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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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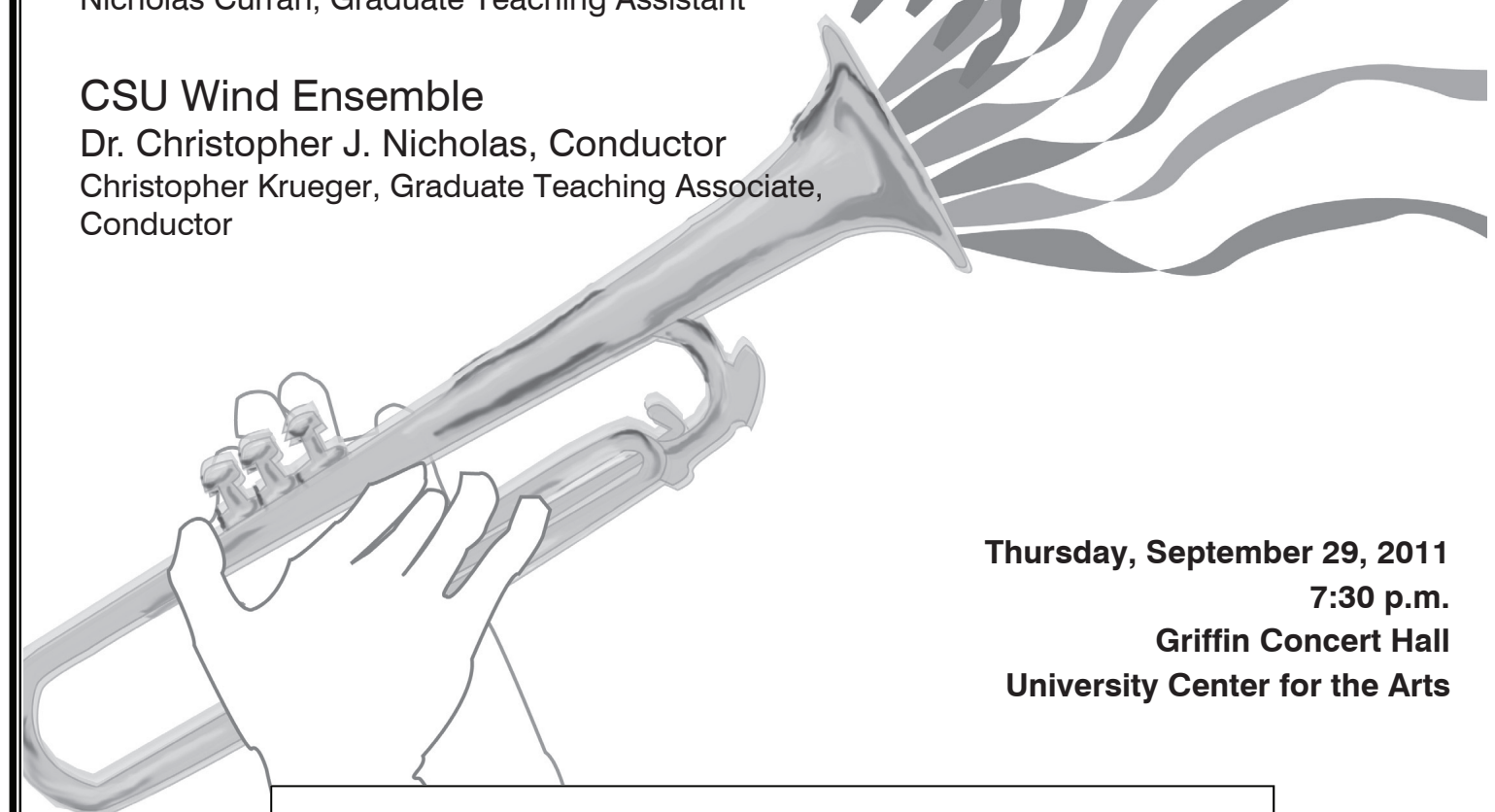
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# Wind Ensemble & Symphonic Band CONCERT

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)

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

*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

*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, 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.

## Jacques Offenbach

## William Latham

## Vincent Persichetti

## John Philip Sousa

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Mr. Dale I. Wygant  
Mr. Richard W. Yolles



# CSU Wind Ensemble Personnel

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 Schwabach, 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**

Lora Bird, Grand Junction  
*Music Education*  
Ashley Greathouse, Fort Collins\*  
*Music Education*  
Julia Hayes, Colorado Springs  
*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  
*Music Education*  
Nate Knitter, Colorado Springs  
*Music Performance*  
Rebecca Montemayer, Federal Heights  
*Music Therapy*  
Apryl Ott, Grand Junction\*  
*Music Therapy*  
Michael Williams, Westminster  
*Music Education*

\*Principal

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The Brothers of Phi Mu Alpha Sinfonia Fraternity are proud to offer concessions before the performance and during intermission in the lobby outside the main entrance to Griffin Concert Hall. All proceeds go to local charities, membership dues, and chapter activities.

# 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 and 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 Boulangers 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.