

Upcoming Events at the University Center for the Arts

YPO Theatre: *The Little Prince* by Antoine de Saint-Exupéry

Nov. 11, 12, 8 p.m., Nov. 13, 2 p.m.
2nd Floor Large Acting Lab, FREE

2011 Fall Dance Concert

Nov. 11 & 12, 8 p.m. Nov. 12, 2 p.m.
University Dance Theatre

Virtuoso Series Concert Gary Moody, Oboe

Nov. 14, 7:30 pm
Organ Recital Hall

Jazz Ensembles Concert

Nov. 15, 7:30 p.m.
Griffin Concert Hall

University Sinfonia Orchestra Concert Chamber Music Concert

Nov. 17, 7:30 p.m.
Griffin Concert Hall

Creative Writing Reading Series

Nov. 17, 7:30 p.m.
University Art Museum FREE

2011 OboeRAMa

Nov. 18, UCA, 9 a.m. - 5 p.m.

Theatre: *The Kafka Project*

World premiere created by Walt Jones and the company

Dec., 1, 2, 3, 4, 8, 9, 10,
Jan. 31 and Feb. 1, 2, 3, 4, 5, 7:30 p.m.
University Theatre, UCA

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Symphonic Band Concert

Dr. Richard S. Frey, Conductor

Dr. Michelle Stanley, Soloist

Nicholas Curran, Graduate Teaching Assistant

Thursday, November 10, 2011

7:30 p.m.

Griffin Concert Hall

University Center for the Arts

CSU Symphonic Band

Dr. Richard S. Frey, Conductor

Dr. Michelle Stanley, Soloist

Nicholas Curran, Graduate Teaching Assistant

Canzon septimi toni No.2 (1597)
from *Sacrae Symphoniae*

Giovanni Gabrieli
(c. 1554-1612)

Little Symphony for Winds (1816)
I. Allegro moderato

Nicholas Curran, *conductor*

Franz Schubert
(1797-1828)
arr. Verne Reynolds

An Original Suite (1928)
I. March
II. Intermezzo
III. Finale

Gordon Jacob
(1895-1984)
ed. C.P. Heidenreich

INTERMISSION

Satiric Dances (1975)

Norman Dello Joio
(1913-2008)

Concertino for Flute (1902)

Michelle Stanley, *flute*

Cécile Chaminade
(1857-1944)
arr. Clayton Wilson

Courtly Airs and Dances (1995)
IV. Saltarello
V. Sarabande
VI. Allemande

Ron Nelson
(b. 1929)

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Bari Saxophone

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PROGRAM NOTES

Canzon septimi toni No.2 (1597) from *Sacrae Symphoniae*

Giovanni Gabrieli

Giovanni Gabrieli was best known in his lifetime as a composer of vocal and instrumental music for the church. The nephew of composer Andrea Gabrieli, Giovanni posthumously edited many of his uncle’s works and took over his position as the principal composer of ceremonial music for San Marco di Venezia, known as Saint Mark’s Basilica in Venice. The vast, resonant interior and widely spaced choir lofts in the basilica led to the development of a distinct polychordal style where choirs of voices or instruments positioned in the different lofts played successive phrases, creating a remarkable stereo effect.

The *Sacrae Symphoniae* (1597) is the first collection of works published by Giovanni Gabrieli. Drawn from this collection, the *Canzon septimi toni No. 2* is one of the most formally complex canzonas, consisting of eleven distinct phrases of which only the penultimate is a repetition of the first. The style is basically homophonic within each choir, with imitation between the choirs. In this context, Gabrieli frequently contrasts full and light textures. The original instrumentation was unspecified, and the sixteenth century conductor could undoubtedly have chosen from cornets, violini, viols, trombones, bassoons, and organs.

Little Symphony for Winds (1816) *I. Allegro moderato*

Franz Schubert
Arranged by Verne Reynolds

The classic wind octet consisted of pairs of oboes, clarinets, bassoons and horns. In this “Little Symphony,” two flutes have been included to provide a wider range and a more brilliant top to the ensemble. The first movement comes from the Fünf Klavierstücke. The music is gentle, good natured, and rich in the familiar Schubertian qualities of graceful melodic invention and harmonic elegance.

Note by Verne Reynolds

An Original Suite (1928) *I. March* *II. Intermezzo* *III. Finale*

Gordon Jacob
Edited by C.P. Heidenreich

Gordon Jacob composed *An Original Suite* as a student attending the Royal Academy of Music in 1924. Previously, Jacob had transcribed Ralph Vaughan Williams’s *English Folk Song Suite* from wind band to orchestra and developed an interest in writing for military band. By Jacob’s description, the title was given to the work by Boosey and Hawkes, a decision he later regretted. Throughout the composition, Jacob often emulates folk tunes, creating melodic passages based on pentatonic scales.

The 4/4 time first movement entitled “March” is primarily cast in G minor with sections and alterations with Bb and F major. The structure resembles a British march, set formally in an A section, B section, Trio and return to the A section

PROGRAM NOTES

Jacob describes the second “Intermezzo” movement as “Irish rather than English ‘folky,’ the reason being that the *Londonderry Air* was extremely popular and much admired during the ‘20’s.” Jacob’s use of key centers on A minor and is structured around three statements of the primary theme with a development between the second and third sections.

The 2/4 “Finale” is marked by contrasting sections of melody and accompaniment often juxtaposed and layered. The movement is cast in a type of rondo by the placement of a repeat sign, forming an ABA’BA’ which is followed by a coda that hints at both A and B ideas.

Note by Christopher P. Heidenreich

Satiric Dances (1975)

Norman Dello Joio

Satiric Dances was commissioned by the Concord Band (Concord, Massachusetts) to commemorate the bicentennial of April 19, 1775, the day that launched the American War for Independence. At the North Bridge, in what is now Minute Man National Historical Park, the first ordered firing upon British Regulars by Colonial militiamen resulted in “the shot heard ‘round the world.” Dello Joio, then Dean of Boston University’s School for the Arts, agreed to the commission, but stipulated it would be based on a piece he had previously used as background music for an ancient Greek comedy by Aristophanes.

The first dance is brilliant and rhythmic, dominated by a slithering, chromatic melody shared by the woodwinds and brass. The second dance has a slow, mournful character with delicate melodies in the woodwinds shifting between dissonance and consonance. The final dance is fully comedic, with colorful percussion, sharp contrasts, and a swirling melody whose energy drives to the final bar. *Satiric Dances* was premiered on July 17, 1975, at the North Bridge in Minuteman National Historical Park.

Concertino for Flute (1902)

Cécile Chaminade

Arranged for winds by Clayton Wilson

Flute Solo Edited by Fredrick Wilkins

Cécile Chaminade (born in Paris, 1857; died in Monte Carlo, 1944) had a long and fruitful musical life. She started composing at the age of eight and at sixteen embarked on a highly successful career as a concert pianist, traveling extensively at home and abroad. Although she wrote several larger works of considerable merit, she is mostly noted for her short and charming pieces for piano, many of which were staples in the repertoire around the turn of the twentieth century. After her death in 1944, much of Chaminade’s music faded into obscurity, with only the Flute Concertino remaining in the standard repertoire.

Concertino is a rhapsodic, romantic work that features two contrasting main themes, plus many melodic episodes. The first theme is lyric, accompanied by quietly pulsing chords in the accompaniment. The second theme is more rhythmic, beginning with gentle syncopation and occasional triplets contrasting the otherwise duple meter. Following the melodic cadenza, the gentle work ends with an energetic flourish. The work displays such thorough knowledge and appreciation of the expansive and technical qualities of the flute, it seems natural that it has remained one of the great standards of the flute repertoire.

PROGRAM NOTES

Courtly Airs and Dances (1995)

Ron Nelson

IV. Saltarello

V. Sarabande

VI. Allemande

A native of Joliet, Illinois, Ron Nelson received his Bachelor of Music degree in 1952, Masters degree in 1955, and Doctor of Musical Arts degree in 1956, all from the Eastman School of Music. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year as an assistant professor and was promoted to the rank of associate professor in 1960 and full professor in 1968. Now retired from Brown University, Dr. Nelson is a prolific composer of band, choral and orchestral music.

Courtly Airs and Dances is a suite of Renaissance dances that are characteristic of five European countries during the 1500’s. Three of the dances from the set, including the Sarabande, emulate the music of the French Renaissance composer Claude Gervaise by drawing on the style of his music, as well as the characteristics of other compositions from that period. The Saltarello (Italy), Sarabande (Spain) and Allemande (Germany), though only half of Nelson’s original dance set, form a stand-alone fast-slow-fast work.

FACULTY BIO

Michelle Stanley is on the music faculty at Colorado State University and is an active freelancer and performer.

Dr. Stanley is second flute/piccolo in the Colorado Ballet Orchestra and can be seen regularly with a wide variety of groups such as the Colorado Symphony Orchestra, Colorado Music Festival Orchestra and the Boulder Bach Festival. She is a founding member and performer with the Sonora Chamber Ensemble that regularly performs and commissions chamber music. She has commissioned and premiered works from composers throughout the United States. Her first CD of newly commissioned chamber music is released by Centaur Records.

Ms. Stanley has presented for the College Music Society Regional and National conferences, given many solo and concerto performances, and was included in a performance of the music of George Crumb for this 75th birthday celebration in 2004. She was also featured in 1998 on a concert of early music at the Berkeley Early Music Festival, performed at the Back Door Music Festival, and a performer at the 1999 National Flute Association Convention in Atlanta, GA.

Michelle received a M.M and D.M.A in flute performance from the University of Colorado at Boulder and received a B.A. in Music from the University of New Hampshire. She also attended Trinity College of Music in London where she studied with Anne Cherry. Michelle was the President of the Colorado Flute Association and program chair for the Association’s annual Flute Celebration from 2002-2004.

