

### Upcoming Events at the University Center for the Arts

April 21—23—**Theatre: *Endgame* by Samuel Beckett**  
University Theatre—see website for exact dates and times.

April 22—23—**Spring Dance Concert**  
Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., University Dance Theatre

Tuesday, April 26 and Wednesday, April 27—**Music: University Symphony Orchestra Concert**  
7:30 p.m., Griffin Concert Hall

Thursday, April 28—**Creative Writing Reading Series**  
7:30 p.m., University Art Museum—FREE

Friday, April 29—**Choral Concert Part I—**  
**Special Guests the Brigham Young University Singers**  
7:30 p.m., Griffin Concert Hall

Saturday, April 30—**Music: Choral Concert Part II—CSU Choirs**  
7:30 p.m., Griffin Concert Hall

Sunday, May 1—**Music: Wind Ensemble and Symphonic Band Concert**  
2 p.m., Griffin Concert Hall

Tuesday, May 3—**Music: Voice Area Recital**  
7:30 p.m., Organ Recital Hall—FREE

Thursday, May 6—**Creative Writing Reading Series**  
7:30 p.m., University Art Museum—FREE

May 6—7—**Dance: Senior Dance Shocase**  
8 p.m., University Dance Theatre

FREE Student Recitals  
See [www.CSUSchooloftheArts.com](http://www.CSUSchooloftheArts.com) for Student Recital Schedule

## Colorado State University

### SCHOOL OF THE ARTS

event calendar • e-newsletter registration

[www.CSUSchooloftheArts.com](http://www.CSUSchooloftheArts.com)

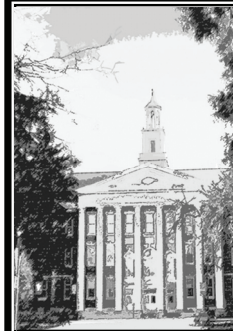
Tickets: (970) 491-ARTS (2787) [www.CSUArtsTickets.com](http://www.CSUArtsTickets.com)

Information: (970) 491-5529

Meet Me at the UCA  
Season “Green” Sponsor



Thank you for your continued support



COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

## *Meet Me at the UCA*

SPRING 2011 CONCERT SEASON

Griffin Concert Hall, 7:30 p.m.

CSU Concert Orchestra  
Steve McNeal, Conductor

CSU Concert Band  
Christopher Krueger, Conductor  
Joseph Spina, Conductor

Colorado State University  
SCHOOL OF THE ARTS

# CSU Concert Orchestra

Steve McNeal, Conductor

## *Simple Symphony, Opus 4*

Benjamin Britten

*Movement III, Sentimental Saraband and Movement IV, Frolicsome Finale*

The *Simple Symphony, Op. 4* is a work for string orchestra. It received its first performance in 1934 in Norwich, England with Britten conducting an amateur orchestra. The piece is dedicated to Audrey Alston, Britten’s viola teacher during his childhood. The work is based on eight themes which Britten wrote during his childhood (two per movement) and for which he had a particular fondness. He completed his final draft of this piece at age twenty.

## *Three Bingham’s for String Orchestra*

John Cheetham

*The Mill Boy, Descending the Missouri and The Jolly Flatboatmen*

*Three Bingham’s* was commissioned by the Missouri Unit of the American String teachers Association and premiered by the 1985 Missouri All-State Orchestra under the direction of Raymond Montoni.

The work, inspired by three painting by George Caleb Bingham, depicts various aspects of 19th Century rural Missouri life. Movement One pictures a youth on horseback laden with sacks of grain enroute to a nearby mill. Movement Two portrays the tranquility of two fur traders descending the Missouri River in a canoe. The final movement depicts a spirited dance taking place on the deck of a river barge.

## *Of Glorious Plumage*

Richard Meyer

Using the lush and modal harmonies associated with the Impressionistic period. *Of Glorious Plumage* paints a musical scene of birds, both at rest and in flight; however, there are no “bird calls” heard here, as is so often the case in pieces representing birds.

## Colorado State University Concert Orchestra Personnel

### VIOLIN

Cabiness, Josh\*  
Cardona, Vaughn#  
Kappeler, Kinsey

Karres,Melissa  
Knight, Allison  
Kristofich, Gabrielle  
Schick, Kelly  
Smith, Paul

### VIOLA

Dennison, Jordan#  
Gross, Melissa

### CELLO

Eckman, Caylen #  
Ferlin, Aaron  
Underwood, Kacey

### BASS

Chaffey, Kellan  
Engler, Josh  
Hendrickson, Andrew  
Teas, Robby

Concertmaster: \*  
Principal section leader: #

## Friends of the UCA

is an initiative launched by the Department of Music, Theatre and Dance to sustain and enhance the quality of education and the performing arts at Colorado State University. Funds are used to bring quality performances to the community and are also used for student international travel opportunities, scholarships, and the placement of high-quality instruments in every practice room and venue in the University Center for the Arts.

Friends of the UCA members not only receive the recognition they deserve, but they gain unprecedented access to the Department of Music, Theatre and Dance at CSU.

Thank you to the following Friends of the UCA members for becoming our partners in bringing quality performances and education to the community.

### Soloist: \$50.

Trent Antony  
Alan and Jean Hammond  
Alfred and Ludmilla Kovalsky  
Betty Rae Marshall

### Artist: \$100.

Kenneth and Bernice Bueche  
William and Waltraud Cotton  
Patsy Dyekman  
Col. Sheldon & Aloma Godkin  
David and Dawn Grapes

### Artist: (continued)

Charles and Madeline Greeb  
Bernard and Lory Levinger  
David and Peggy Lindstrom  
Paul and Roberta Mielke  
Kenneth and Mercedes Rock  
John and Rebecca Saccardi  
James and Jennifer Schafer  
Craig and Lorraine Shuler  
Nancy Wall  
Robert and A-Young Woody  
Kay Williams

### Virtuoso: \$500.

Roberta Cook  
Michael and Elizabeth Elliott  
Harry and Phyllis Ferguson  
Cindy Haraway  
Gerald and Rosemarie McDermott

### Maestro: \$1000.

Gary and Carol Ann Hixon

And thank you to the following Friends of the UCA who have helped us realize our vision in the past decade through their generous contributions to the music, theatre, dance and art programs at Colorado State University. Through your support of student scholarships and the University Center for the Arts building, your gifts have left a lasting impression on our students and the community.

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William B. and Roberta H. Cook  
William Runyan and  
Myra Monfort-Runyan  
YPI Foundation

# CSU Concert Band Personnel

April 21, 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  
*Music Education*  
David Culp, Centennial  
*Performing Arts: Theatre*  
Ryan Deming, Loveland  
*Computer Science*  
Chelsea London, Loveland  
*Graphic Design*  
Brittany Phelps, Fort Collins  
*Music Education*

# CSU Concert Band

Christopher Krueger, Conductor  
Joseph Spina, Conductor

## CSU Concert Band Percussion Ensemble

***CANtastik***

**Chris Brooks**

*Trisha Martin, Conductor*

### ***Dedicatory Overture***

**Clifton Williams (1923-1976)**

*Christopher Krueger, Conductor*

First performed in the spring of 1963 by the Evansville College Concert Band under the direction of Wesley Shepard, *Dedicatory Overture* was commissioned by Epsilon Upsilon Chapter of Phi Mu Alpha Sinfonia at Evansville College, Indiana, for use in the opening ceremony of the school’s new music building. A ceremonial opening to this piece is followed by the composer’s own setting of the Evansville College alma mater in a hymn-like setting that gives the listener a large contrast to the opening section of the overture. A concert overture in form, this piece is a great way to open our portion of the concert tonight.

- Notes by Christopher Krueger

Clifton Williams’ early musical experience was in school bands and orchestras of Malvern and Little Rock, Arkansas. His formal education in music composition included studies at Louisiana State University and at the Eastman School of Music. A member of the faculty at the University of Texas in Austin for seventeen years, he became chairman of the department of theory-composition at the University of Miami School of Music in 1966.

Most widely acclaimed as a composer of serious music for the concert wind band, he composed in many forms and his prizes, awards, and honors were numerous. His compositions in this medium have become basic repertory for American, Canadian, European, and Japanese Bands.

In addition to his many other honors, those most recently listed include election to membership in the American Bandmasters Association, Phi Mu Alpha Sinfonia National Professional Music Fraternity, and the honorary degree of Doctor of Music conferred by the National Conservatory of Music at Lima, Peru.

His early and untimely death brought an end to one of the most creative talents of the last half of this century.

- Biography by ABA

### ***Invercargill***

**Alex Lithgow (1870-1929)**

**Arr. Andy Glover**

*Joseph Spina, Conductor*

Alex Lithgow lived in Invercargill, New Zealand, from age six to 24. After he moved to Launceston, Tasmania, to conduct the St. Joseph’s Band, his brother, Tom, became leader of the Invercargill Garrison Band. With the city preparing to host the approaching New Zealand band contest in 1909, the local organizing committee asked Tom Lithgow to request a new test march from his brother for the competition. Fortunately, the composer had a march which he had already completed but which had been rejected by Edward Lyons Music Publishing Company of Melbourne. It was regarded as “not worthy of publishing.” The dedication on the score reads “To Invercargill, the southernmost city in New Zealand and its citizens...as a memento of the many pleasant years spent there in my boyhood.” *Invercargill March* became a commercial success soon after it was published – it is still extremely popular with both bands and audiences.



Salvation is Created

Pavel Tschesnokoff (1877-1944)  
Arr. Bruce Houseknecht

Originally composed as a vocal chorale for the Russian Orthodox Church, this is a beautiful arrangement for band that has received much popularity and performance over the recent years. *Salvation is Created* was one of the last sacred works that Tschesnokoff wrote before being forced by the Soviet Union into secular arts due to their closing of the Russian Orthodox Church. Although Tschesnokoff never heard a performance of this work before his death in 1944, his children and family had the opportunity following his death. *Salvation is Created* is known today as the unofficial anthem of the Russian Orthodox Church.

Pavel Tschesnokoff was a Russian composer during the late nineteenth century. Although known as a choral composer, he received many years of formal training in both choral and instrumental music from the Moscow Conservatory where he eventually taught. His compositions number over 500 choral works, nearly 400 of them being sacred. After being forced out of writing sacred literature by the Soviet Union (under communist rule, law forbid anyone to produce sacred art) he began writing for and conducting secular choirs and established the choral conducting program at the Moscow Conservatory where he taught until his death in 1944.

- Notes by Christopher Krueger

Greek Folk Song Suite

Franco Cesarini (b. 1961)

- I. O Charalambis
- II. Stu Psiloriti
- III. Vasilikos tha jino

In *Greek Folk Song Suite*, Franco Cesarini has elaborated three songs belonging to the most ancient tradition. The first, *O Haralambis*, is in 7/8 time, typical of a popular folk dance called *kalamatianos*. Originally, the song *O Haralambis* was sung to “tease” during weddings, since the text of the song refers to a young man who refuses to marry. The central part of the piece includes another folk song called *I Voskopula*. The second movement, *Stu Psiloriti*, refers to an ancient song from the Island of Crete. The Psiloritis is the highest peak of the Ida Mountains. The third movement of the suite is based on the song *Vasilikos tha gino*, a very ancient song of the Ipeiros region. Some characteristics of this movement are a reminder of the sirtaki, the most popular Greek dance abroad.

Franco Cesarini was born in 1961 in Bellinzona, Switzerland. He started his education at the Conservatory of Milan (Italy) studying flute and piano. He continued his studies at the Academy of Music in Basle where he earned his teaching diploma. He won several competitions as a soloist and as a member of chamber ensembles, including first prize in the Swiss soloist competition in 1981. Currently, Cesarini teaches wind band conducting at the Zurich Conservatory. In addition to arranging and composing, he conducts the “Cívica Filharmonica di Lugano” and the “Cívica Filharmonica di Balerna” and is a highly demanded adjudicator and guest conductor.

- Notes by Publisher

Circus Days

Karl L. King (1891-1971)  
Arr. Loras Schissel

Karl King was a quiet, warm and gracious man, a giant of a man, both physically and spiritually. He was truly a great man the evolution of American bands and a human being who was loved by all who knew him. King lived the boy-hood dream that most men only experienced as fantasy. He literally ran away to join the circus. There he became a virtuoso Baritone player, and had his first compositions published at age 17. He went on to become a famous circus bandmaster and, later, conductor for many years of the renowned Fort Dodge, Iowa Municipal Band. Circus Days captures the essence of circus life and is considered a preservation of the circus sound. Karl King wrote the kind of music people loved to listen to and has stood the test of time as music we can all be proud to perform.

River of Life

Steven Reineke (b. 1970)

Steven Reineke’s boundless enthusiasm and exceptional artistry have made him one of the nation’s most sought-after pops conductors, composers and arrangers. In recognition of his successful leadership, The New York Pops have extended his contract as Music Director through the 2015-2016 Season. In addition to conducting the orchestra’s annual Carnegie Hall concert series, Mr. Reineke leads concert tours, recordings and nationwide telecasts, including the Macy’s 4th of July Fireworks on NBC Television. New York’s only permanent and professional symphonic pops orchestra, The New York Pops is the largest independent pops orchestra in the United States.

Mr. Reineke is the newly appointed Principal Pops Conductor of the National Symphony Orchestra and begins his first season in 2011/2012. In addition, he serves as Principal Pops Conductor of the Long Beach and Modesto Symphony Orchestras. Previously, he was Associate Conductor of the Cincinnati Pops Orchestra, where for fifteen years he served as a composer, arranger and conducting protégé of the late celebrated pops conductor Erich Kunzel.

As the creator of more than one hundred orchestral arrangements for the Cincinnati Pops Orchestra, Mr. Reineke’s work has been performed worldwide, and can be heard on numerous Cincinnati Pops Orchestra recordings on the Telarc label. Mr. Reineke is also an established symphonic composer. His works Celebration Fanfare, Legend of Sleepy Hollow and Casey at the Bat are performed frequently in North America, with recent performances by the New York Philharmonic and Los Angeles Philharmonic. In August 2008 his Sun Valley Festival Fanfare debuted with the Sun Valley Summer Symphony to commemorate the opening of the orchestra’s new pavilion. In 2005 his Festival Te Deum and Swan’s Island Sojourn were performed by the Cincinnati Symphony and Cincinnati Pops respectively. The Cincinnati Enquirer had this to say about Festival Te Deum: “Melodious and joyous, it had antiphonal brass in the balconies, organ, full orchestra and wonderful choral passages.” His numerous wind ensemble compositions are published by the C.L. Barnhouse Company and are performed by concert bands around the world.