man exists as an individual in a purposeless universe which is basically hostile. This conflict between man and his environment is represented by the juxtaposition of the two keys a tri-tone apart. The main character of Hesse's novel in fact succumbs to the hostile environment of the cold waters of a glacier-fed lake. The other main theme is a leitmotif representing the main character, Joseph Knecht; and is first stated by the solo horn. The dialog of this theme between the horn and ensemble was inspired by the introduction of the Music Master in this novel. Joseph Knecht meets the Music Master, who accepts our main character into the intellectual society of the elite Castalia.

The second movement is dedicated to Father Jacobus. While the first movement leitmotif for Joseph Knecht was on rising 5ths, Father Jacobus' leitmotif is base on falling 5ths. The second movement makes extensive use of elided sounds, as you hear in a great cathedral. The movement is meant to reflect the peace that Joseph Knecht felt with the introduction of history and religion.

The final movement is the most programmatic. This movement begins with the opening celebration of Joseph Knecht's coronation to the post of Magister Ludi. The celebration is heard at first from a great distance. Since Joseph is reticent about his promotion to this high post, the horn soloist, representing our main character, never plays the Celebration March Melody. The solo horn instead answers the melody with protest. This opening section of the final movement eventually grows to a frenzy introducing us finally to the Presto theme featuring the solo horn. The theme from the second movement is briefly referenced as Joseph, now burdened with the responsibilities of the Magister Ludi, reflects on his more tranquil past at the monastery with Father Jacobus. At the close of this movement, the drowning sequence is loosely reflected in the music when the opening themes of the third movement return as our main character drowns.

Opening thematic material to the second movement is used as transition to return us to the original Joseph Knecht leitmotif in this final movement. Programmatically this is referencing the scene at the conclusion of this great novel, in which Joseph's student, Tito, is now sitting on the lake shore in shock over the death of his teacher. But even though our main character has succumbed to the hostile universe, he lives on in Tito's mind as a wonderful teacher and mentor.

Dr. John McGuire
Special Assistant Professor of Horn
Colorado State University



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