

Upcoming Events

Music: Jazz Ensembles Play the Music of Colorado Composers	11/17	Griffin Concert Hall	7:30 p.m.
Music: Voice Area Recital	11/17	Organ Recital Hall	7:30 p.m.
		University Center for the Arts	All Day
Music: OboeRAMa	11/20	Organ Recital Hall	7:30 p.m.
Music: Virutoso Series Concert: Joel Bacon, Organ	11/30	University Art Museum	4 p.m.
UAM Sport Talk in the Art Museum: Talkin' Back	12/3	Griffin Concert Hall	7 p.m.
Music: Annual Holiday Spectacular	12/3, 12/5	University Center for the Arts	6 p.m.
		University Art Museum	6-8 p.m.
Music: Parade of Lights Preview	12/3		
UAM: First Friday Extended Hours	12/4		
	12/4, 12/5,		
Theatre: <i>The Winter's Tale</i> by William Shakespeare	12/10, 12/11, 12/12	University Theatre	7:30 p.m.
Music: Annual Holiday Spectacular	12/5	Griffin Concert Hall	2 p.m.
Music: Concert Orchestra Concert: From Muse to Creator	12/6	Organ Recital Hall	7:30 p.m.
Music: Jazz Combos Concert	12/7	Griffin Concert Hall	7:30 p.m.
Music: Violin Studio Recital	12/8 & 12/9	Organ Recital Hall	7:30 p.m.
Music: Woodwinds Studio Recital	12/9	Organ Recital Hall	5 p.m.
Music: Graduate String Quartet	12/10	Organ Recital Hall	7:30 p.m.
Music: Symphonic Band Concert	12/10	Griffin Concert Hall	7:30 p.m.
Dance: Dance Major Capstone Concert	12/11 & 12/12	University Dance Theatre	7:30 p.m.
Music: Symphonies of Winds and Percussion: Ticheli	12/11	Griffin Concert Hall	7:30 p.m.
Opera: Opera Scenes Workshop	12/11 & 12/12	Runyan Hall	7:30 p.m.
Dance: Dance Major Capstone Concert	12/12	University Dance Theatre	2 p.m.
Music: Honor Band Concert - Is there a guest conductor photo?	12/12	Griffin Concert Hall	2 p.m.

event calendar • e-newsletter registration

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Colorado State University

UNIVERSITY CENTER FOR THE ARTS  
SCHOOL OF MUSIC, THEATRE & DANCE

This is Your UCA

Virtuoso Series Concert

Faculty Chamber Ensemble

November 16, 2015

7:30 P.M.

Organ Recital Hall

Quintet in E flat major  
Allegro  
Andante  
Rondo: Allegro

W.A. Mozart  
(1756-1791)

John McGuire, horn  
Leslie Stewart, violin  
Margaret Miller and Joy Holz, viola  
Barbara Thiem, cello

Trio for flute, viola and cello op. 40  
Allegro grazioso  
Andante  
Allegro non troppo

Albert Roussel  
(1869-1937)

Michelle Stanley, flute  
Margaret Miller, viola  
Barbara Thiem, cello

Suite from l'Histoire du Soldat  
I. Marche du Soldat  
II. Le violon du Soldat (Scene du Soldat au russeau)  
III. Petit concert  
IV. Tango-Valse-Rag  
V. Danse du Diable

Igor Stravinsky  
(1882-1971)

Chris Jusell, Violin  
Copper Ferreira, Clarinet  
David McArthur, Piano

~~ Intermission ~~

Sonata for cello and harp  
Molto moderato e pomposo

Mario Castelnuovo-Tedesco  
(1895-1968)

Rachel Ellins, harp  
Barbara Thiem, cello

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Poèmes Hindous

Madras (Une belle)  
Lahore (Un sapin isolé)  
Bénarès (Naissance de Bouddha)  
Jeypur (Si vous pensez)

Maurice Delage  
(1879-1961)

Tiffany Blake, voice  
Richard Frey, conductor  
Michelle Stanley and Dawn Grapes, flute  
Wesley Ferreira and Copper Ferreira, clarinet  
Andrew Jacobson, oboe  
Rachel Ellins, harp  
Leslie Stewart and Chris Jusell, violin  
Margaret Miller, viola  
Barbara Thiem, cello

"Suite Buenos Aires"

- I. Pompeya
- II. Palermo
- III. San Telmo
- IV. Microcentro

Máximo Diego Pujol  
(b. 1957), arr. Chris Van Hof (b. 1983)

Chris van Hof, trombone  
Tim Burns, piano  
Ben Justis, percussion

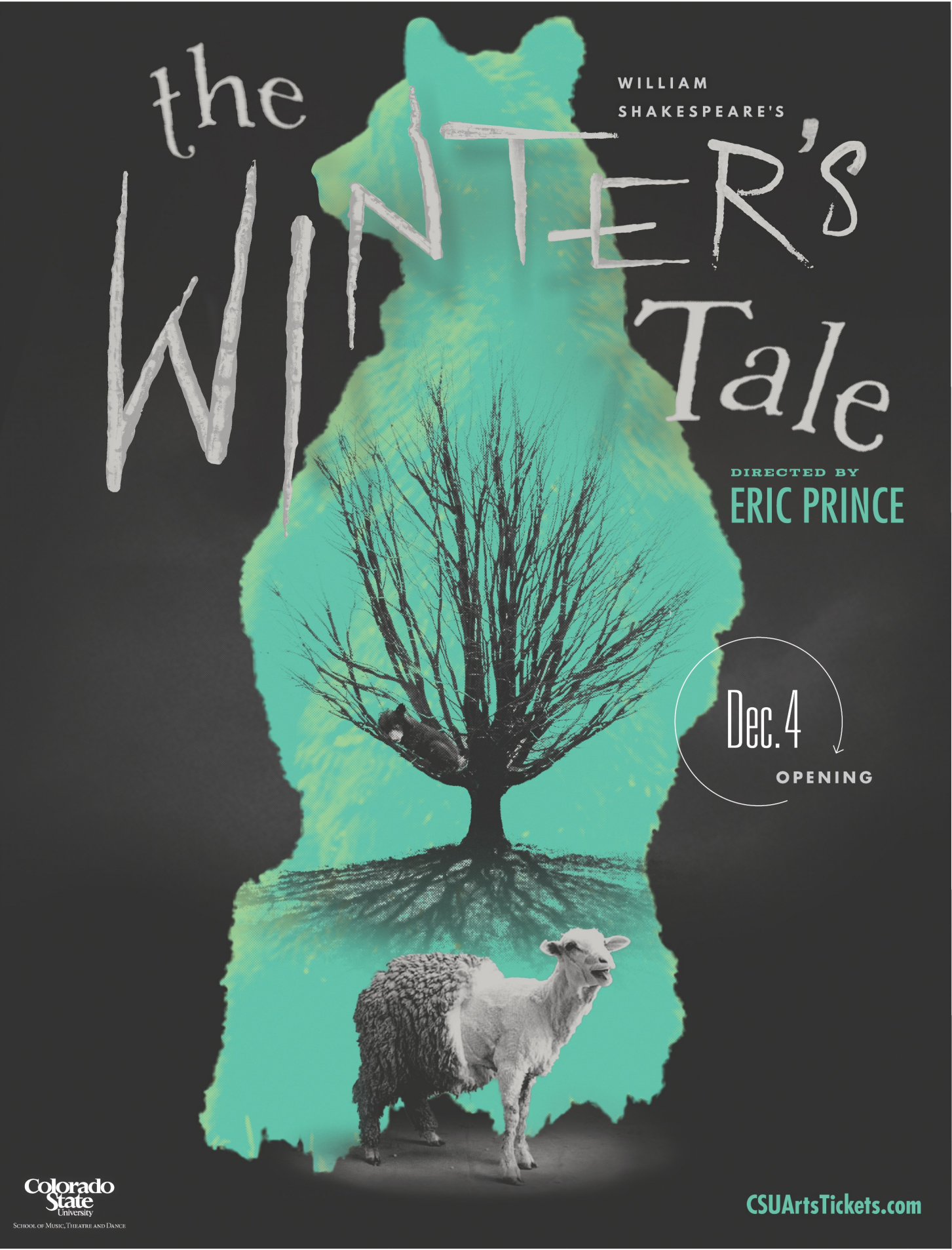
# Program Notes

In 1918, with the first World War raging, Stravinsky and his friend, the novelist C.F. Ramuz, were safely – but pennilessly – living in Switzerland. The composer had been cut off from royalties collected by his publishers in Russia and Germany, and with what was left of the Diaghilev company stranded and broke in Lisbon, performances of the ballets which had provided the principal source of those royalties were at any rate non-existent.

So, in 1919 the two conjured up a portable musical work, one that could be performed in virtually any space, in or out of doors, requiring only a handful of instrumentalists and actors in this French-language story of a fiddling soldier who makes a bargain with the devil for his violin.

*Histoire du soldat*, with which the composer, many years after its creation, claimed to have made his “final break with the Russian orchestral school”, was bankrolled by the Swiss financier and amateur clarinetist Werner Reinhart, and in appreciation of his generosity Stravinsky created for him his *Three Pieces for Clarinet Solo* as well as the present *Histoire* suite.

This trio for violin, clarinet, and piano comprises five movements from the original suite scored for seven musicians (violin, bass, clarinet, bassoon, trumpet, trombone, percussion) and it remains wonderfully effective in conveying the jazzy snap and sauciness of the original.



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Poèmes Hindous  
Maurice Delage (1879-1961)

Madras (Une belle)  
Lahore (Un sapin isolé)  
Bénarès (Naissance de Bouddha)  
Jeypur (Si vous pensez)

Madras (Une belle)

A beautiful girl, tall and slim, walked under the trees in the forest.  
From time to time she rested.  
She had lifted in her hand three veils of gold, which covered her bosom.  
She returned to the moon the rays in which she was bathed.

Lahore (Un sapin isolé)

An isolated spruce tree rose upon a northern mountain. He dreamt.  
The ice and the snow surrounded with a white mantle.  
He dreamt of a palm tree, far away in the desolate Orient,  
alone and quiet on the slope of its burnt rock.

Bénarès (Naissance de Bouddha)

Long ago the birth of Buddha was announced upon the earth.  
In the heavens the clouds made a loud sound.  
The gods, moving their fans and their garments,  
Spread innumerable, marvelous flowers,  
scented with mysterious sweet perfumes  
through the warm breath of that Spring night.  
The divine pearl of the Fall moon stopped over the palace of marble,  
guarded by twenty thousand elephants, like grey hills the color of clouds.

Jeypur (Si vous pensez)

If you think about her, you experience sad torment.  
If you see her, your spirit is troubled.  
If you touch her, you lose your mind.  
How can you call her beloved?



"Suite Buenos Aires"  
Máximo Diego Pujol (b. 1957)  
arr. Chris Van Hof (b. 1983)

I. Pompeya  
II. Palermo  
III. San Telmo  
IV. Microcentro

Born just outside of Buenos Aires, Máximo Diego Pujol is both a master composer and performer in the tradition of Argentine tango. He represents a special fusion of traditional musical knowledge gleaned from years as a soloist and accompanist in tango bars and venues in Argentina combined with formal musical training at the Buenos Aires Conservatory. After a brief attempt at making a living as a mathematician, he committed himself to music full time and has emerged as successful international composer and performer on the guitar.

"Suite Buenos Aires" is a musical ode to the composer's hometown. Each movement represents a different quarter of the city. "Pompeya" is the historical home of the tango. It was in this neighborhood that the first tangos, with their distinctive 3-3-2 "BA-da-da BA-da-da BA-da" rhythmic cycles, were written and performed in the early 20th century. This movement represents the hybrid of tradition and formal schooling from the composer, with frequent key and time changes combined with immediately recognizable tango rhythms and melodies. The movement winds through the working-class neighborhood to set the stage for the rest of the piece.

"Palermo" represents the second-largest neighborhood in Buenos Aires, named after the 16th-century Franciscan abbey "Saint Benedict of Palermo" that still stands in the area. With countless gardens, parks, and Italianate piazzas, Palermo is a predominantly residential area. Pujol's setting echoes the ancient history of the neighborhood with a mournful opening melody, but warms as the sun rises and the fog of centuries burns away.

"San Telmo" represents the eponymous neighborhood that is the oldest in all of Buenos Aires. Now a bustling area full of cafes, tango bars, and clubs, the colonial architecture and great food is the highlight. The composer's writing is almost a musical walk through the *barrio* with short stops along the way to check out street musicians and bands.

Finally, "Microcentro" is a movement written to reflect the mechanical, modern, and almost cold central business district of Buenos Aires (and therefore of Argentina), sometimes referred to by locals as Microcentro. Pujol writes in sirens, the clicking of keys on computers in hi-rise financial buildings, and the unassailable movement of progress in the 20th and 21st centuries. But, here and there, he hearkens back to city's ancient roots with echoes of earlier movements and even a mournful melody played in a completely different time and pulse over the top of the relentless movement of the opening theme.

My arrangement of this piece first came to be when I heard my wife Andrea and a very good friend of ours from our time in Western New York state performing the piece in its original version for flute and guitar. I always came back to the piece and a recording of it I had, until I finally decided it was music that was too good not to steal for me to play on my own. I expanded the original version to this setting for trombone, piano, and percussion in 2011, with the intent to create a piece that equally featured all three instruments. My only addition is the solo for the cajón in the third movement. The arrangement was premiered in Madison, WI in 2012 and it is a thrill to perform it here in Fort Collins with Tim and Ben. - notes by Chris Van Hof.

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