

UPCOMING EVENTS

Theatre: Alice in Wonderland by Eric Prince, with music by David Horger

4/24, 25, 26, 27 & 5/1, 2, 3, 4 • University Theatre • 7:30 p.m.

4.26, 27 & 5/3, 4 • University Theatre • 2:00 p.m.

World Percussion Concert: CSU Rope Drum Ensemble, CSU Ragtime Marimba Band,
CSU African Ensemble, CSU Steel Band & CSU Percussion Ensemble

4/27 • Griffin Concert Hall • 7:30 p.m.

Virtuoso Series Concert: CSU Faculty Susan Hochmiller, *Soprano*

4/28 • Organ Recital Hall • 7:30 p.m.

University Symphony Orchestra Concert: The Power of Bruckner

4/29, 30 • Griffin Concert Hall • 7:30 p.m.

All Choral Concert

5/2 • Griffin Concert Hall • 7:30 p.m.

Wind Ensemble Concert: With Special Guest Kevin Sedatole, Conductor

5/4 • Griffin Concert Hall • 3:00 p.m.

event calendar • e-newsletter registration

www.uca.colostate.edu

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Meet Me at the UCA 5th Anniversary

SYMPHONIC BAND CONCERT

Dr. Richard Frey, *Conductor*
Robert Darragh, *Graduate Conductor*
Zac Fruits, *Graduate Conductor*
Dr. John Seesholtz, *Narrator*

Thursday, April 24, 2014, 7:30pm
GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM

A Winged Heart

Matthew Peterson

Old Home Days

Charles Ives

- 1. Waltz
- 2. a) *The Opera House (from Memories)*
b) *Old Home Days (Chorus)*
- 3. *The Collection*
- 4. *Slow March*
- 5. *London Bridge is Fallen Down!*

Sparkle

Shafer Mahoney

An American Elegy

Frank Ticheli

Lincoln Portrait

John Seesholtz, *Narrator*

Aaron Copland

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DEPARTMENT OF MUSIC, THEATRE AND DANCE



PROGRAM NOTES

A Winged Heart (2013)

Matthew Peterson (b. 1984)

"But if you love and must needs have desires, let these be your desires:
To melt and be like a running brook that sings its melody to the night...
To wake at dawn with a winged heart and give thanks for another day of loving..."

-Kahlil Gibran, *The Prophet*

"A *Winged Heart* was originally a recessional for organ that I composed for my wedding, July 21, 2012, Forsa Kyrka, Sweden. It is inspired by and dedicated to my wife, Lina Hansson, who makes my heart sing and fly."

- Matthew Peterson

Peterson has been awarded the Fulbright Grant, the ASCAP Foundation Nissim Prize, two BMI student composer awards, participation in the Minnesota Orchestra Composer Institute, and other honors, awards, and recognitions from ASCAP, Manhattan Beach Music, Third Angle Ensemble, New Lens Concert Series, Opera Vista, North-South Consonance, Indiana University, Boston Choral Ensemble, the National Opera Association, vocal ensemble Chanticleer, the Aldworth Philharmonic Orchestra, Fort Worth Opera, VocalEssence, and St. Olaf College. Matthew's *Dawn: Redeeming, Radiant* for orchestra was recently featured on American Public Media's *Performance Today*, and broadcast on NPR stations across the United States.

Peterson holds degrees from the Gotland School of Music Composition, Indiana University School of Music (M.M.) and St. Olaf College (B.M.). He has previously served on the faculty of the Gotland School of Music Composition (Visby, Sweden) and as an Associate Instructor in music composition at the Indiana University Jacobs School of Music. He is a freelance composer in Stockholm, Sweden.

Old Home Days: Suite for Band

Charles Ives (1874-1954)
arranged by Jonathan Elkus

The songs and sketches assembled in this suite reflect Ives's lifelong love of familiar tunes and home grown music making.

"Waltz" begins and ends by quoting from Michael Nolan's popular bowery waltz, "Little Annie Rooney." Ives's own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground."

"The Opera House" is the first part of the song "Memories," and the text recalls a youngster's breathless expectancy as the pit band strikes up the overture. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to "march" along down Main Street, behind the village band, amid the ringing of church and schoolhouse bells.

"Old Home Day" is the nostalgic title of the song from which this section is taken, and the obbligato line played during the repeat features bits and pieces of "The Girl I Left Behind Me," "Garryowen," and "Auld Lang Syne."

"The Collection" refers to a church offering. This setting of George Kingsley's hymn-tune "Tappan" introduces first "The Organist," then "The Soprano" and lastly a "Response by Village Choir."

"Slow March," the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the "Dead March" of Handel's oratorio, *Saul*.

"London Bridge Is Fallen Down!" is a tonal and rhythmic take-off on the familiar tune, which we may imagine to be typical of young Ives's unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's setting for brass quintet of Ives' sketches for organ or piano, which date from about 1891.

-Program Note by Jonathan Elkus

Sparkle (2001)

Shafer Mahoney (b. 1968)

Sparkle is a rhythmic, celebratory work, about four minutes long. It was commissioned by the Oklahoma State University Wind Ensemble, and first performed by that group in April 1999.

Most sections of *Sparkle* are lightly scored and focus on a single group of instruments. The first half of the work alternates between solos for flutes and clarinets. The flute solos are cheerful scales, while the clarinet solos are somewhat darker but still rhythmically playful. Later solos are assigned to the trumpets (muted), horns, and saxophones. A busy percussion ostinato underlies all of the solo passages. Gradually, these solos grow louder and more melodic; they culminate in a final passage for the entire ensemble and a brief fanfare for brass and percussion.

Shafer Mahoney was born in 1968 in Albany, New York. He graduated *summa cum laude* from Princeton University and earned graduate degrees at the Eastman School of Music, where he was a Sproull Fellow. His teachers in composition have included Stephen Mackey, Christopher Rouse, and Joseph Schwantner.

Mr. Mahoney’s compositions have been performed around the world and at Carnegie Hall, Lincoln Center, and Merkin Hall in New York City. Hailed by critics as “tonal and imaginative,” his compositions have won many national awards, including two from BMI, a Morton Gould award from ASCAP, two Victor Herbert/ASCAP awards from the National Federation of Music Clubs, a prize from New Music Delaware, and the Bearns Prize from Columbia University.

Mr. Mahoney is an assistant professor at Hunter College (The City University of New York), where he teaches composition and harmony.

An American Elegy

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble’s register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

An American Elegy was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority.

The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Mackey Hall in Boulder, CO.

Program Note by Frank Ticheli

A Lincoln Portrait (1942)

Soon after the United States entered World War II, André Kostelanetz asked three American composers to write works that would convey “the magnificent spirit of our country.” Following Kostelanetz’s request, Virgil Thomson composed the Mayor Fiorello H. LaGuardia Waltzes and Jerome Kern the Portrait for Orchestra of Mark Twain. Aaron Copland was the third composer approached by Kostelanetz, and he wrote of his Lincoln Portrait:

“The letters and speeches of Lincoln supplied the text. It was a comparatively simple matter to choose a few excerpts that seemed particularly apposite to our [wartime] situation . . . The order and arrangement of the selections are my own . . .

The composition is roughly divided into three main sections. In the opening section, I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln’s personality. Also, near the end of that section, something of his greatness and simplicity of spirit. [Springfield Mountain is the thematic basis of this portion.] The quick middle section briefly sketches in the background of the times during which he lived. [Fragments of Stephen Foster’s Camptown Races figure prominently in this passage.] This merges into the concluding section, where my sole purpose was to draw a simple but impressive frame around the words of Lincoln.”

Program Note by Dr. Richard E. Rodda

Frank Ticheli

Flute

Stephanie Lane
SierraMarie Whigham
Kendra Sarmento
Kelly Perry
Ashley Myers

Oboe

Sam Carr
Elizabeth Lunsford
Meghan Blanton

Bassoon

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Brittney Davis
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Teagan Larsen
Casey Cole
Holly Kessler
Adam VanWort
Josh Garcia
Devon DeSpain

Horn

Chris Rodriguez
Deanna Sinclair
Mikayla Caldwell
Daniel Zeff

Trombone

David Hanson
Michaela Neale
Jonathan Ropa
Noah Dunlap

Euphonium

Carrie Beyerly
Wes Turner
Hayden Hays

Tuba

Rob Darragh
Charlie Matthews

Percussion

Mike Williams
Chris Hewitt
Tim Sanchez
Jose Campuzano
Matt Brown
Carson Rideout

Piano

Adam Adkins

Bass

Drew Miller

Harp

Yuri Machihara