

UPCOMING EVENTS

Theatre: Screening: Eh Joe by Samuel Beckett

9/29 • Bas Bleu Theatre • 7:30 p.m.

Virtuoso Series Concert: CSU Faculty John McGuire, Horn & Special Guest Biliana Dimitrova, Piano

9/30 • Organ Recital Hall • 7:30 p.m.

Jazz Ensembles Concert

10/2 • Griffin Concert Hall • 7:30 p.m.

Avenir Museum Lecture: "The Irish Lace Network" with Mary Shields

10/3 • 136 UCA Annex, 216 East Lake St. • 7 p.m.

University Art Museum Exhibition:

Working the Land and Building the City: Labor in the American Printmaking Tradition

10/4 - 12/20 • University Art Museum • 10 a.m. - 6 p.m.

University Art Museum: First Friday Extended Hours & Reception

10/4 • University Art Museum • 6 p.m. - 8 p.m.

Music: Chamber Choir & Concert Choir Concert: "Traditions"

10/4 • Griffin Concert Hall • 7:30 p.m.

event calendar • e-newsletter registration

www.uca.colostate.edu

General information: (970) 491-5529

Tickets: (970) 491-ARTS (2787)

www.CSUArtsTickets.com



Meet Me at the UCA

Season "Green" Sponsor

Thank you for your continued support



RamCard Plus, a combination of your student ID and First National Bank Debit Card, is also your library card, rec center card, RamCash card, Visa Debit Card – *everything in one card!*

FREE upgrade to RamCard Plus, apply today!

- RamCard office in the Morgan Library
- Online at www.ramcardplus.com

Member
FDIC

Colorado
State
University

UNIVERSITY CENTER FOR THE ARTS

Meet Me at the UCA
5th Anniversary

SYMPHONIC BAND AND WIND ENSEMBLE

PROGRAM

SYMPHONIC BAND

Dr. Richard Frey, conductor

First Suite in E-flat Holst

O Cool is the Valley Persichetti

Symphonic Movement Nelhybel

INTERMISSION

WIND ENSEMBLE

Gary Hill, guest conductor

Variants on a Medieval Tune Dello Joio

Gone McAllister

Point Blank Dooley

Frozen Cathedral Mackey

September 29, 2013

GRIFFIN CONCERT HALL • UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES - SYMPHONIC BAND

First Suite in E-flat (1909)

Holst (1874-1934)

In 1909, Holst composed the Suite No. 1 in E-flat, a revolutionary piece in that it was written exclusively for wind band. At that time, concert wind band repertoire consisted of reductions of pieces originally scored for orchestras, essentially program music. Holst wanted to make the concert band a serious concert medium, and this piece is seen as the first step in that direction.

Holst's style differs from other composers, who generally wrote for the concert band as they would for an orchestra without strings. The piece starts with the "Chaconne," a melody of 16 notes that starts in the baritone makes its way throughout the entire band, and in the middle of the piece, the trombone plays the inversion of this progression. Building ever so slowly, the finale of this first movement is marked by a strong fortissimo in all instruments and a sustained chord by the upper winds as the lower brass drops out. The remaining two movements are actually based on a segment of this Chaconne theme. The "Intermezzo" is marked vivace and through the vibrant tempo we are shown the Holst's mastery in writing for woodwind instruments. The piece ends with a "March" in the form ABA, yet what makes the march interesting is the combination of the two melodies in the finale with a sophisticated counterpoint. This technique of combining two folk song tunes is also employed the "Fantasia" of for strings and the Suite No.2 in F. The Suite No. 1 in E-flat was first performed in 1920

O Cool is the Valley (1971)

Persichetti (1915-1987)

O Cool is the Valley parallels the mood of the James Joyce poem. It is colorful but quiet piece requiring meaningful melodic playing and sensitive playing. The opening motive generates the pastoral musical textures of two contrasting themes.

*O cool is the valley now
And there, love, will we go
For many a choir is singing now
Where Love did sometime go.
And hear you not the thrushes calling,
Calling us away?
O cool and pleasant is the valley
And there, love, will we stay.*

- James Joyce

Symphonic Movement (1966)

Nelhybel (1919-1996)

Czechoslovakian-born composer Nelhybel came to America in 1957, teaching at several schools and settling as composer-in-residence at the University of Scranton. Most of his 600 works were for wind instruments and concert bands, although he also wrote ballets, operas, and a symphony. He described *Symphonic Movement* as his "first band composition written on a symphonic level." In it we hear the trademarks of his style: angular melodies, interlocking rhythms that create perpetual energy, and both coloristic and melodic treatment of the percussion section. He expressed the power of music in his life: "Let music speak for me the last kind words forgotten in the haste of living."

Friends of the UCA at Colorado State University

connects you to students and faculty who inspire, teach, and heal at Colorado State. Thank you to our alumni and patrons for your generosity. Please note that names featured are those of our supporters from July 1, 2012 through September 1, 2013.



FRIENDS OF THE UCA
University Center for the Arts

5th Anniversary Season Supporters

Benefactor: \$5,000 and Above

Mr. Edward D. and Mrs. Carol C. Anderson
Mr. Robert D. Cromwell
Mrs. Roselyn M. Dailey
Mr. Michael E. and Mrs. Susanna G. Dokupil
Mr. John C. Flood
Dr. James K., Ph.D. and Mrs. Wendy W. Franzen
Mr. Stewart V. and Mrs. Sheron A. Golden
Mr. Dennis Hagele
Mrs. Grace K. Harris
Dr. Frederick A. and Mrs. Antonia E. Johnson
Dr. Donald L., D.D.S. and Mrs. Jan Jorgensen
Mrs. Candyce A. Karulf
Mr. Thomas P. and Mrs. Jahanna M. Knight
Mr. Brian C. and Mrs. Kimberly O. Miller
Ms. Barbara R. Novak
Mr. Richard L. Novak
Mr. Charles and Mrs. Reta Ralph
Mr. Jamal Sandarusi
Mr. Wayne K. Schrader
Ms. Jane K. Sullivan
Dr. Rocci V. and Mrs. Marla S. Trumper
Dr. A. Wayne Viney
Mr. Edward M. Warner and Ms. Jacalyn D. Erickson
Organizations
Bohemian Foundation
Home State Bank

Maestro: \$2,500—\$4,999

Anonymous Donors FY2013
Mr. John W., Jr. and Mrs. Anne C. Blair
Mr. Joseph B. Blake
Mr. Robert D. Cromwell
Mrs. Roselyn M. Dailey
Mr. Philip A. and Mrs. Christine M. Hewes
Gary and Carol Ann Hixon
Mr. Dennis N. and Mrs. Deborah R. Kaleel
Mr. Harvey G., Jr. and Mrs. Yolanda J. Kimray
Mr. Brian C. and Mrs. Kimberly O. Miller
Mr. Clinton M. and Mrs. Sylvia Richey
Ms. Jane K. Sullivan
Dr. Rocci V. and Mrs. Marla S. Trumper
Organizations
Denver Lyric Opera Guild
Kenneth King Foundation

Artistic Director: \$1,870—\$2,599

Ms. Marilyn E. Cockburn
Mr. Robert D. Cromwell
Mrs. Roselyn M. Dailey
Mr. James K. and Mrs. Dianne H. Harper
Dr. Bruce and Ms. Janice Hutson
Mr. William J. and Mrs. Christine P. Kneeland
Mr. Brian C. and Mrs. Kimberly O. Miller

Dr. Todd and Mrs. Kelin D. Queen
Mr. Clifford G. Richey
Ms. Jane K. Sullivan
Dr. Rocci V. and Mrs. Marla S. Trumper
Organizations
The Claude Bennett Family Foundation Inc

Virtuoso: \$500—\$1,869

Ms. Norma L. Andersen
Mr. Richard A. Borowski
Dr. James W. Boyd, Sr. and Dr. Sue E. Charlton
Mr. Bryan J. and Mrs. Dana L. Carney
Mrs. Barbara S. Cavarra
Mr. Jonathan A. Clifton
Mr. Jonathan A. Cross
Mr. Donald K. and Mrs. Carrie L. Davis
Mr. Michael G. and Mrs. Susan F. Deines
Mr. James H. Doyle
Ms. Elizabeth T. Elliott
Mr. Robert and Ms. Felice Fenwick-Smith
Mr. James J. Fleming, Jr. and Ms. Crotilda Trujillo
Mr. David A. Goodman
Mr. Jack C. and Mrs. Ginger L. Graham
Mr. James B. and Mrs. Mary F. Hatchette
Mr. Richard T. Hill
Dr. Pierre Y. and Dr. Helga Julien
Ms. Sue E. Kandel
Ms. Adeline K. Kano
Professor Wes Kenney
Ms. Soonmi Lee
Dr. Kelly A. Long
Mr. Charles B. Mabararak
Ms. Cynthia A. Mousel
Ms. Joan H. Patmore
Mr. Stacy D. and Mrs. Nancy A. Plemmons
Mr. David A. and Mrs. Barbara J. Pusey
Mr. Greg W. and Mrs. Laurene D. Romberg
Dr. Stephen R., D.D.S. and Mrs. Linda A. Schaefer
Dr. Seung H. Seong and Ms. Kyung S. Cho
Mr. James D. and Mrs. Bonnie L. Shumaker
Ms. Shauna Southwick
Mr. Carl T. and Mrs. Karen U. Spina
Dr. Peter D. Springberg, M.D. and Ms. Lynnette C. Jung-Springberg
Ms. Leslie L. Stewart
Mr. James P. and Mrs. Charlotte H. Turner
Dr. Rosemary Whitaker, Ph.D.
Dr. Carl W. and Mrs. Ann A. Wilmsen
Mr. William Z. and Mrs. Sarah L. Withers
Ms. Ann K. Yanagi
Organizations
Community Foundation of Northern Colorado

Artist: \$250—\$499

Dr. Douglas E. and Mrs. Karolyn I. Aldrich
Mr. Ivan B. Andrade and Ms. Tonya R. Dunn
Mr. James Beikler
Mr. David Benson and Ms. Carol K. Douglass
Dr. Carl R. and Mrs. Jill C. Burghardt
Mr. Daniel J. Canete
Ms. Theadora M. Cox
Mr. William B. and Mrs. Carol N. Davis
Dr. Christopher L., O.D. and Mrs. Stephanie L. Eddy
Mr. Raymon C. French
Mr. Shenghong Fu and Ms. Suzhen Li
Dr. Ann M. Gill
Dr. Charles A., M.D. and Mrs. Madeline M. Greeb
Mr. Thomas C. and Mrs. Jean P. Grove
Ms. Susan M. Grymonpre
Mr. Morrison L. and Ms. Marilyn R. Heth
Mr. John C. Jernigan
Dr. Robert B. and Mrs. Mary V. Kelman
Ms. Charlotte Kendrick
Mr. George M. Lawrence and Ms. Judith A. Auer
Dr. David H. and Mrs. Margaret W. Lindstrom
Mr. Kurt D.* and Mrs. Susan C. McCracken
Mr. James F. McElwain
Dr. F. Gilbert, III, M.D. and Mrs. Margaret M. Merrill
Mr. Ben W. Nesbitt
Mr. Christopher J. Nicholas
Mr. Frank H., Jr. and Ms. Patricia C. Nichols
Mr. Michael D. and Mrs. Diane W. Oliberos
Mr. Charles F., Jr. and Mrs. Emilia M. Parker
Ms. Paula Ralph
Mrs. Katherine Y. Rothstein
Mr. Richard C. and Mrs. Catherine A. Sale
Dr. Craig E., Ph.D. and Mrs. Lorraine L. Shuler
Dr. Charles J. Singer, M.D. and Ms. Donna L. Whittington
Mr. Thomas M. and Mrs. Kimberly K. Smagala
Mr. Jon T. Stephens
Mr. Ry and Mrs. Jessica C. Stone
Ms. Tresa L. Waggoner
Mrs. Nancy B. Wall
Dr. Robert W. and Dr. A-Young M. Woody
Mr. Russell L. and Mrs. Barbara J.* Yeager
Organizations
Fort Collins Recorder Society

*deceased

For a complete listing of Friends of the UCA Producing Partners and more information, please visit our website:

www.UniversityCenterfortheArts/about-us/donors

For information on how you can become a Friends of the UCA member, please contact:

Carrie Care at (970) 491-5891 or at Carrie.Care@colostat.edu



Gary W. Hill is Professor of Music and Director of Ensembles at Arizona State University where he conducts the Wind Symphony and the Chamber Winds, teaches graduate conducting, and is founder of the Digital Conducting Laboratory.

Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas City Symphony Brass Ensemble and newEar, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools.

High school, university, and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educators National Conference, the College Band Directors National Association, the American Bandmasters Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America, and Europe. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming.

As a guest conductor and clinician, appearances in more than a dozen countries and throughout most of the United States have included performances with myriad high school honor bands, numerous college and university wind bands and orchestras, at the Midwest International Band and Orchestra Clinic, and at World Association of Symphonic Bands and Ensembles' conferences. Additionally, he is in constant demand as a conducting teacher and as a clinician for bands and orchestras.

Hill's current research is two-fold: he is engaged in an ongoing investigation of digital technologies applicable to the conducting classroom; and he is writing a book on the past, present, and future of wind band.

Richard Frey is the Associate Director of Bands and Assistant Professor of Music at Colorado State University where he conducts the Symphonic Band, directs the Marching Band, and teaches courses in music education. He was previously the interim Director of Athletic Bands and Assistant Director of Bands at Austin Peay State University in Clarksville, Tennessee.

Dr. Frey received his Doctor of Musical Arts degree in Wind Conducting at Michigan State University. In 2008 he received a Master of Music degree in Wind Conducting from the Jacobs School of Music at Indiana University. From 2002-2006 he taught instrumental music in the public schools of Salem, Oregon. Dr. Frey received a Bachelor of Music degree in Percussion Performance from the University of Puget Sound in 2002, where he studied percussion with Amy Putnam and conducting with Robert Musser.

Dr. Frey has performed as a freelance percussionist with the Oregon Symphony, Oregon Ballet Theater, Tacoma Symphony, and Bellevue Philharmonic. He also performs regularly as a collaborative pianist and accompanist.



Variants on a Medieval Tune (1963)

Dello Joio (1913-2008)

"In dulci jubilo" is a melody which has been used by many composers, among them J. S. Bach, as the subject for a variety of musical works. Norman Dello Joio was inspired by it to compose a set of variations. They consist of a brief introduction, the theme, and five "variants" which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possibilities of the band to the highest degree.

Norman Dello Joio not only ranks highly as an outstanding symphonic composer, but is also keenly interested in music for the schools. He has written a number of choral works which are regularly performed by high school and college choral groups. This, however, is his first original work in the band medium.

Point Blank (2012)

Paul Dooley (b. 1983)

Point Blank, is inspired by the sounds, rhythms and virtuosity of New York City-based new music ensemble Alarm Will Sound, who premiered a chamber version of the piece in 2010. Featuring synthetic sound worlds and tightly interlocking percussion ideas, the drum set, timpani and strings whirl the ensemble through an array of electronically inspired orchestrations, while the winds and brass shriek for dear life. Point Blank is a central processing unit of floating point tremolos, discrete pizzicatos, multi-threading scales and random access modulations.

Frozen Cathedral (2013)

John Mackey (b. 1973)

The Koyukon call it "Denali," meaning "the great one," and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world—a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey's The Frozen Cathedral.

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed—and immediately found himself grappling with two problems.

How does one write a concert closer, making it joyous and exciting and celebratory, while also acknowledging, at least to myself, that this piece is rooted in unimaginable loss: The death of a child?

The other challenge was connecting the piece to Alaska - a place I'd never seen in person. I kept thinking about all of this in literal terms, and I just wasn't getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains—these monumental, remote, ethereal and awesome parts of the world—as a kind of pilgrimage. It's a search for the sublime, for transcendence. A great mountain is like a church.

"Call it The Frozen Cathedral," she said.

I clearly married up.

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work Turning. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute—made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

Program note by Jake Wallace

Symphonic Band

Dr. Richard Frey, conductor

FLUTE

Amanda Sciarabba
Keilani McConnell
Rylie Kilgore
Stephanie Lane
Sierra Marie Whigham
Kelly Perry
Ashley Myers
Kendra Sarmento
Kylie Furman

OBOE

Sam Carr
Elizabeth Lunsford
Meghan Blanton

CLARINET

Sean O'Connor
Kuan-Hua Lai
Allison Allum
Zac Fruits
Sarah Lewis
Jamie Kimbrough
Kayleigh Tenbarge

BASS CLARINET

Hilary High

CONTRABASS

CLARINET

Asa Graf

BASSOON

Michelle McCandlish
Earl Sundblad
Shannon Maguire
Asha Wiegand-Shahani
Cierra Duran

SAXOPHONE

Matt Banks
Lisa Baker
Brittney Davis
Michael Guest
Caleb McFadden
Jerod Parker

TRUMPET

Casey Cole
Mackenzie Sutphin
Bethany Bohnenblust
Josh Garcia
Allison Genis
Adam VanWert
Timothy Johnson
Devon DeSpain

HORN

Rachel Artley
Greg Marxen
Zane Moore
Kevin Olson
Chris Rodriguez
Deanna Sinclair
Joe Vigil
Alec Walsh
Dan Zeff

TROMBONE

David Hanson
Michaela Neale
Kelan Rooney
Alex Davis
Jonathan Ropa

EUPHONIUM

Catherine Beyerly
Wes Turner

TUBA

Justin Frank
Charlie Matthews

PERCUSSION

Natasha Miller
Carson Rideout
Greg Luft
Peter Hirschhorn
Grant Larson
Jonah Bartels
Matt Brown

Applied Faculty

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Barbara Thiem

Bass

Forest Greenough

Flute

Michelle Stanley

Oboe

Gary Moody

Organ

Joel Bacon

Clarinet

Wesley Ferreira

Bassoon

Gary Moody

Horn

John McGuire

Trumpet

Steven Marx

Saxophone

Peter Sommer

Trombone / Euphonium

Christopher Van Hof

Tuba

Stephen Dombrowski

Percussion

Eric Hollenbeck

Harp

Rachel Ellins

Piano

Janet Landreth
Silvana Santinelli

Wind Ensemble

Gary Hill, guest conductor

FLUTE

Alison Sale
Alina Osika
Amber Hodges
Alex Crowley
Emma Reading

OBOE

Dana Jellick
Stephany Rhodes
Madeleine Westbrook

CLARINET

Mallorie Stringfellow
Emily Kerski
Mando Ramirez
Sean O'Connor
Jamie Kimbrough
Zac Fruits
Thomas Lack
Roxanne Cortes

BASS CLARINET

Anna Bowes
Sarah Lewis

BASSOON

Mark Thompson
Kenneth Compton
Mikayla Baker

SAXOPHONE

Boothe Iberg
Haleigh Silz
Erin Paton
Kate Vincent

TRUMPET

Matt O'Connor
Robert Bonner
Christopher Westphal
Erick Escobar
Jon Gray
Ian Schmidt
Holly Kessler

HORN

Travis Howell
Camille Glazer
Aj Williams
Christie Bass

TROMBONE

Eli Johnson
Alex O'Leary
Katie Virostek
Blaine Lemanski

EUPHONIUM

Noah Dunlap
Catherine Beyerly

TUBA

Charles Matthews
Justin Frank

PERCUSSION

John Meriwether
Matt Carroll
Anthony Lederhos
Spencer Poston
Keller Paulson
Josiah Gaiter
Michael Williams
Zach Pierce
Alden Hoag
Tim Sanchez

HARP

Katie Miksch
Sara Schmidt

PIANO

Adam Torres

BASS

Andrew Miller