

Colorado State University

UPCOMING EVENTS

VIRTUOSO SERIES CONCERT: Mixtape Vol. 1

With Chris Van Hof, Trombone and guests

Tim Burns, Piano; Dawn Kramer, Trumpet and Dan Watt, Trombone

3/7 • Organ Recital Hall • 7:30 pm

VIRTUOSO SERIES CONCERT: The Many Colors of the Harp

With Rachel Ellins, Harp and guests

Tiffany Blake, Soprano; Barbara Thiem, Cello and Tonya Jilling, Harp

3/21 • Organ Recital Hall • 7:30 pm

VIRTUOSO SERIES CONCERT: Clarinet Kaleidoscope

With Wesley Ferreira, Clarinet and guests

Jeff Anderle, Clarinet; Tim Burns, Piano and more

4/4 • Organ Recital Hall • 7:30 pm

ZINNIA QUARTET CONCERT: CSU's Graduate String Quartet

4/5 • Organ Recital Hall • 7:30 pm

event calendar • e-newsletter registration

www.uca.colostate.edu

General Information: (970) 491-5529

Tickets: (970) 491-ARTS (2787)

www.CSUArtsTickets.com

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Colorado
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UNIVERSITY CENTER FOR THE ARTS

This is your UCA

The CSU School of Music, Theatre and Dance Presents

CSU CONCERT BAND

Dr. Erik Johnson, Conductor

Georgianna Oswald, Graduate Teaching Assistant

Joy Revisited (2005)

Frank Ticheli (b. 1958)

Prayer and Dream Pantomime (1893) Engelbert Humperdinck
(1854-1921)
from "*Hansel and Gretel*" trans. Joseph Maddy

Lightning Field (2015)

John Mackey (b. 1973)

Bonzai Tree (2010) Julie Giroux (1961)
Georgianna Oswald, Conductor

Amparito Roca (1935)

Jamie Texidor

Sunday, March 6, 2016 • 2:00 pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Joy Revisited

Above all, *Joy* is an expression of its namesake: simple, unabashed joy. A boisterous, uninhibited quality is implied in the music, not only at climactic moments, but also by the frequent presence of sudden and dramatic stylistic contrasts. The main melody and overall mood of the work (and its companion piece, *Joy Revisited*) were inspired by a signal event: the birth of our first child. The intense feelings that most any father would feel on such a day were, in my case, accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. Indeed, until I jotted it down in my sketchbook, it did not release its grip. Seven years and two children later, I stumbled upon that old sketch and discovered (or rediscovered) that it would serve perfectly as the foundation for a joy-filled concert band overture.

— Frank Ticheli

Prayer and Dream Pantomime

Hansel and Gretel is a Wagnerian music drama with nursery subject matter. When the milk jug is broken, the orchestral climax could accompany the shattering of Wotan’s spear. The Witch’s Ride is a Ride of the Valkyries, but with broomsticks for mounts, instead of magic horses. The shining Dream Pantomime owes something to Lohengrin, and perhaps more to *Parsifal*. The tale, the awakening of the children, is in effect an apotheosis and redemption. There have been people disturbed by, and critical of, the application of Wagner’s elaborate methods to so slight a tale. But most people have loved *Hansel and Gretel*—loved it as children, and loved it perhaps even more as adults. And they do so for two reasons. First, because they can still share in the realities of its emotions. (The forest terrors that scare Gretel, in the second scene, are kin to those that scare Mime in the Ring; anyone who has been alone in a forest at night must know them.) And second, because the music is so captivatingly beautiful. Humperdinck uses the same size orchestra as Wagner in *Die Meistersinger*, but there is no heaviness in his handling of it—only richness, warmth, delicacy, and (to quote the critic Robin Legge) “once or twice, as in the twilight woodland scene with the cuckoo, a poetry more enchanting than anything of the kind ever achieved by Wagner.”

— Andrew Porter

Lightning Field

Lightning Field takes its title from a work of art by Walter De Maria. That work is a massive expanse of New Mexico desert, claimed and transformed by the artist via an installation of steel rods: planted in the earth and reaching toward the sky, they call down its power - literally creating man-made lightning storms. Like them, this work speaks to the ancient impulse to summon nature’s power, and the magic such acts unleash. A sense of energy runs throughout the work, with the driving onstage percussion enhanced by the sound of thunder (provided by inexpensive hand-held percussion instruments called “thunder tubes”) surrounding the audience!

— John Mackey



APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Clarinet

Wesley Ferreira

Percussion

Eric Hollenbeck
Shilo Stroman

Bassoon

Gary Moody

Viola

Margaret Miller

Harp

Rachel Ellins

Saxophone

Peter Sommer

Cello

Barbara Thiem

Piano

Janet Landreth

Horn

John McGuire

Bass

Forest Greenough

Organ

Joel Bacon

Trumpet

Dawn Kramer

Flute

Michelle Stanley

Trombone / Euphonium

Christopher Van Hof

Oboe

Andrew Jacobson

Tuba

Stephen Dombrowski

Bonzai Tree

“Sandai-Shogun-No Matsu”, a five-needle pine bonsai (Pinus pentaphylla var. negishi) is considered one of Japans National Treasures. The tree is at least 500 years old and is considered to be one of the oldest known living bonsai trees. It is documented as having been cared for by Tokugawa Iemitsu (August 12, 1604 — June 8, 1651) who was the third shogun of the Tokugawa dynasty. Sandai-Shogun-No Matsu is housed in the Tokyo Imperial Palace. Although the center of this famous tree’s trunk is now totally hollow, it has been carefully nurtured for generations, and gazing at its gnarled form today, a sense of awe is felt at the forceful destiny that has allowed such a small piece of life to survive for so many centuries.

— *Julie Giroux*

Amparito Roca

Jaime Texidor was a composer, conductor and publisher who lived most of his life in Baracaldo, a picturesque city in northern Spain. For many years, from 1928 until his death in 1957, he directed the Baracaldo Municipal Band. Though best known for “Amparito Roca”, Texidor was a prolific composer of music for band. His compositions became so numerous, eventually totaling over 500 that he decided to start his own publishing company. “Amparito Roca” is one of the world’s most popular Pasodobles. The Pasodoble is a typical Spanish march-like musical style as well as the corresponding dance style danced by a couple. It is the type of music typically played in bullfights during the bullfighters’ entrance to the ring or during the passes just before the kill. It corresponds to the Pasodoble dance (traditional and ballroom). A Boosey and Hawkes advertisement in 1936 included the work as “Amparito Roca: The Sheltered Cliff”. However the director of the Baracaldo Band once directed by Texidor contends that Texidor dedicated the work to a girl of the same name who lived in that area.

— *Aubrey Winter*

CSU CONCERT BAND

Dr. Erik Johnson, Conductor

Flute

Alexis Gwin (piccolo)
Ashley Myers
Bethany Roof
Carol-Anne Lucero (piccolo)
Danielle White
Devon Wilson
Jadee Jin
Kaitlyn Sheley
Katherine Byrne
Kylie McKenzie
Lindsi Durrett
Natasha Bayless
Pam Potzer
Rachael King
Sarah Ross
Shannon Gallagher
SierraMarie Whigham

Oboe

Olivia Martin

Clarinet

Brittany Peters
Claire Landwehr
Emma Pray
Jacob Kilford
Jessica Forney
Mikayla Baker
Paige Ostwald
Renee Myers
Sarah Maclean
Suzannah McFarland

Bass Clarinet

Kit Magee
Marissa Mullins
Ryan Heller

Contra Bass Clarinet

Jessy Davis

Bassoon

Garrett Waggoner
Shannon Maguire

Alto Saxophone

Abigale Palmer
Chris Asercion
Emily Vavra
Jimmy Ackermann
Melissa Thevenin

Tenor Saxophone

Amelia O’Leaey
Bianca Vazquez
Justin Rentie
Maddison Repasky
Tatiana Stoecker
Tristan Siddle

Baritone Saxophone

Annell Hodges

Trumpet

Anna Howell
Caleb Smith
Chandler Maas
Chase Plant
Colin McDaniel
Jennifer Beede
Joe McLoughlin
Kyle Tong
Michael Poland
Nate Driscoll
Nick Martin
Nicky Tisdall
Spencer Poston
Stephanie Lane

Horn

Bryce Hoyt
Caleb Smith
Danika Hornick
Gavin Milburn
Jordanne Leshner
MacKenzie Beeler

Trombone

Alex Salazar
Caylyn Newcomb
Hannah Brown
McKennah Repasky
Parker Haskell
Ryan Smith
Zachary Vaishampayan

Euphonium

Haydn Hayes
Jennifer Penna
Johanna Lange
Jon Hanlon
Nicholas Scudder

Tuba

Austin Simpson
Jenna Frisch
Michael Beck
Paul Douglas

Percussion

Ryan Demming
Nelisa Poythress
Thomas Re
Natasha Reed
Stephen Sampson
Calvin Thelen
Kristen Wells



Dr. Erik Johnson is currently an Assistant Professor of Music Education at Colorado State University. As an award winning conductor, teacher, and musician, Erik’s goals are to cultivate a passion for music learning for students at all levels. He holds a master’s degree in wind conducting, a master’s degree in music education, and a Ph.D in music education from the University of Colorado, Boulder. As a teacher, Erik has received numerous awards and honors including three school board commendations, two 9-News “Teacher Who Cares Awards,” a Colorado Teacher of the Year Award sponsored by the Walmart Foundation, a finalist placement in the Colorado Teacher of the Year

Award sponsored by the Colorado Department of Education, and first prize in the Hugh McMillan conducting competition. In 2001, he helped his students at Highlands Ranch High School organize an event called “United We Sing” which raised over \$350,000 for the victims of the September 11th attacks. As a conductor, clinician, and educational consultant, Erik has worked extensively throughout Colorado, the United States, Japan, India, and China. Currently on the conducting staff of the Greater Boulder Youth Orchestras, Erik is a frequent festival adjudicator and presenter at state, national and international music conferences. As a researcher, Erik focuses upon peer-assisted learning, music teacher preparation, and music theory pedagogy. His scholarly writings and research have been published in *The Music Educators Journal*, *Contributions to Music Education*, *The Journal of Education and Training Studies*, and *The Bulletin for the Council of Research in Music Education*.

Georgianna Oswald is an active musician that pursues a versatile professional life as a passionate performer, teacher and wind conductor. She holds a Bachelor’s Degree in Music Education from the University of South Carolina where she studied primarily under Dr. Jennifer Parker-Harley and Mr. James Copenhaver. Since graduating from USC, she held appointments teaching instrumental music education in South Carolina for three years and was most recently the Associate Director of Bands at James F. Byrnes High School. In addition to her Bachelor studies at the University of South Carolina, Ms. Oswald also holds certification in Graduate Flute Performance. As an advocate for music, she believes in always seeking high levels of musicianship on her instrument and most recently made an appearance performing in Sarrburg, Germany performing with an international woodwind quintet. Ms. Oswald is currently completing her requirements to earn a Masters degree in Wind Conducting under the study of her teacher here at Colorado Stare University, Dr. Rebecca Phillips. Ms. Oswald plans to pursue a fulfilled high school teaching career in Colorado after graduation.

