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UPCOMING EVENTS

Honor Band Concert: Special Guest David R. Gillingham, Conductor
2/23 • Griffin Concert Hall • 7:30 pm

Virtuoso Series: CSU Steven Marx, Trumpet & the CSU Faculty Brass Quintet
2/25 • Organ Recital Hall • 7:30 pm

Virtuoso Series: An Evening of Piano Duets
New CSU Faculty Ilya Sinaisky & Special Guest Natasha Kislenco
2/26 • Organ Recital Hall • 7:30 pm

CSU Jazz Ensembles High School Invitational
CSU Jazz Ensembles I & II and the Fossil Ridge High School Jazz Band
2/27 • Organ Recital Hall • 7:30 pm

Chamber Choir and Concert Choir Concert
3/1 • Griffin Concert Hall • 7:30 pm

Virtuoso Series: CSU Faculty Eric Hollenbeck, Percussion
3/4 • Organ Recital Hall • 7:30 pm

Virtuoso Series: Special Guest Joseph Gramley, Percussion
3/5 • Organ Recital Hall • 7:30 pm

Voice Area Recital
3/6 • Organ Recital Hall • 7:30 pm

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WIND ENSEMBLE CONCERT

Dr. Christopher J. Nicholas, Conductor

Symphony #3 "Slavyanskaya"

I. Allegro deciso

Boris Kozhevnikov,
ed. John R. Bourgeois

Colonial Song

Percy Aldridge Grainger

Paris Sketches

Saint-Germain-de-Pres

Pigalle

Les Halles

Martin Ellerby

INTERMISSION

Sanctuary

John Gough, *horn*
Mallorie Stringfellow, *clarinet*
Chloe Patrick, *flute*

Frank Ticheli

Noisy Wheels of Joy

Eric Whitacre

Friday, February 22, 2013

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

Friends of the UCA connects you to students and faculty who inspire, teach, and heal at Colorado State. Thank you to our patrons and alumni for their generosity. Note: The names featured here are those of our supporters from July 1, 2011-February 1, 2013. List will be updated soon. Thank you for your patience.

PROGRAM NOTES

Symphony #3 “Slavyanskaya” I. Allegro deciso

Boris Kozhevnikov taught at the Moscow Conservatory and Institute of Military Conductors for over forty years. He was a highly respected professor, composer, and conductor, and received praise from both Miaskovsky and Shostakov-ich. One of the first composers to write multiple symphonies for band, Kozhevnikov composed over forty pieces for winds, all exhibiting fundamentals of Socialist Realism. Among his techniques were the incorporation of folk, worker, and revolutionary songs; compositions specifically written and titled for commemorative events; and the composition of works for functional purposes, such as marches and ceremonial music. For his efforts, Kozhevnikov was awarded the Distinguished Artist of the Russian Soviet Federative Socialist Republic, the Red Star, the Red Banner, the Alexandrov Award, and the Order of the Badge of Honor.

Notes by Patrick Christopher Murphy

Colonial Song

The composer writes the following about the piece:

“No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonelily in vast virgin countries and struggling against nature and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain’s “Huckleberry Finn,” and in Stephen C. Fosters adorable songs “My Old Kentucky Home,” “Old Folks at Home,” etc.

I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here.”

-Notes by Percy Aldridge Grainger

Boris Kozhevnikov, ed. John R. Bourgeois

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Marching Band Camps: Leadership, Percussion & Color Guard June 26 – 29

The Leadership Camp teaches high school drum majors and section leaders conducting, peer teaching, and team building, preparing them for enhanced roles in their school band program.

The Percussion and Color Guard Camps strengthen individual performance skills through work with a team of outstanding instructors. Percussion camp is open to both drumline and front ensemble members. Color Guard camp emphasizes movement, flag, and weapon techniques.

These three camps are designed to instruct a complete team of leaders and performers in a marching ensemble. Whether your marching band is competitive or non-competitive, the skills you learn at this camp will benefit your entire band program.

Cost: \$280 - \$380; housing/dining options included



NEW! College Preparatory Music Academy

July 7 – 10

Highlands Presbyterian Camp & Retreat Center, Allenspark, CO
final performance at the University Center for the Arts

The new College Preparatory Music Academy is a training ground for advanced high school students seeking a high-level music experience. The academy is replacing the CSU Summer Music Camp and builds upon the Advanced High School Institute program.

The academy is an opportunity for one-on-one rehearsal, performance, and interaction with CSU faculty as the group explores the world of chamber music and challenging ensemble repertoire; sessions on successful auditions, instrument specific ensemble techniques, and overcoming performance anxiety prepare students for entrance into major university programs. Students perform side-by-side with faculty in a chamber orchestra conducted by Professor Wes Kenney, director of orchestras at CSU.

Acceptance is by audition only with materials due by April 1, 2013. The 2013 academy will be accepting string, woodwind and brass performers only.

Cost: \$350 (scholarships available); housing/dining included



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Colorado State University

DEPARTMENT OF MUSIC, THEATRE AND DANCE

Pigalle: the Soho of Paris. This is a burlesque with scenes cast in the mould of a balletic scherzo – humorous in a kind of ‘Stravinsky-meets-Prokofiev’ way. It’s episodic but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

Les Halles: A bustling finale; the bells triumphant and celebratory. Les Halles is in the old market area, a Parisian Covent Garden and, like Pigalle, this is a series of related but contrasted episodes. The climax quotes from Berlioz’s *Te Deum*, which was first performed in 1855 at the church of St. Eustache – actually in the district of Les Halles. A gradual crescendo initiated by the percussion prefaces the material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.”

Notes from score

INTERMISSION

Sanctuary

Frank Ticheli

The composer writes the following about the piece:

“*Sanctuary* was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and received its premiere performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work’s main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in *Postcard* (commissioned by Reynolds in memory of his mother.) Vivid college memories of Mr. Reynolds conducting Grainger’s *HILL SONG NO.2* and *COLONIAL SONG* - both well known favorites of his - were also in the back of my mind, as the sounds that I created in some ways echo the lyrical mood of these works.

The word, *sanctuary*, conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia - a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work’s dark imposing climax.

After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But, in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with the quiet echo of the opening bells.

Sanctuary was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds. The premiere performance was given by the University of Michigan Symphony Band, Michael Haithcock, conductor, at Hill Auditorium on October 22, 2005.”

-Program notes by Frank Ticheli

Noisy Wheels of Joy

Eric Whitacre

Noisy Wheels of Joy is just pure, simple fun, written in the tradition of the great comic operatic overtures, and was designed to end the concert with a bang. The structure is quite formal, but the three themes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon.

Noisy Wheels of Joy was commissioned by The Band Composers Masterworks Consortium, and was premiered by the University of Nevada, Las Vegas Wind Symphony (Mr. Tad Suzuki, conductor) on March 8th, 2001 at the ABA National Convention. It is dedicated with deepest gratitude to Mr. Jim Cochran.

Notes from score

CSU Wind Ensemble - Spring 2013

Conductor: Dr. Christopher J. Nicholas

Flute

Alison Sale, *piccolo*
Chloe Patrick
Leanne Lauffer
Amber Hodges

Oboe

Ryan Rosete
Madeleine Westbrook

Clarinet

Rachel Rice, *E-flat*
Mallorie Stringfellow
Mando Ramirez
Emily Kerski
Tom Wilson
Sean O'Conner
Allison Allum

Bass Clarinet

Asa Graf

Bassoon

Leroy Gonzalez
Mark Thompson
Lora Bird, *contrabassoon*

Alto Sax

Calli Dodd
Elliot Schweibach
Haleigh Silz

Tenor Sax

Nick Curran

Bari Sax

Kate Vincent

Trumpet

Jon Gray, *principal*
Robert Bonner, *assistant*
Tony Whitehead, *assistant*
Bethany Bohnenblust
Andrew Funk
Casey Cole
Chris Westphal
Teagan Larsen

Horn

Jon Gough, *1/assistant*
AJ Williams, *1/assistant*
Zane Moore
Christy Bass
Dan Zeff

Trombone

Logan Kingston
Jesse Sylvester
Andrew Deem
Blaine Lemanski, Bass

Euphonium

Noah Dunlap

Tuba

Rob Darragh
Charlie Matthews

String Bass

Zach Bush

Percussion

Landon Adams, *principal*
Matt Carroll
Ben Justis
Spencer Poston
Nick Rose
Chris Dighero

Harp

Katie Miksch

Piano

Chandler Croneigh



Dr. Christopher Nicholas is the Director of Bands at Colorado State University, where he conducts the Wind Ensemble, teaches music education courses, and guides all aspects of the band and graduate wind conducting programs. Dr. Nicholas received degrees from University of Illinois (BS) and the University of Iowa (MA, DMA). Prior to his appointment at CSU, Dr. Nicholas served on the teaching faculty of the University of Wyoming, Grinnell College, and Sycamore (IL) High School.

An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the distinction of "Top Prof" for exceptional contributions to the University and service to the students. In addition, Dr. Nicholas has received the UW College of Arts and Sciences Extraordinary Merit in Teaching award, the University of Illinois Divisional Achievement Award, and was the first band conductor to receive the prestigious Iowa Doctoral Performance Fellowship. A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, Central America, and the Caribbean, including performances in Italy, Switzerland, Germany, England, France, Austria, and Kiev; London, Ontario; Tayowan, Taichung, and Taipei, Taiwan; Hong Kong, China; Cancun, Chetumal, Tulum, and Ciudad del Carmen, Mexico; Guatemala City; and Port-au-Prince, Haiti.

In the summer of 2010, Dr. Nicholas was selected through a comprehensive audition process to perform in Kiev, Ukraine, as an invited guest conductor of the Liatoshinsky Chamber Orchestra, under the auspices of the International Conductors' Festival. Dr. Nicholas was one of seven conductors worldwide invited to perform, and is the first American band conductor to be invited in the Festival's history. In June 2012, Dr. Nicholas was appointed principal guest conductor of the Municipal Youth Band of Guatemala City and adviser to the Board of Directors of the Sistema de Coros, Bandas, Y Orquestas de Guatemala City.

Dr. Nicholas is active as a clinician and adjudicator throughout the world, and his articles have appeared in the National Band Association Journal, Wyoming Music Educator's Journal, the Journal of the Iowa Bandmasters Association, and the Bands of America Summer Symposium handbook. Dr. Nicholas is a member of the College Band Directors National Association, the World Association of Symphonic Bands, the National Band Association, and holds honorary memberships in Phi Mu Alpha Sinfonia and Tau Beta Sigma.