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Griffin Concert Hall

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**Special Guest Stephanie Jutt, Flute**  
7:30 p.m., Organ Recital Hall

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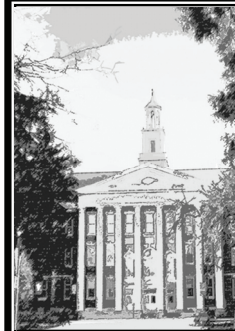
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## Meet Me at the UCA

SPRING 2011 CONCERT SEASON

# Symphonic Band & Concert Band Concert

## Symphonic Band

*Dr. Christopher Nicholas, Conductor*  
*Christopher Krueger, Graduate Conductor*

## Concert Band

*Joseph Spina, Graduate Conductor*  
*Christopher Krueger, Graduate Conductor*

Tuesday, February 22, 7:30 p.m.  
Griffin Concert Hall  
University Center for the Arts

**Colorado State University**  
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# CSU Concert Band

Christopher Krueger, Graduate Teaching Associate, Conductor

Joseph Spina, Graduate Teaching Associate, Conductor

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## *Overture for Winds*

*Joseph Spina, Conductor*

**Charles Carter (b. 1926)**

Charles Carter is known throughout the United States and many other countries as a composer of significant pieces for school and community bands. In 1996, he retired from faculty at Florida State University after teaching music classes and writing hundreds of arrangements for the FSU Marching Chiefs over a 43 year period.

*Overture for Winds* was given its title by the publisher and not Mr. Carter. This three part overture has remained Carter's most popular composition for band. The opening section has a theme which is robust and rhythmic in character. The second theme, slightly slower and expressive, is a free form based on the original idea. The last section is a repetition of the opening thematic ideas, building to a final climax.

Notes from *Program Notes for Band*

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## *Peregrin: A Traveler's Tale*

*Christopher Krueger, Conductor*

**Douglas Akey (b. 1957)**

Douglas Akey is in this tenth year as Director of Bands and Music/Drama Department Chairperson at Hendrix Jr. High School in Mesa, Arizona. He attended Arizona State University earning a Bachelor of Music degree in Instrumental Music (1979) and a Master of Music in Solo Performance (1985). He has taught junior high school band for eighteen years in the greater Phoenix area. In 1985, Mr. Akey received the Stanbury Award of the American School Band Directors Association as the outstanding young junior high school band director in the United States. Since that time, he has gone onto become recognized as an accomplished composer of school band music. His works have appeared on dozens of state contest lists and are performed by bands throughout the world. In 1996 he was honored as the National Federation of Secondary Schools Music Educator of the year for Section 7, which included Arizona, California, Hawaii, Nevada and Utah.

Biography by Douglas Akey

*Peregrin (A Traveler's Tale)* is an exciting programmatic work that has found its place as a staple part of early band literature. The work gives us a look into the feelings of travelers searching for a new land and new lives across this great country and throughout the world. There are moments of discovery, trepidation and joy that allow the listener to create a variety of images of the expeditions the great travelers and explorers of history may have experienced.

Notes by Christopher Krueger

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## *Three Ayres from Gloucester*

**Hugh Stuart (b. 1917)**

- I. The Jolly Earl of Cholmondeley
- II. Ayre for Eventide
- III. The Fiefs of Wembley

*Joseph Spina, Conductor*

Hugh Stuart had a long distinguished career as a teacher in Maryland and New Jersey. He was also known as a guest conductor-clinician in 45 states and a professional woodwind performer on the concert stage. His published com-



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positions and arrangements now number over 150, including the well-known original works with triplet titles. Mr. Stuart began playing clarinet and saxophone at the age of 13. His undergraduate, graduate and post graduate work was completed across the Middle Atlantic States. After his retirement from the East Orange, NJ public school system in 1974, he moved to his present home in Albuquerque, New Mexico.

Three Ayres from Gloucester was the result of Hugh Stuart’s fascination with a tenth-century couplet:  
“There’s no one quite so comely  
As the Jolly Earl of Chalmondeley.”

Stuart’s original “ayres” are in early English folk song style. They are designed to capture the mood of the peasants and their life on the fiefs (heritable land) of Wembley Castle. The lilting Jolly Earl of Chalmondeley (pronounced “chumley”) features a solo clarinet and trumpet with a very British, proper quality. Ayre for Eventide is marked by a warm lyric melody in the horns and a faster tutti middle section. Finally, Fiefs of Wembley is a rhythmic peasant dance with pleasant contrast between the woodwind and brass choirs. The popular piece has become the all-time top selling band

Notes from Program Notes for Band

***In Heaven’s Air***

**Samuel Hazo (b. 1966)**

*Joseph Spina, Conductor*

Samuel Hazo has served as a music teacher on each educational grade level, including tenure as a high school and college band director. He received his bachelor’s and master’s degrees from Duquesne, where he also served on the Board of Governors and was awarded as Duquesne’s Outstanding Graduate in Music Education. Mr. Hazo is currently on the music faculty in the Upper St. Clair School District, a Presidential Blue Ribbon school district.

*In Heaven’s Air* was commissioned by Dr. Robert Cameron, Director of Bands at Duquesne University in Pittsburgh, Pennsylvania. After the sudden, accidental death of his mother, there was never a true feeling of acceptance or closure. This work was composed to help him during his time of healing. The title is taken from William Shakespeare’s *Sonnet 21*:

“And then believe me, my love is as fair  
As any mother’s child, though not so bright  
As those gold candles fixed in heaven’s air.”

The work is about the letting go of a loved one from your hands into the hands of God. It also includes a beautiful depiction of the glorious transformation of the soul to heaven.

Notes by Samuel Hazo

***Nobles of the Mystic Shrine***

**John Philip Sousa (1854 - 1932)**  
**Edited by Frederick Fennell**

*Christopher Krueger, Conductor*

John Philip Sousa was an American composer, conductor, and patriot. Known across the world as “The March King,” he wrote over 250 pieces spread across a number of genres. Sousa was brought up around the military band lifestyle as his father was a trombonist in The United States Marine Band and it was here that his talent for music was first

recognized. Although known for his marches and his work with bands, Sousas was fascinated with writing in the musical theatre area as well as playing as a violinist. He played and conducted for many years with the United States Marine Band until he left in 1892 to set up his own band under his own name, where he led a number of tours and performances until 1931 and passed away the following year.

Nobles of the Mystic Shrine is one of the few marches written by Sousa that begins in a minor key. With the style of the “Turkish March” present throughout this piece, the piece might more accurately be called Janissary which was the name of the military bodyguard of Turkish sovereigns from the 15th to the 19th centuries. It was the music of the bands of the Janissary which the Crusaders beheld with such fascination in the contacts with life in the Holy Land they sought to wrest from the Turks. European noblemen were so fascinated by the tromperies of the Turkish and Saracen forces that they brought them back to Europe and adapted them toward their own ceremonial life. Contemporary versions of the Janissary Band are a vital part of colorful Shrine marching units seen in parades all over our country.

Notes Compiled by Christopher Krueger

Ascend

Christopher Krueger, Conductor

Samuel R. Hazo (b. 1966)

(See biographical information about the composer above.)

Ascend is a very exciting work for band that demonstrates a sense of adventure and excitement to the listener as well as the player. Similar to other works by Hazo, including Ride, which Hazo disguises themes from in sections of Ascend, he uses the combination of parallel major and minor tonalities to give the piece a sense of adventure and drive. The listener will observe these tonality changes with the excitement and triumph of major keys and the instant drama that is created with the use of the parallel minor tonalities. These changes in combination with the meter changes Hazo writes allows for a very exciting and exhilarating end to our portion of the concert tonight.

Notes Compiled by Christopher Krueger

CSU Symphonic Band Personnel

February 22, 2011

Piccolo

Megan O’Connor, Fort Collins\*  
Music Education

Flute

Lindsey Goris, Fort Collins  
Performance

Alina Osika, Fort Collins\*  
Music Therapy

Gracie Padilla, Dallas, TX  
Music Therapy

Tiffany Key, Fort Collins  
Music Education

Amy Ratliff, Littleton  
Music Education/Spanish

Oboe

Maryanne Flasik, Houston, TX  
Biomedical Science

Siana O’Donnell, Centennial\*  
Civil Engineering

Clarinet

Lauren Bombardier, Penrose  
Microbiology/Pre-Med

James Ceimet, Englewood  
Music Education

Zach Drum, Highlands Ranch  
Biochemistry

Nicole Jensen, Centennial\*  
Music Education

Aleaha Harkins, Aurora  
Music Education

Hilary High, Colorado Springs  
B.A. Music/Microbiology

Cara Hubl, Colorado Springs  
Interior Design

Erin Mullen, Twenty Nine Palms, CA  
Music Therapy

Sean O’Connor, Silverthone  
BA Music

Rachel Rice, Monument  
Music Education

Mallorie Stringfellow, Thornton  
Music Education

Dan Yolles, Denver  
Music Education

Ryan Van Scoyk, Aurora  
Music Education/Performance

Bass Clarinet

Kristin Rochester, Falcon\*  
Music Education

Bassoon

Lora Bird, Loma  
Music Education

Julia Murphy, Colorado Springs  
Music Therapy

Kira Puntenney, Loveland\*  
Watershed Science

Alto Saxophone

Calli Dodd, Westminster  
Music Education

Johnathan Federico, Brighton\*  
Music Performance

Elliot Schwebach, Fort Collins  
Music Performance

Haleigh Silz, Fort Morgan  
Biology

Tenor Saxophone

Jacob Johnson, Fort Collins\*  
Music Education

Baritone Saxophone

Jerod Parker, Bennett\*  
Music Education

Trumpet

Annie Barthel, Littleton  
Music Therapy

Erick Escobar, Mead\*  
Music Education

Tim Johnson, Littleton  
Music Education

Kayla Ketterling, Joliet, MT  
Music Education

Ricky Krahn, Superior  
Electrical Engineering

Jaclyn Martyn, Colorado Springs  
BA Music

Andrew Raymond, Fort Collins  
Business

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

Katie Hertel, Eaton  
Music Education

Ross Miller, Woodland Park\*  
Music Education

Euphonium (continued)

Shawna Thompson, Fountain  
Music Education

Horn

Justine Albert, Highlands Ranch  
BA Music

Lindsey Poppe, Colorado Springs\*  
Music Performance

Christopher Rodriguez, Fort Collins  
Music Education

Josh Taylor, La Junta  
BA Music

Trombone

Jesse Sylvester, Golden\*  
Music Performance

Weston Purdy, Limon  
Sports Medicine

Adam Small, Loveland  
Music Composition

Eli Johnson, Fort Collins\*  
Music Performance

Bass Trombone

Allie Wilde, Colorado Springs  
Criminal Justice

Tuba

Zach Garcia, Longmont\*  
Music Education

Rebekah Smelser, Colorado Springs  
Music Therapy

Percussion

Landon Adams, Highlands Ranch  
Music Education

Colin Sitgreaves, Littleton  
Music Performance

Shane Eagen, Littleton  
Music Therapy

Chris Dighero, Thornton  
Music Performance/Business

Adam Miller, Boerne, TX  
M.M. Percussion Performance

Ryan Seyedian, Littleton  
Music Performance

Double Bass

Kellan Chaffey , Fort Collins  
Music Education

Piano

Sam Dawson, Fort Collins\*  
Performance

\* Principle



- I. ( *L'istesso tempo* —“C.A.E.”). The initials identify the composer’s wife, Caroline Alice Elgar
- II. ( *Allegro di molto* —“W.M.B.”). William Meath Baker, a country squire, barking orders to his guests and making a brusque exit.
- III. ( *Moderato* —“R.P.A.”). Matthew Arnold’s son Richard, good-natured but given to day-dreaming.
- IV. ( *Allegro di molto* —“G.R.S.”). George Robertson Sinclair was the organist of Hereford Cathedral; his bulldog Dan is heard barking as he jumps into the River Wye to fetch a stick.
- V. ( *Moderato* —“Nimrod”). A reference to the slow movement of the Pathétique Sonata in the opening of this variation represents Elgar and his closest friend, the aforementioned August Jaeger (whose surname, the German word for “hunter,” is clearly hinted at in the heading of this variation), engaged in a discussion of Beethoven.
- VI. ( *Finale: Allegro* —“E.D.U.”). A self-portrait, of which Elgar noted: “Written at a time when friends were dubious and generally discouraging,” as to the composer’s musical future, “this variation is merely intended to show what (I) intended to do.” References are made to two great influences upon the life of the composer: C.A.E. and Nimrod. The whole work is summed up in the triumphant broad presentation of the theme in the major.

Program notes by *Richard Freed*

# CSU Concert Band Personnel

February 22, 2011

Flute

Deandra Gardner, Aurora  
*Human Development and Family Studies*  
Hillary Hellesto, Colorado Springs  
*Art and Communications*  
Amy Pratt, Cary, NC  
*Undeclared*  
Mary Rhodes, Aurora  
*History*  
Kerry Thompson, Estes Park  
*History*

Oboe

Trisha Martin, Oklahoma City, OK  
*M.M. Percussion Performance*

Clarinet

Jessica Baxter, Centennial  
*Biology*  
Brittany Craighead, Fountain  
*Music Education*  
Melissa Gamber, Estes Park  
*Animal Science*  
Daniel Hall, Centennial  
*Computer Science*  
Ross A. Miller, Woodland Park  
*Music Education*

Bassoon

Alex Buehler, Golden  
*Music Education and Performance*

Alto Saxophone

Josh Broeker, Aurora  
*Business Management*  
Jerod Parker, Bennett  
*Music Education*  
Jessica Sullenberger, Niwot  
*Computer Science and Psychology*

Tenor Saxophone

Sven Lehti, Berlin, Germany  
*Biology*  
Stephanie Munroe, Nunn  
*Music Performance*

Baritone Saxophone

Ethen Marrs, Parker  
*B.A. Music*

French Horn

Jeffrey Houghton, Longmont  
*Undeclared*  
Kenneth Lee Young, Phoenix, AZ  
*Biochemistry*  
Jaclyn Martyn, Colorado Springs  
*B.A. Music*  
Tim Patterson, Evergreen  
*Civil Engineering*  
Amy Ratliff, Littleton  
*Music Education*  
Alec Walsh, Colorado Springs  
*Undeclared*

Trumpet

Jacob Athey, Fort Collins  
*History*  
Annie Barthel, Littleton  
*Music Therapy*  
Stacey Clear, Parker  
*Undeclared*  
Todd Ellerbe, Fort Collins  
*Music Composition*  
Shawn Gavlick, Highlands Ranch  
*Photography*  
Timmy Johnson, Littleton  
*Music Education*  
Cory Meier, Denver  
*B.A. Music*  
Adam Small, Loveland  
*Music Composition*

Trombone

Meredith Danner, Colorado Springs  
*Technical Journalism*  
Boyd Hammond, Bozeman, MT  
*Biology*  
Kevin Illiff, Conifer  
*Art History*  
Erin Richter, Chicago, IL  
*English Literature*  
Valerie Wasson, Estes Park  
*Spanish*  
Madison Weikum, Broomfield  
*Computer Science*

Bass Trombone

Zach Garcia, Longmont  
*Music Education and Performance*

Euphonium

Chris Hill, Grand Junction  
*Civil Engineering*  
Tabitha Nickerson, Bayfield  
*Math Education*  
Molly Plehaty, Erie  
*Biochemistry*  
Abran Poot, Boulder  
*Biological Anthropology*  
Mackenzie Sutphin, Encinitas, CA  
*Music Education*

Tuba

Paul Douglas, Fort Collins  
*Business*  
Katie Hertel, Eaton  
*Music Education*

Percussion

Kirsten Baxter, Centennial  
*Art*  
Cory Bissell, Centreville, VA  
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*Graphic Design*  
Brittany Phelps, Fort Collins  
*Music Education*



# CSU Symphonic Band

Dr. Christopher J. Nicholas, Conductor

Christopher Krueger, Graduate Teaching Associate, Conductor

## *Collage for Band on Tokyo Folk Songs*

Tetsunosuke Kushida

Built on folk songs from the Tohoku district in northeast Japan, this work skillfully captures the incorporation of folk material into music for the contemporary concert band. Composer Tetsunosuke Kushida was born in Kyoto in 1935, where he studied composition with Tadashi Fukumoto. After graduation, he continued studies under Nagomi Nakaseko and film-music composer Nakaba Takahashi. He also participated in the group “Tsu-ku-ru, Composers’ Group in Kyoto” and began his wide compositional activities.

A collaboration with Kohei Amada (sculptor, koto player and harpist) and his son Koji Amada (harpist) has lead Kushida into a definite direction in terms of his view of the Japanese sound and Japanese music. Kohei Amada also was a tremendous influence on his life, as well as his music. Seeking broader activities as a composer, Kushida has also been working on pursuing the creativity of “Structural Art” (art as multimedia), which unifies a variety of fields such as paintings, architecture, photography and film. He has also been very active as an event and sound coordinator, surpassing the boundaries of his activities as a composer, arranger and conductor. He participated in establishing the Music Projects in Kyoto “*Gosho-no-Mori*,” a center for musical activities, and has been serving as vice president. He currently teaches at the Faculty of Literature and Education of Kyoto Women’s College and Academy Concert Kyoto.

Notes from Publisher

## *Night*

### *I. The Evening Air: 1941*

This work is based on impressions evoked by the novel *Night* by 1986 Nobel Peace Prize winner, Elie Wiesel. The work is not a chronicle of the novel, but simply an expression based on select thoughts concerning the subject and composed with the intent on offering those who perform and hear the work another dimension through which to contemplate the atrocities of the Holocaust. The novel is an account of the Nazi death camp horror that turns a young Jewish boy (Wiesel) into an agonized witness to the death of his family, the death of his innocence, and the death of his God. Wiesel’s accounts of concentration camps and death marches evoke a gray, ethereal, almost other-worldly tonal scheme which provided the genesis for the work.

Movement I: *The Evening Air: 1941*, sets a mood of eminent evil. A brief portion of the *Kol Nidre*, a prayer reserved exclusively for high holy days, is the text set to a simple and reverent original chant-melody. The excerpt of the text from the *Kol Nidre* should evoke a feeling of fasting or a meditative state. Both secular and sacred traditional Jewish music contain an altered dorian scale aspect and the trait of the augmented second. A motive from the traditional Hasidic hymn *Avinu Malkenu III* is quoted as a brief portion of this movement. The highlight of this traditional melody is the interval of the augmented second. The octatonic collection (used as the basis of composition in this work) contains many of the traditional features common to Jewish music. In fact, the interval of the augmented second is often renoted as a minor third (a defining feature of the octatonic collection) which is also the opening interval of Beethoven’s Fifth Symphony. During World War II, Beethoven’s motive represented a call for freedom and rallied the Allied forces throughout the war. Although this transformed augmented second appears from the beginning of the movement, it is highlighted towards the end.

Notes from Publisher

## *Cloudburst*

Christopher Krueger, Conductor

Eric Whitacre

*Cloudburst*, originally written for chorus, was Whitacre’s second classical work. Finished in the fall of 1991, it was inspired by an astonishing thunderstorm he viewed on a tour in Northern California in the early spring. As we progress through the piece, we can imagine the clouds rolling toward us from the distance, unsure of the storm’s severity we are soon to experience. As it continues to move toward us, we receive “hints” of the experience to come, growing in severity and until we find ourselves right smack in the middle of the storm. Lightning strikes, the thunder rolls, and the fun begins when Whitacre puts us all in nature’s hands as the storm rolls by and the sounds of rain are all around us.

Notes by Christopher Krueger

An accomplished composer, conductor and lecturer, Eric Whitacre has quickly become one of the most popular and performed composers of his generation. To date, Whitacre’s published works have received thousands of performances and have sold in excess of one million copies worldwide. Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize and Oscar-winning composer John Corigliano.

Biography by Eric Whitacre

## *Enigma Variations*

Edward Elgar

- I. L’istesso tempo —“C.A.E.”
- II. Allegro di molto —“W.M.B.”
- III. Moderato —“R.P.A.”
- IV. Allegro di molto —“G.R.S.”
- V. Moderato —“Nimrod”
- VI. Finale: Allegro —“E.D.U.”

Elgar premiered the *Enigma Variations* in the spring of 1899; premiere was given in London on June 19 of that year under the direction of Hans Richter. It was Elgar himself who first used the term “enigma” in speaking of this work, though its genesis was neither puzzling nor profound. “After a long and tiresome day’s teaching [i.e., giving violin lessons],” he recalled, “aided by a cigar, I musingly played on the piano the theme as it now stands.” He then proceeded to entertain his wife by altering the theme as it might be played by—or reflect the characteristics of—certain of their friends. The work thus conceived, actually Elgar’s first major composition for large orchestra, was completed swiftly and enjoyed a pronounced success when Richter introduced it in London in June 1899. Three months later Elgar himself conducted a performance at Worcester which confirmed his status as a master whose only rival in the orchestral sphere, many insisted, was Richard Strauss. Elgar himself, still refusing to identify the theme in any specific sense in his later years, described it as expressing his “sense of loneliness as an artist.” Five years after his death the music critic Ernest Newman, who admired Elgar (and this work in particular), profoundly suggested that friendship itself may have been the “larger theme,” which of course cannot be “played.” In any event, if the theme itself remains elusive or enigmatic, Elgar made his descriptive intentions clear enough (with a single exception). Following the initial statement of the theme ( Andante ), the *dramatis personae* appear in the following order: