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CSU SYMPHONIC BAND PRESENTS

VAUGHAN WILLIAMS

MARZIALE

# CLASSIC WORKS FOR WINDS AND PERCUSSION

Conducted by Dr. Richard Frey

PERSICETTI

DIVERTIMENTO

October 20, 2016 / 7:30 P.M.

**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

# CSU SYMPHONIC BAND

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## ***Classic Works for Winds and Percussion***

**Dr. Richard Frey** / conductor  
**Andrew Gillespie** / graduate conductor

***Florentiner March (1907) / JULIUS FUČÍK***

***Thus Do You Fare My Jesus (1736) / J.S. BACH / REED***

***Divertimento (1950) / VINCENT PERSICETTI***

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

## **INTERMISSION**

***Greek Folk Song Suite (2001) / FRANCO CESARINI***

- I. O Charalambis
- II. Stu Psiloriti
- III. Vasilikos tha gino

***Sea Songs (1923) / RALPH VAUGHAN WILLIAMS***

***Toccata Marziale (1924)***

***The Running Set (1934)***

***“Gallop” from First Suite for Band (1974) / ALFRED REED***

## PROGRAM NOTES

***Florentiner March, op. 214* / Julius Fučík**  
**Born: 18 July 1872, Prague, Czech Republic**  
**Died: 25 September 1916, Berlin, Germany**

Julius Fučík was a prolific Czech composer, bandmaster, and multi-instrumentalist. Born in Prague in 1872, he is credited with many European marches, waltzes, and polkas. Much of his patriotic music is still widely performed in his home Bohemian region. Notably, Fučík briefly studied composition with Antonín Dvořák. One of his most famous compositions, *Entry of the Gladiators*, is the circus march more commonly known as *Thunder and Blazes*, arguably his most widely performed work today.

*Florentiner March* was composed in 1907 while Fučík was stationed in Budapest, Hungary as the official bandmaster of the 86th Austro-Hungarian Regiment. The march was written during a time of European nationalism, when Western art music reflected peoples' desires for political independence. Compositions were often characterized by the use of folk songs and other musical devices specific to one country or region. Many composers also explored the styles of other nations. *Florentiner March*, subtitled *Grande marcia Italiana*, is a musical rendering of Fučík's impressions of Florence, Italy. Its pompous opening cornet fanfare sounds like entrance music, announcing a Florentine nobleman. The piece is grandiose and comically cheeky, and one might imagine the music proclaiming a festival or serving as a circus march. The alto saxophone melody in the trio is smooth and legato, and somewhat reminiscent of an Italian love song. The woodwinds play in a pecking, staccato style, interrupted by loud interjections from the low brass, which hint at the returning trio theme. The march finishes with that same motive, but with the added bombastic grandeur of a larger orchestration.

— Program Note by Will Gamache

***Thus Do You Fare My Jesus (arr. Alfred Reed)* / Johann Sebastian Bach**  
**Born: 31 March 1685, Eisenach, Germany**  
**Died: 28 July 1750, Leipzig Germany**

Johann Sebastian Bach has been deemed by many to be the most important composer in all of Western art music. Born in Eisenach, Germany, Bach spent his lengthy career as an organist, court composer, and church musician. His positions included *Konzertmeister* for the Duke of Weimar and *Thomaskantor* for the town of Leipzig. Bach is widely known for his organ works, but is equally famous for his vocal compositions. *Thus Do You Fare My Jesus* comes from the 1736 collection of hymns known as the Schemelli *Musicalishes Gesangbuch*. Today the piece is commonly performed in this 1978 chorale arrangement by renowned wind band composer Alfred Reed. Many of the instruments in a wind band did not exist in Bach's time and the arrangement gives modern players the opportunity to experience Bach's musical mastery.

The piece opens with a dark and ponderous brass statement, one echoed by the woodwind choir. It is deep and full of sorrow. The addition of the timpani emphasizes the final chord of each cadence, giving voice to Bach's mournful worship. The mid-piece clarinet

solis serves as a motor, propelling the chorale forward. The entire ensemble crescendos towards the final cadence. The piece as a whole has a feeling of tension, of remorse, and deep sadness—a mourning over the fate of Jesus. Bach conveys this like an open wound. Yet, listen for notes that hint of hope. These moments lead to a final cadence that erupts in a powerful major chord.

— Program Note by Will Gamache

### ***Divertimento, op. 42* / Vincent Persichetti**

**Born: 6 June 1915, Philadelphia, Pennsylvania**

**Died: 14 August 1987, Philadelphia, Pennsylvania**

American composer Vincent Ludwig Persichetti was a child prodigy and enrolled at the Combs Conservatory in Philadelphia to study piano, organ, and bass at an early age. While there, Persichetti also studied composition under Russell King Miller. His first published piece was *Serenade for Ten Wind Instruments No. 1, Op. 1*, completed at the ripe old age of fourteen. Upon completion of his education in 1935, he was appointed head of the theory and composition departments at Combs. In 1947, he joined the faculty of the Julliard School of Music. While there, Persichetti wrote his influential text, *Twentieth-Century Harmony*. His compositional output is quite large, including over 120 works. *Divertimento for Band* is one of fifteen works by the composer for wind band.

*Divertimento* was completed in 1950 and the premiere took place the same year with Persichetti conducting. The compositional process, however, began in the summer of 1949 while the composer was living in El Dorado, Kansas. His original intent was to write a piece for orchestra, but well into the process, Persichetti came to the realization that no strings were necessary and his piece began to take flight. The composition is in six movements, but Persichetti uses only two musical forms: rondo (the first and final movements), in which you will hear multiple returns to a common theme, and ternary, often called ABA. The entire piece is filled with musical energy, forward motion, and passion due to its rhythmic drive, melodic and harmonic structures, dynamic contrasts, and varying textures.

— Program Note by Anthony Aguayo

### ***Greek Folk Song Suite* / Franco Cesarini**

**Born: 18 April 1961, Bellinzona, Switzerland**

Franco Cesarini is an award-winning Swiss composer who studied at the conservatory of Milan and the Academy of Music in Basel, Switzerland. His *Greek Folk Song Suite* is a journey through Greek culture. It is divided into three independent movements, each based on a different Greek folk song.

This first movement, “O Charalambis,” is written in mixed meter, which is typical of popular folk dances from the region. The folk tune tells of a young man who refuses to marry. The second movement, “Stu Psiloriti,” is based on an ancient song from the Island of Crete. Psiloriti is the highest peak of Mount Ida, which is referred to as the “Mountain of the Goddess” in

Greek mythology. The slow lyrical melody throughout this movement portrays the beauty of the mountain. The third movement was based on the song “Vasilikos Tha Gino,” an ancient melody of the Ipeiros region, and is characterized by the *sirtaki*, the most well-known Greek dance. You might even remember the dance from the 1964 film *Zorba the Greek*.

*Greek Folk Song Suite* was composed in 2001 for the fortieth anniversary of the Hammelburg Community Band (Germany) and premiered on November 24, 2001 by Hammelburg's Community Youth Band.

— Program Note by Andrew Gillespie

### ***Sea Songs / Toccata Marziale / The Running Set* (arr. Larry Daehn)**

**Ralph Vaughan Williams**

**Born: 12 October 1872, Down Ampney, England**

**Died: 26 August 1958, London, England**

English composer Ralph Vaughan Williams is possibly the greatest English composer of modern times. Any survey of British music from the late Romantic era to the present would be incomplete without mention of his influence. His body of work includes nine symphonies, five operas, ballet and stage music, several song cycles, church music, works for chorus and orchestra, and even multiple scores for film. Vaughan Williams studied at the Royal College of Music, where he became fast friends with Gustav Holst, whom he later called, “the greatest influence on my music.” The two men shared a fascination with folk songs. Throughout his life, Vaughan Williams collected over eight hundred folk songs and carols and often incorporated them into his compositions. The oral tradition of this music was being undermined by an increase in musical literacy in the countryside and the availability of printed music. Vaughan Williams began transcribing and preserving as many songs as he could. He was enamored with the music's beauty and its reflection of the working lives of ordinary English people. His efforts and compositions did much to raise appreciation of the traditional English folk song.

This passion for folk music is evident in *Sea Songs*. The piece was originally composed in 1923 as the second movement of *English Folk Song Suite* for military band, but due to similarities to another movement, Vaughan Williams decided that *Sea Songs* should stand on its own as a piece. The composition is based on three English sea songs. “Princess Royal” is a traditional Morris dance tune from the late 1700s. Many scholars maintain that the royal princess refers to Anne, daughter of George II, who married William, Prince of Orange in 1734. The second song, “Admiral Benbow,” is an English air that dates back to the same time. The original tune also appeared in Cecil Sharp's collection *One Hundred English Folk Songs* (1916). Vaughan Williams mislabeled this piece in *Sea Songs*: the music is actually borrowed from a similarly named tune, “Benbow, the Brother Tar's Song.” After the Restoration of the King of England, John Benbow (1653–1702) could not find adequate work, so he took to sea as an ordinary seaman. He rose from common sailor to admiral and died bravely aboard his ship. The words of the third folk song, “Portsmouth,” portray a sailor leaving his love at the title city. The melody is marked *Cantabile* and has a slower tempo than the rest of the piece. The overall work is in ternary form, moving through the three songs before returning to repeat the first two. “Portsmouth” serves as the trio and central section of the

piece. After four measures of transitional material, the piece ends with a return to “Princess Royal” and “Admiral Benbow.”

The success of Vaughan Williams's 1923 *English Folk Song Suite* led to the commission of *Toccata Marziale* the following year. It was first performed by the Royal Military School of Music Band, conducted by Lieutenant H. E. Adkins at London's Wembley Stadium during the 1924 British Empire Exhibition. This powerful work shows the prowess of Vaughan Williams's contrapuntal writing. Melodies intertwine to create an overall pleasing, but challenging work for the players. Take note of the different melodies, and try to identify them as you listen. *Toccata Marziale* has remained one of Vaughan Williams's most popular compositions.

*The Running Set* is another example of Vaughn Williams's folk song use. Its first performance was January 6, 1934 at the National Folk Dance Festival in London, and was conducted by Vaughn Williams himself. As a nationalistic composer, and president of the English Folk Song Society, he was a common fixture at the yearly festival. Clever use of different folkish melodies is heard in this jig-like dance. The fast pulse and relentless subdivision lends the listener an effect of running, while the melodic line is traded back and forth between different sections of the ensemble.

— Program notes by Connor Challey and Rebecca Stapfer

### **“Gallop” from *First Suite for Band* / Alfred Reed**

**Born: 25 January 1921, New York City, New York**

**Died: 17 September 2005, Miami, Florida**

Alfred Reed, born Alfred Friedman, was an American trumpeter, conductor, and award-winning composer. Starting at a young age, he was fully immersed in music. During World War II, he served in the 529th Army Air Force Band, where he became interested in the concert band setting. After the war, Reed studied at Julliard, and went on to have a successful career as staff composer for NBC and ABC, faculty member at Baylor University and the University of Miami, and composer of over 200 published works in many genres, most especially for wind and percussion ensembles.

“Gallop” is the fourth movement of a larger piece, *First Suite for Band*. It was commissioned for the Edmonton (Alberta) Public School Symphonic Band and first performed at the 1974 Canadian Music Educators Association Convention. “Gallop” is derived from circus music and is stylistically true to the American circus march. The movement is a very energetic ending to *First Suite* and from the first note it feels like a race to the finish. This sensation comes from the lower voices providing a Sousa-like bass line that drives the downbeat forward. From above, the woodwinds provide a flourishing melodic line that adds a new dimension to the ride. The piccolo makes listeners feel as if they are jumping over hurdles towards their final stop. The trumpets later mimic the woodwind line, as is stylistically accurate for circus marches. The coda ending for “Gallop” may be exciting, but it presents many challenges for the musicians. The upper voices play fast ascending rhythmic groupings that push the listener's ear forward. The lower voices continue to drive the downbeat pulse to keep the group stable. It is not until the entire ensemble settles on the same rhythm that the desired destination can finally be reached.

— Program Note by Andrew Gillespie

# CSU SYMPHONIC BAND / FALL 2016

## **Flute**

Elisabeth Richardson  
Anna Howell  
Melyssa Moran  
Femke Verbeeck  
Nicole Knebel  
Julia Kallis  
Samantha Post (piccolo)  
Pamela Potzer  
Madison West

## **Clarinet**

Asa Graf  
Henry Buckley  
Mariah Thompson  
Nicholas Bruns  
Sarah Sujansky  
Adam Bell  
Kennedy Malone  
Kaitlyn Knutson  
Andy Firebaugh

## **Bass Clarinet**

Rachel Lana  
Alexandra Salek

## **Oboe**

Sonja Barber  
Olivia Martin  
Margaret Korbelik  
Tatiana Stoecker

## **Bassoon**

Noah Beck  
Lorena Garrod  
Naomi Davis  
Silvia Torres

## **Saxophones**

Andrew MacRossie  
James Ackermann  
Jacob Kilford  
Rebekah Johnson  
Kevin Rosenberger  
Michael Doppler

## **Horn**

Isabel Waterbury  
MacKenzie Beeler  
Natasha Reed  
Miranda Deblauwe  
Caleb Smith  
Brianna Eskridge  
Austin Lowder

## **Trumpet**

Nicole Florian  
Bryan McKinstry  
Alexis Martinez  
Nicollette Tisdall  
Ryan Holbrook

## **Trombone**

Samantha Boies  
Erin Carlson  
Michaela Neale  
Ryan Smith

## **Euphonium**

Catherine Beyerly  
John Mason  
Harley Cespedes  
Zachary Macias

## **Tuba**

Justin Frank  
Kelci Hartz  
Nathan Larson  
Connor Marsh  
Gavin Milburn

## **Percussion**

Ian Maxwell  
Matthew Hauser  
Spencer Kinnison  
Malia Odekirk  
Natalie Dyer  
Chase Hildebrandt  
Daniel Brindzik

## BIOGRAPHIES



**DR. RICHARD FREY** is the associate director of Bands and assistant professor of music at Colorado State University where he conducts the Symphonic Band, directs the Marching Band, and teaches courses in music education. He was previously the interim director of Athletic Bands, and assistant director of Bands at Austin Peay State University in Clarksville, Tennessee.

Under his direction, the CSU Marching Band has expanded its national and international reputation, including a 2013 tour of Ireland that culminated in a performance at the St. Patrick's Festival Parade in Dublin. The band performed for halftime at the 2013 NFL Kickoff game at Sports Authority Field in Denver, in a national media cam-

campaign for Conoco-Phillips, and for President Barack Obama's visit to CSU in 2012. In 2015 CSU hosted the College Band Directors National Association Athletic Band Symposium.

Dr. Frey's doctoral work centered on opera transcriptions for winds in the eighteenth-century, specifically Johann Went's transcription of *Le nozze di Figaro*. He has given presentations on his work at universities around the country, and in July 2014, Dr. Frey lead the CSU Faculty Chamber Winds on a performance tour of Germany, Austria, Slovakia, and Hungary that included his new performance edition of *Figaro* and a new edition of the Introduction to Rossini's *Zelmira*.

Dr. Frey received his Doctor of Musical Arts degree in Wind Conducting at Michigan State University. In 2008 he received a Master of Music degree in Wind Conducting from the Jacobs School of Music at Indiana University. From 2002-2006 he taught instrumental music in the public schools of Salem, Ore. Dr. Frey received a Bachelor of Music degree in Percussion Performance from the University of Puget Sound in 2002.

As an arranger and drill designer for marching and athletic bands, Dr. Frey has been regularly commissioned by university and high school ensembles in Arkansas, Colorado, Florida, Georgia, Indiana, Michigan, Mississippi, New Mexico, North Carolina, Ohio, Oregon, Pennsylvania, and Tennessee. He has performed as a freelance percussionist with the Oregon Symphony, Oregon Ballet Theater, Tacoma Symphony, and Bellevue Philharmonic, and in concerts and recitals as a collaborative pianist and accompanist.





**ANDREW GILLESPIE**, a native of Atlanta, Georgia, earned his Bachelor's Degree in Music Education (euphonium) from the University of South Carolina in 2012. Most recently, Andrew served as the Director of Bands from 2013-2016 at Liberty High School in Liberty, South Carolina. His high school program gained recognition for its significant growth under his leadership and his ensembles received high ratings at the SCBDA marching and concert festivals, including the first superior rating in school history at the region concert band festival. In addition, his students earned placements and alternate positions in the SCBDA region honor bands and in the South Carolina All-State Bands.

Mr. Gillespie is currently pursuing a Master of Music in wind conducting at Colorado State University and serves as graduate assistant with the CSU Marching Band, the basketball pep bands, and the Presidential Pep Band. In addition, he serves as guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. His conducting teachers have included Dr. Rebecca Phillips and Professor Wesley Kenney, and he has also worked with Professor Michael Haithcock from the University of Michigan, Dr. Travis Cross from UCLA, and Dr. Nicole Gross from Auburn University.

Mr. Gillespie has conducted national television performances as the drum major of the University of South Carolina Marching Band at the 2012 Capitol One Bowl, the 2010 Chick-fil-A Bowl, and the 2010 Southeastern Conference Championship. He has performed on euphonium throughout the Southeastern United States and in venues across the country, including performances at Pearl Harbor in Hawaii, the 2012 College Band Directors National Associational Southern Regional Convention, the 2010 Society of Composers International Convention, and the 2013 South Carolina Music Educators Convention. He has served as a guest clinician and low brass instructor throughout Georgia, South Carolina, and Colorado.

Mr. Gillespie is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), the National Association for Music Educators (NAfME), and the South Carolina Band Directors Association (SCBDA). He has served on the South Carolina All-State Bands committee and Solo and Ensemble state committee.

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# U P C O M I N G P E R F O R M A N C E S

## MUSIC PERFORMANCES

<b>Halloween Organ Extravaganza</b>	Oct. 31, 7 p.m., 9 p.m., 11 p.m.	<b>ORH, UCA</b>
<b>Polaris String Quartet Concert</b>	November 2, 7:30 p.m.	<b>ORH, UCA</b>
<i>Virtuoso Series Concert</i> / Duo Francois, Violin & Piano	November 7, 7:30 p.m.	<b>ORH, UCA</b>
<i>Virtuoso Series Concert</i> / John McGuire, Horn	November 9, 7:30 p.m.	<b>ORH, UCA</b>
<b>Classical Convergence</b> / Paul Huang	November 11, 7:30 p.m.	<b>ORH, UCA</b>
<b>It Could Be Anything! Concert</b>	November 13, 7:30 p.m.	<b>ORH, UCA</b>
<i>Virtuoso Series Concert</i> / Faculty Chamber Music	November 14, 7:30 p.m.	<b>ORH, UCA</b>

## RALPH OPERA PROGRAM PERFORMANCES

<i>Die Fledermaus</i> by Johann Strauss II	November 3, 4, 5, 7:30 p.m.	<b>GCH, UCA</b>
<i>Die Fledermaus</i> by Johann Strauss II	November 6, 2 p.m.	<b>GCH, UCA</b>

## DANCE PERFORMANCES

<b>Fall Dance Concert</b>	November 11, 12, 7:30 p.m.	<b>UDT, UCA</b>
<b>Fall Dance Concert</b>	November 12, 2 p.m.	<b>UDT, UCA</b>
<b>Fall Dance Capstone Concert</b>	December 9, 10, 7:30 p.m.	<b>UDT, UCA</b>
<b>Fall Dance Capstone Concert</b>	December 10, 2 p.m.	<b>UDT, UCA</b>

## THEATRE PERFORMANCES

<i>Ubu Roi</i> by Alfred Jarry	Oct. 21, 22, 7:30 p.m.	<b>ST, UCA</b>
<i>Ubu Roi</i> by Alfred Jarry	October 16, 23, 2 p.m.	<b>ST, UCA</b>
<i>Noises Off</i> by Michael Frayn	Nov. 11, 12, 17, 18, 19, 7:30 p.m.	<b>UT, UCA</b>
<i>Noises Off</i> by Michael Frayn	November 13, 20, 2 p.m.	<b>UT, UCA</b>
<b>Freshman Theatre Project / FREE</b>	December 2, 3, 4, 5, 7:30 p.m.	<b>ST, UCA</b>

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