

UPCOMING EVENTS

THEATRE: Little Women by Louisa May Alcott Directed by Laura Jones
11/29, 30 & 12/5, 6, 7, 12, 13, 14 • University Theatre • 7:30 p.m.
12/1, 8, 15 • University Theatre • 7:30 p.m.

DANCE: Dance Major Capstone Concert
12/6 & 7 • University Dance Theatre • 7:30 p.m.
12/7 • University Dance Theatre • 2:00 p.m.

Concert Orchestra Concert: “La Dolce Musica”
12/8 • Organ Recital Hall • 7:30 p.m.

Virtuoso Series Concert: New CSU Faculty Christopher Van Hof, Trombone
12/9 • Organ Recital Hall • 7:30 p.m.

Symphonic Band Concert
12/12 • Griffin Concert Hall • 7:30 p.m.

Annual Holiday Gala Concert
12/14 • Trinity United Methodist Church, Denver • 7:30 p.m.

event calendar • e-newsletter registration

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Meet Me at the UCA 5th Anniversary

CSU WIND ENSEMBLE

DR. STEVEN DAVIS, GUEST CONDUCTOR

Thursday, December 5, 2013

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM

Whoopee in D major (1938) Henry Brant (1913-2008)

Courtly Dances from Gloriana (1953) Benjamin Britten (1913-1976)

Trauersinfonie (1929) Richard Wagner (1813-1883)

Symphony No. 4, “West Point” (1952) Morton Gould (1913-1996)

CSU Wind Ensemble

Dr. Steven Davis, Guest Conductor

<u>Flute</u> Alison Sale Alina Osika Amber Hodges Alex Crowley Emma Reading Megan O'Connor	<u>Bassoon</u> Mark Thompson Kenneth Compton Mikayla Baker	<u>Horn</u> Travis Howell Camille Glazer AJ Williams Christie Bass	<u>Percussion</u> John Meriwether Matt Carroll Anthony Lederhos Spencer Poston Keller Paulson Josiah Gaiter Michael Williams Zach Pierce Alden Hoag Tim Sanchez
<u>Oboe</u> Dana Jellick Stephany Rhodes Madeleine Westbrook	<u>Saxophone</u> Boothe Iberg Haleigh Silz Erin Paton Kate Vincent	<u>Trombone</u> Eli Johnson Alex O'Leary Katie Virostek Blaine Lemanski	
<u>Clarinet</u> Mallorie Stringfellow Emily Kerski Mando Ramirez Sean O'Connor Jamie Kimbrough Zac Fruits Thomas Lack Roxanne Cortes Anna Bowes Sarah Lewis	<u>Trumpet</u> Matt O'Connor Robert Bonner Christopher Westphal Erick Escobar Jon Gray Ian Schmidt Holly Kessler	<u>Euphonium</u> Noah Dunlap* Catherine Beyerly	<u>Harp</u> Katie Miksch
		<u>Tuba</u> Charles Matthews Justin Frank	<u>Bass</u> Andrew Miller

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ming. During the 1940s Gould appeared on the Cresta Blanca Carnival program and *The Chrysler Hour* (CBS), reaching an audience of millions.

Gould composed Broadway scores, film music, music for television, and ballet scores. His music was commissioned by symphony orchestras throughout the United States, the Library of Congress, the Chamber Music Society of Lincoln Center, the American Ballet Theatre, and the New York City Ballet. Gould integrated jazz, blues, gospel, country and western, and folk elements into compositions, which bear Gould's unequalled mastery of orchestration and imaginative formal structures. These instantly recognizable American sounds led to Gould's receiving three commissions for the 1976 United States Bicentennial.

In addition to a Pulitzer Prize and Kennedy Center Honor, Gould was Musical America's 1994 Composer of the Year. A long-time member of the American Society of Composers, Authors, and Publishers, Gould was elected president of ASCAP in 1986, a post he held until 1994. In 1986 he was elected to the American Academy and Institute of Arts and Letters. He also served on the board of the American Symphony Orchestra League and on the National Endowment for the Arts music panel.

Symphony No. 4 was written for the West Point Sesquicentennial celebration at the request of Captain Francis E. Resta of the United States Military Academy Band. Gould's only symphony for band, the work has long been one of the cornerstones of the wind band repertoire. Gould describes the symphony as follows.

The first movement is lyrical and dramatic. The work starts with a quiet and melodic statement of the main theme and motifs that are used and expanded through the entire piece; the general character is elegiac. There is contrast between sonorous brass statements and poignant and contemplative reflections in the woodwinds. This resolves into a broad and noble exposition of one of the motifs, followed by a transition to what serves as both an extended coda of the movement and a transformation and peroration of the preceding sections. The form here is a passacaglia based on the martial theme first stated in the tuba. On this is built a series of variations that grow in intensity. They mount to dynamic peak, and after a final climactic variation the movement recalls the previous lyricisms, but with the passacaglia motif hovering in the background, the movement finishes quietly.

The second and final movement is robust and extroverted in quality. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variations. At one point there is a simulation of a fife and drum corps, which was the original instrumentation of the West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso coda of martial fanfares and flourishes.

ABOUT THE CONDUCTOR

Steven D. Davis is director of bands and wind ensembles, professor of conducting, Conservatory large ensembles chair, opera conducting faculty, and conductor of the Conservatory Wind Symphony at the UMKC Conservatory of Music and Dance. He coordinates the graduate program in wind ensemble conducting and oversees all aspects of the UMKC band program. Davis is the founding director of the UMKC Wind Band Teaching Symposium, one of the largest summer conducting symposia of its type in the country. He is conductor of the Kansas City Youth Symphony's Symphony Orchestra and newEar, Kansas City's professional contemporary chamber ensemble. Davis has served as a guest conductor at the Midwest Clinic, MENC National Convention, Interlochen Summer Arts Camp, CBDNA National Convention, and the Festival of New American Music. He has been a guest conductor at numerous state music conferences as well as the most significant conservatories in Bangkok and Chang Mai, Thailand; Lisbon, Portugal; and Beijing, China.

Davis is fervently committed to performing new repertoire, and this commitment has been praised by several notable contemporary composers including Leslie Bassett, Robert Beaser, Chen Yi, Michael Colgrass, John Corigliano, Michael Daugherty, Osvaldo Golijov, Stephen Hartke, David Lang, James Mobberley, Bernard Rands, Paul Rudy, Steven Stucky, Frank Ticheli, and Zhou Long.

Davis is an elected member of the American Bandmasters Association and currently serves as the College Band Directors National Association Southwest Division president. At UMKC, he has been awarded the Muriel McBrien Kauffman Artistry and Scholarship Award.

Bunch has served on the faculties of the Interlochen Arts Camp, Blue Lake Fine Arts Camp, the University of Mary-Hardin Baylor in Belton (Texas), and as interim director of bands at South Fulton Middle and High School in South Fulton, Tennessee. He has served as an adjudicator and clinician for various concert, marching, chamber music, and solo events in Missouri, Texas, Michigan, and Tennessee. Professional affiliations include the College Band Directors National Association, Texas Music Educators Association, and Phi Mu Alpha Sinfonia as well as honorary memberships with Tau Beta Sigma and Kappa Kappa Psi.

PROGRAM NOTES

Whoopee in D Henry Brant

Henry Brant was born in Montreal, Quebec on September 15, 1913. By age 9 he was composing for his own home-made instruments. Brant studied music at the McGill Conservatorium in Montreal (1926–29), the Institute of Musical Art, New York (1929–34), The Juilliard School (1932–34), and also privately with Wallingford Riegger and George Antheil. Living in New York City at his time, he arranged for radio, film, ballet, and jazz groups, working for Benny Goodman and André Kostelanetz, among others. In the 1950s and 60s Brant extended his work in commercial music to Hollywood and Europe. He taught composition and orchestration at Columbia University (1945–52), The Juilliard School (1947–54) and Bennington College (1957–80). Brant was the recipient of two Guggenheim Fellowships (1947, 1956) and the first American composer to win the Italia Prize (1955). He was elected to the American Academy and Institute of Arts and Letters (1979) and was awarded the 2002 Pulitzer Prize in Music for his work *Ice Field* (2001).

Brant’s music is an amalgam of styles and genres, offering unusual combinations of timbre and a general non-concern with stylistic consistency. His music can be angular, feature ear-catching melodies, arresting jazz rhythms, and influences of world music. Around 1952–53, space became for Brant music’s “fourth dimension” after pitch, rhythm, and timbre. Spatial works permeate his catalogue with sometimes gigantic instrumentations spread over entire cities.

The more conservative *Whoopee in D* is scored for piccolo, flute, two oboes, two clarinets, two bassoons, contrabassoon, and two horns. Brant also produced a version for full orchestra. The work is subtitled “Overture on Wachet auf (J. S. Bach) for a Fine Orchestra.” J. S. Bach’s *Wachet auf, ruft uns die Stimme* (“Sleepers Awake”), BWV 140, is a chorale cantata composed in 1731.

Brant uses the melody from the fourth movement “Zion hört die Wächter singen” [“Zion hears the watchmen singing”], a choral prelude. Brant notes,

This piece aims to satirize the overture music used in old-fashioned musical comedies and light operas. *Whoopee* is the prelude to a comic strip opera as revealed in a nightmare. The principal melody, treated here in a polka, rumba, and march style, is by J. S. Bach. In its original form it is heard as Bach’s figuration to the chorale-melody *Wachet auf*.

The work is broken into four principal sections. The introduction offers loud dissonant chords with rhythmic fragments to be heard later. The second section, in the style of a polka, explores the key of B-flat major with romanticized melodies in the flute, oboe, and clarinet. The polka briefly morphs into a waltz phrase, but soon returns to the staccato rhythms of the polka. The third section consists of a rumba involving syncopated dance rhythms, homorhythmic textures, and decorative ornaments in the woodwinds. The work concludes with a march using persistent triplet-based rhythms.

“The Courtly Dances” from Gloriana, Op. 53 Benjamin Britten

English composer Benjamin Britten was also a conductor and pianist. A prominent figure of twentieth-century British art music, he composed for nearly every genre, including orchestra, choir, chamber music, and opera. Other well-known works include the *War Requiem*, *A Young Person’s Guide to the Orchestra*, and the operas *Billy Budd*, *The Turn of the Screw*, and *Gloriana*. *Gloriana*, Op. 53, Britten’s sixth opera, was commissioned by Covent Garden and “dedicated by gracious permission to Her Majesty Queen Elizabeth II in honour of whose coronation it was composed.” William Plomer adapted the libretto from Lytton Strachley’s *Elizabeth and Essex*, an account of the complex and tragic relationship between Queen Elizabeth I and Robert Devereaux, Earl of Essex. The opera received its premiere as part of the coronation festivities on June 8, 1953, in the Covent Garden Theatre with Joan Cross and Peter Pears portraying Elizabeth and the Earl of Essex, respectively.

After its initial performance for the nobles, diplomats, and dignitaries in attendance, *Gloriana* received heavy criticism in the press. Detractors focused on the opera’s scenario, which explored Queen Elizabeth’s personal relationship with the Earl of Essex, the intrigues and jealousies at Court, and the Queen’s human conceits and frailties. Joseph Newman of the New York Herald Tribune stated that “Everyone expected *Gloriana* to be a tribute to the new sovereign—a glorification of Elizabeth I which would serve as a glorification of Elizabeth II and would ring up the curtain on a new Elizabethan age. It turned out to be nothing of the kind.” Britten was also criticized for choosing to close the opera with spoken dialogue instead of music. Composers in attendance, most notably Ralph Vaughan Williams, publicly rose in defense of the work, and upon a subsequent run at the Royal Opera House, it received a significantly warmer response.

“The Courtly Dances” make up most of the music in the third scene of Act III. Britten compiled his four-movement *Gloriana* Symphonic Suite, Op. 53a, from the instrumental music of the opera. “The Courtly Dances”—a single-movement suite of seven dances—serve as the third movement of the larger suite. The dances are, in order: March, Coranto, Pavane, Morris Dance, Galliard, Lavolta, and March (reprise).

Trauersinfonie Richard Wagner

Richard Wagner was known as an intellectual and a philosopher in addition to his world renown as a composer. He became obsessed with music as a teenager after hearing works by Beethoven in Leipzig, Germany, and he used his musical inspiration and understanding of the theater to compose operas, for which he would receive much of his acclaim as a composer. Wagner’s compositions, particularly those of his later period, are notable for their complex texture, rich harmonies and orchestration, and the elaborate use of leitmotifs—musical themes associated with individual characters, places, ideas or plot elements. Unlike most other opera composers, Wagner wrote both the music and libretto for every one of his stage works. All of this was accomplished despite a life characterized by poverty, repeated failures, political exile, and turbulent love affairs. His pugnacious personality and often outspoken views on music, politics and society made him a controversial figure during his life, which he remains to this day.

On December 14, 1844, the remains of Carl Maria von Weber were moved from London, where he had died, to Germany. Wagner composed *Trauersinfonie* for the torch-lit procession to Weber’s final resting place, the Catholic Cemetery in Friedrichstadt. As part of his musical remembrance, Wagner arranged several portions of Weber’s opera, *Euryanthe*, for a large wind band. This wind band was accompanied during the funeral procession by 20 drums. The first part of *Trauersinfonie* is an arrangement of music from the overture to *Euryanthe*, which represents the vision of Emma’s spirit in the opera. The main section of the work is taken from the cavatina “Hier dicht am Quell,” the text of which contains numerous references to death. The coda comes from a passage in Act II that recalls the opening “spirit music.” Wagner amassed all of the military bands around Dresden for the occasion, and was gratified by the effect. He remained fond of the work throughout his life and in *Mein Leben* he wrote, “I had never before achieved anything that corresponded so perfectly to its purpose.”

Symphony No. 4 (“West Point”) Morton Gould

Born in Richmond Hill, New York, on December 10, 1913, Morton Gould was recognized early on as a child prodigy with the ability to improvise and compose. At age 6 he had his first composition published. He studied at the Institute of Musical Art (now The Juilliard School), but his most important teachers were Abby Whiteside (piano) and Vincent Jones (composition). During the Depression, Gould (still a teenager) found work in New York’s vaudeville and movie theaters. When Radio City Music Hall opened, the young Gould was its staff pianist. By age 21 he was conducting and arranging a series of orchestral programs for WOR Mutual Radio. Gould attained national prominence through his work in radio, as he appealed to a wide-ranging audience with his combination of classical and popular program-