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Sept. 28—30, Oct. 1, 2, 5—9, 12—16, 7:30 p.m., Studio Theatre

Art: Steina Performance/Lecture

Monday, Oct. 3, 5 p.m., Griffin Concert Hall—FREE

Opening Reception: 6—9 p.m., University Art Museum—FREE

Music: Virtuoso Series Concert, Barbara Thiem, Cello, and Joel Bacon, Organ/Harpsichord *Bach Program Part I*

Monday, Oct. 3, 7:30 p.m., Organ Recital Hall (Program Part II on Sunday, Oct. 9, 7:30 p.m.)

Music: Jazz Classics Concert Celebrating the Bebop Legacy

Wednesday, Oct. 5, 7:30 p.m., Griffin Concert Hall

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Wind Ensemble & Symphonic Band CONCERT

CSU Symphonic Band

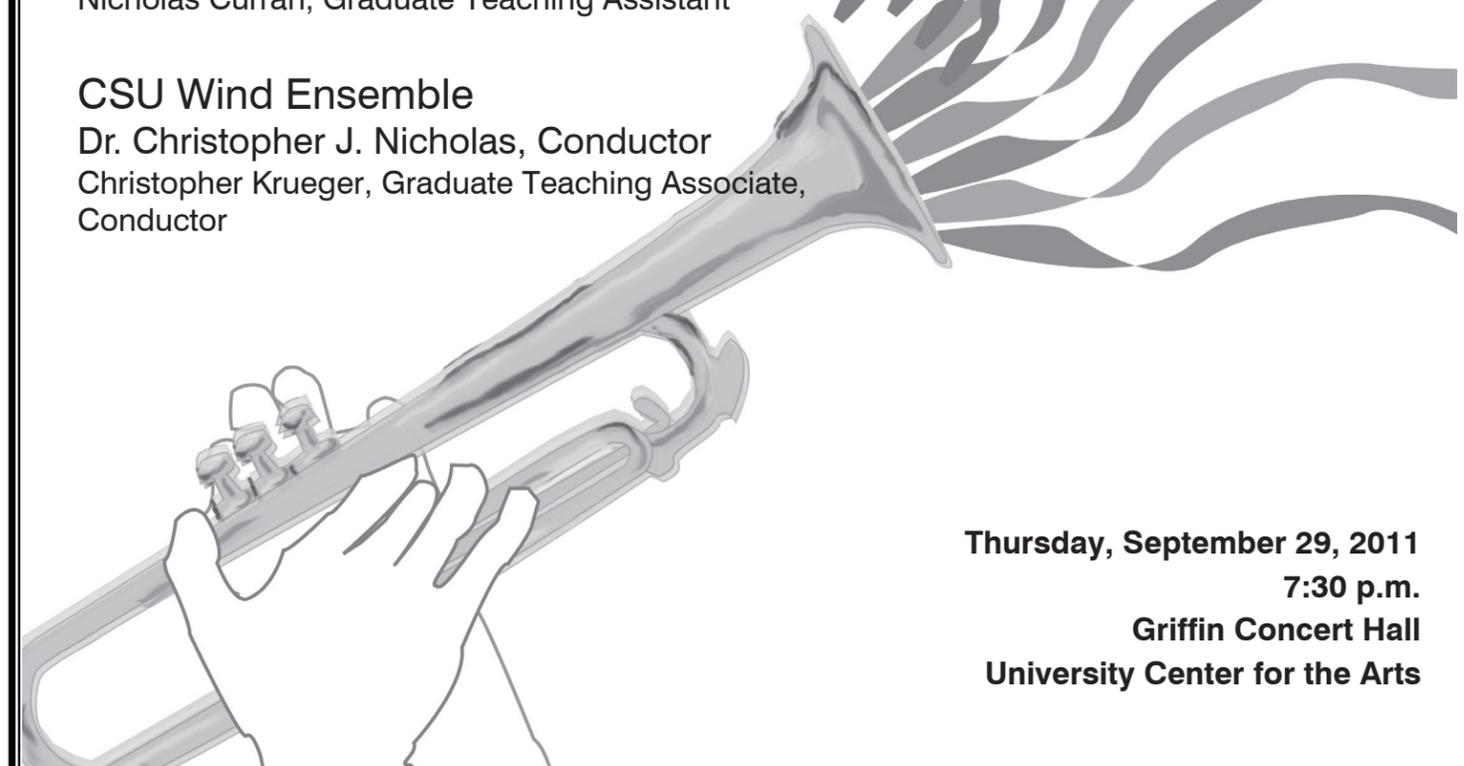
Richard S. Frey, Conductor

Nicholas Curran, Graduate Teaching Assistant

CSU Wind Ensemble

Dr. Christopher J. Nicholas, Conductor

Christopher Krueger, Graduate Teaching Associate,
Conductor



Thursday, September 29, 2011

7:30 p.m.

Griffin Concert Hall

University Center for the Arts

Colorado State University
SCHOOL OF THE ARTS

CSU Symphonic Band

Richard S. Frey, Conductor

Nicholas Curran, Graduate Teaching Assistant

La Belle Hélène (The Beautiful Helen)

Jacques Offenbach

La Belle Hélène was a satirical operetta from the pen of Jacques Offenbach, the famous creator and leading exponent of comic opera. Offenbach was born in Cologne, Germany on June 20, 1819. His *La Belle Hélène* was written as a spoof on the Greek myth of Helen of Troy. It can also be construed as a satire on the age of Napoleon III, during whose reign it was composed. The opera was an immediate popular and critical success for Offenbach, and has remained a favorite of the orchestral repertoire. Lawrence Odom, the former arranger and transcriber for the United States Air Force Band completed this very popular setting of the overture for wind band.

Three Chorale Preludes, Movement II

William Latham

Three Chorale Preludes, although they are written in the early 18th century style and are based on familiar chorale melodies, are not arrangements of any existing chorale preludes. They are original compositions for band. *Herzlich Tut Mich Cerlangen* (My Heart is filled With Longing). Several texts have been set to this tune. It is best known as the *Passion chorale*, or *O Sacred Head Now Wounded*. The melody originally was that of a love song, *Mein G'mut ist mir Verwirret*, by Hans Leo Hassler. As such, it appeared in his collection of secular songs called *Lustgarten Neur Deutscher Gesang*, in 1601. Bach used the tune five times in the *St. Matthew Passion*, in different harmonic settings. There have been many polyphonic settings by various composers, including Johannes Brahms.

Pageant

Vincent Persichetti

Pageant is cast in as a slow-fast form and foreshadows many of the compositional techniques that Persichetti was to employ in his next band piece, the famous *Symphony for Band*. The opening lyrical section builds on the initial three-note horn motive, spinning it into an entire theme in the clarinets that is then further expanded and altered by various sections of the band. The section ends as it began, with the clarinets soli. The fast section begins with one of Persichetti's favorite orchestrational techniques: placing a melodic figure in the snare drum, stripped of all but its rhythmic profile. This occurs throughout the second half of the piece, as the percussion section is regularly treated as a third “choir,” equal to the woodwinds and brass. The work concludes as the full wind section sounds multiple themes simultaneously, punctuated by a joyfully cacophonous final chord.

The White Rose March

John Philip Sousa

John Philip Sousa, in an unusual change from his normal practice, based *The White Rose March* entirely on themes by another composer. This almost entirely forgotten composer, C.C. Frick, was a contemporary of Sousa and about whom we know very little. The themes for *The White Rose* come from Frick's opera *Nittaunis*, with only the break strain, or “dogfight,” original to Sousa. The march follows Sousa's typical form, with two distinct strains, each repeated before the trio. The trio is followed by the break strain, an aggressive and angular juxtaposition of high and low voices, which leads to the most unexpected part of the work: the trio, this time performed solely by the percussion section. The march concludes like the best of Sousa's marches, with the combination themes from throughout the work in perfect counterpoint.

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September 29, 2011

Piccolo

Rianne Matthews, Lyons
Music Therapy

Flute

Amy Coup, Brighton
Music Performance
Lindsey Goris, Fort Collins
Music Performance
Stephanie Munroe, Nunn
Music Performance
Chloe Patrick, Fort Collins
Music Education
Mando Surito, Fort Collins*
M.M. Performance

Clarinet

Aleaha Harkins, Aurora
Music Education
Nicole Jensen, Centennial
Music Education
Sean O'Connor, Silverthorne
B.A. Music
Rachel Rice, Monument
Music Education
Kristen Rochester, Falcon
Music Education
Mallorie Stringfellow, Thornton
Music Education
Thomas Wilson, Littleton*
Music Education

Bass Clarinet

Cory Bissell, Centreville, VA
Music Education
Destiny Price, Fountain
*Music and Human Development
and Family Studies*

Oboe

Steven Amburn, Tulsa, OK
Music Therapy
Caleb Bradley, DeLand, FL*
Music Performance

English Horn

Amy Wilson, Pioneer, CA
*B.A. Music and
Music Performance*

Bassoon

Lynn Bonomo, Annandale, VA*
Music Performance
Kenneth Compton, Westminster
Biomedical Sciences/Music Minor
Kira Putenney, Loveland
B.A. Music and Watershed Science

Alto Saxophone

Nick Curran, Arvada
*M.M. Instrumentals Conducting
And Music Education*
Ben Strauss, Loveland*
Music Performance

Tenor Saxophone

Elliot Schwebach, Fort Collins
Music Performance

Baritone Saxophone

Nathan Wilson, Grand Junction
M.M. Performance

Horn

Christine Bass, Rio Rancho, NM
Music Therapy
Emily Cosmas, Gilbert, AZ
*Music Performance
And Therapy*
Mely Farquhar, San Jose, CA
Zoology
Kevin Olson, Fort Collins
Music Performance
Kyle Sunday, Cincinnati, OH*
M.M. Performance

Trumpet

Erick Escobar, Mead
Music Education/Performance
Jon Gray, Arlington, TX
Music Performance
Matt O'Connor, Silverthorne
B.A. in Music
Ryan Sullivan, Golden
Music Performance
Mackenzie Sutphin, Encinitas, CA
Music Education
Scott Webber, Norwell, MA*
M.M. Performance
Chris Westphal, Colorado Springs
Music Education

Trombone

Logan Kingston, Windsor*
Music Education
Blaine Lemanski, Fort Collins
Music Performance
Adam Small, Loveland
Music Composition

Bass Trombone

Jesse Sylvester, Elizabeth
*Music Performance/Nutrition
and Food Science*

Euphonium

Noah Dunlap, Colorado Springs
Music Education
Will Gamache, Iowa City, IA*
Music Education/Performance

Tuba

Zach Garcia, Longmont
Music Education/Performance
Christopher Krueger, Fort Collins*
M.M. Conducting/Music Education

Percussion

Landon Adams, Highlands Ranch
Music Education
Matt Carroll, Fort Collins
Music Education
Chris Dighero, Thornton*
*Music Performance
and Business*
Nick Rose, Aurora
Music Education
Ryan Seyedian, Littleton
Music Education
Collin Sitgreaves, Littleton
Music Performance

Double Bass

Crystal Pelham, Broomfield
Music Education

Piano

Eric Campbell, Littleton
Music Education

* Principal

CSU Symphonic Personnel

September 29, 2011

Piccolo

Tiffany Key, Fort Collins
Music Education

Flutes

Katie Bacon, Alpine, UT
Undeclared
Aimee Behr, Westminster
Interior Design
Carolyn Cummins, Bayfield
Biology
Rebecca Heusdens, Sedalia
Undeclared
Megan O'Connor, Fort Collins
Music Education
Alina Osika, Fort Collins
Music Performance
Gracie Padilla, Dallas, TX*
Music Therapy
Amy Ratliff, Littleton
Music Education/Spanish
Beatrice Rudolph, Fort Collins
Equine Science/Ag Business

Oboe

Sam Carr, Albuquerque, NM
Psychology
Elizabeth Lunsford, Chesapeake, VA
Environmental Engineering
Amy Wilson, Pioneer, CA*
B.A. in Music

Clarinet

Hilary High, Colorado Springs
B.A. in Music/Biology
Cara Hubl, Colorado Springs
Business
Jamie Kimbrough, Bayfield
Music Performance
Aimee Moore, Loveland
B.A. in Music
Taylor Randall, Yorkville, IL
Equine Science
Kristen Rochester, Falcon
Music Education
Mallorie Stringfellow, Thornton*
Music Education

Bass Clarinet

Aleaha Harkins, York, PA
Music Education
Dan Yolles
Music Education

Bassoon

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Music Education
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Music Education
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Music Therapy
Mark Thompson, Sterling
Music Education

Alto Saxophone

Calli Dodd, Westminster*
Music Education
Jake Johnson, Fort Collins
Music Education
Jerod Parker, Bennett
Music Education
Kaitlyn Quenon, Buena Vista
Music Therapy
Haleigh Silz, Fort Morgan
Biology/B.A. in Music

Tenor Saxophone

Lisa Baker, Colorado Springs
Music Therapy/Psychology
Eric Shrumm, Littleton
Music Education

Bari Saxophone

Charlotte Cady, Colorado Springs
Music Therapy

Trumpet

Devin Arter, Highlands Ranch
Music Performance
Annie Barthel, Littleton
Music Therapy
Bethany Bohnenblust, Greeley
Music Education
Jordan Coleson, Estes Park
Music Education
Joseph Frye, Fort Collins
Music Performance
Andrew Funk, Fort Collins
Music Education
Joshua Garcia, Monte Vista
Music Education
Chris Herron, Pueblo
Music Education
Tim Johnson, Littleton
Music Education
Kayla Ketterling, Joliet, MT
Music Education
Ricky Krahn, Superior
Electrical Engineering
Ian Schmid, Fort Collins*
Music Performance

Horn

Emily Cosmas, Gilbert, AZ
Music Therapy
Lauren Hartsough, Barneveld, NY*
Kevin Olson, Barneveld, NY*
Music Performance
Lindsey Poppe, Colorado Springs
Christopher Rodriguez, Fort Collins
Music Education
Alec Walsh, Colorado Springs
Music Education
AJ Williams, Centennial
Music Performance

Trombone

Alex Buehler, Golden
Music Ed/Composition/Performance
Andrew Deem, Colorado Springs
Music Education
Eli Johnson, Fort Collins
Music Performance
Kaelin McDonald, Albuquerque, NM
Music Education
Nathan Oden, Colorado Springs
Psychology
Weston Purdy, Agate
Sports Medicine/Nutrition
Brent Wyatt, Colorado Springs*
Mechanical Engineering

Euphonium

Jeffery Andrus, Bennett
Music Education
Katie Hertel, Eaton
Music Education
Shawna Thompson, Fountain*
Music Education

Double Bass

Josh Engler, Dubuque, IA

Tuba

Josh Engler, Dubuque, IA
Music Therapy
Justin Frank, Fort Collins*
Music Performance/Audio Engineering
Charlie Mathews, Colorado Springs
Music Education
John Napier, Fort Collins
Music Education
Rebekah Smelser, Colorado Springs
Music Therapy

Percussion

Adam Adkins, Highlands Ranch
Education
Shane Eagen, Littleton
Music Therapy
Michael Foster, Grand Junction
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CSU Wind Ensemble

Dr. Christopher J. Nicholas, Conductor

Christopher Krueger, Graduate Teaching Associate, Conductor

In Memoriam, September 11, 2001 - a celebration of music by American composers

Firefly

Ryan George

Ryan George currently resides in Austin, Texas where he is active as an arranger and composer. His work, ranging from music for the stage to music for the football field, has been performed throughout the United States as well as in Asia and Europe. George writes the following about *Firefly*:

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure and a blanket stretched over two chairs becomes a cave to hide in. Just about anything found in nature; birds, waterfalls, flowers, and even insects take on mythic identities when viewed through the eyes of a child.

The idea for *Firefly* was born one night as I watched my 4-year old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone "Dad, that's not a firefly... it's Tinkerbell, and she's come to take me on an adventure!"

Firefly is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

Program note by Catharine Sinon Bushman

A Hymn for the Lost and the Living

Eric Ewazen

Eric Ewazen was born in Cleveland, Ohio, and received degrees from the Eastman School of Music and The Juilliard School. He is a recipient of numerous composition awards and prizes. His works have been commissioned and performed by many soloists, chamber ensembles and orchestras in the United States and overseas. Dr. Ewazen has been lecturer for the New York Philharmonic's Musical Encounters series, vice president of the League of Composers International Society of Contemporary Music and composer-in-residence with the Orchestra of St. Luke's in New York City. He has been a faculty member at Juilliard since 1980.

On September 11, 2001, I was teaching my music theory class at the Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories.

A Hymn for the Lost and the Living was commissioned by and is dedicated to the US Air Force Heritage of America Band, Langley Air Force Base, Virginia, Major Larry H. Lang, Director.

Biographical information courtesy of the Wind Repertory Project. Program Note by Eric Ewazen

Heroes, Lost and Fallen

David Gillingham

Heroes Lost and Fallen is a tone poem for symphonic band based on the following poem by the composer:

| | |
|-------------------------|---------------------------------|
| Banish our thoughts | Resolve this conflict |
| From this grueling war. | In hearts so sullen |
| Let Suffering and Death | And bring eternal peace |
| Rule no more. | To the heroes, lost and fallen. |

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the Star Spangled Banner. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war". Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant choral of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil". Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. But, the ever present force of "Good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth". A unison "C", with underlying tumultuous articulations by the drums, culminates the work.... the drums reminding us that the threat of war will always be present.

Program notes by the composer.

The Promise of Living from *The Tender Land*

Aaron Copland
Transcribed by Kenneth Singleton

Conductor, Christopher Krueger

Aaron Copland (b. November 14, 1900, d. December 2, 1990) was an American composer, pianist, and conductor. He was the first American composer whose music was recognized outside USA as distinctively nationalistic. He studied music theory in 1917 with Rubin Goldmark but in 1921 went to Paris as Nadia Boulanger's first full time American student, staying until 1924. Upon return to the states, Copland began introducing a variety of styles into his compositions including jazz, popular American influences, as well as Mexican influences from many trips to Mexico around the 1930's. In later years Copland produced little music, preferring to conduct.

Aaron Copland's only full-length opera, *The Tender Land* was begun in 1952 and completed in 1954, with a libretto by Erik Johns. Although containing some of Copland's most lyrical and heart-felt music, the opera took time to establish its place in the repertoire. In 1958 Copland extracted a three-movement orchestral suite, using music from the introduction to Act II and the love duet, the square dance from Act II, and the vocal quintet from the end of Act I. The composer conducted the first performance of the suite in April 1959 with the Boston Symphony Orchestra, and he later recalled: "the reviews were far better than they had been for the opera."

The final movement of the suite, *The Promise of Living*, is based largely on the folk song 'Zion's Walls' and epitomizes Copland at his most lyrical and direct.

Program Notes by Kenneth Singleton.

Sketches on a Tudor Psalm

Fisher Tull

Sketches on a Tudor Psalm, composed in 1971, is based on a sixteenth century setting of the *Second Psalm* by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis of his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

Program Notes by Fisher Tull.