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### Upcoming Events at the University Center for the Arts

Tuesday, February 15—**Art: Tasteful Tuesdays Art Discussion**  
4:30—5:30, University Art Museum

Wednesday, February 16—**Art: visiting Artist Lecture, David Pagel**  
5 p.m., Griffin Concert Hall—FREE

Thursday, February 17—**Avenir Museum Third Thursday Lecture Series**  
7 p.m., 136 UCA Annex—FREE

Thursday, February 17—**Creative Writing Reading Series**  
7:30 p.m., University Art Museum—FREE

Friday, February 18—**Music: Wind Ensemble Concert**  
5:15 p.m. (special time), Griffin Concert Hall

Saturday, February 19—**Music: CSU High School Honor Band Concert**  
3 p.m. (special time), Griffin Concert Hall

Monday, February 21—**Music: Virtuoso Series Concert**  
**Tiffany Blake, Soprano**  
7:30 p.m., Organ Recital Hall

Tuesday, February 22—**Music: Symphonic Band & Concert Band Concert**  
7:30 p.m., Griffin Concert Hall

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SCHOOL OF THE ARTS

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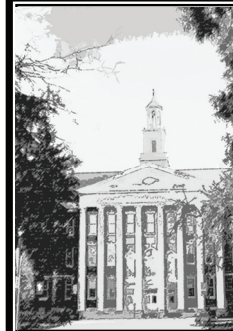
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COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

## Meet Me at the UCA

SPRING 2011 CONCERT SEASON

# Wind Ensemble Concert

*Brilliant Minds, Brilliant Music*  
performed in conjunction with CSU Honor Band

Friday, February 18, 5:15 p.m.  
Griffin Concert Hall  
University Center for the Arts

**Colorado State University**  
SCHOOL OF THE ARTS

# CSU Wind Ensemble

Wes Kenney, Interim Director  
Joseph Spina, Graduate Conductor

## *Canzona* (1951)

## Peter Mennin (1923-1983)

*Wes Kenney, Conductor*

Peter Mennin is one of America’s most gifted composers. A Pennsylvanian of Italian extraction, Mennin received his musical training at the Oberlin Conservatory and the Eastman School of Music from 1940-1945. He became a faculty member of the Juilliard School of Music in 1947, holding his position until 1958 when he was appointed director of the Peabody Conservatory of Music in Baltimore. He ultimately returned to New York City to become President of the Juilliard School of Music in 1962. He is known for his compositions throughout all mediums of music including the orchestra, wind band and choral ensembles.

Mennin composed his *Canzona* in 1951 as a part of the continuing series of commissions from Edwin Franko Goldman. This was also done in cooperation with the League of Composers, and premiered by the Goldman Band. The concept of the *canzona* as set forth here is not that of a lyrical song as implied by the title. It is rather that of the earlier Baroque canzone so brilliantly exploited by Gabrieli (1552-1612) at the Cathedral of St. Mark in Venice to display contrasting wind and string sonorities together with rhythmic-polyphonic virtuosity. Using the reeds and brasses of the band in alternate tonal blocks, Mennin has created a stunning essay of the same type in the 20th century manner.

*Notes from Program Notes for Band*

## *Vientos y Tangos* (2004)

## Michael Gandolfi (b. 1956)

*Joseph Spina, Graduate Conductor*

A native of Melrose, Massachusetts, Michael Gandolfi’s first exposure to music was in rock and jazz improvisation at the age of eight. As his skills developed he became increasingly interested in music composition. He received his B.M. and M.M. degrees in composition from the New England Conservatory of Music. He also received fellowships for study at the Yale Summer School of Music and Art, the Composers Conference and the Tanglewood Music Center. Mr. Gandolfi is the recipient of many awards including the John Simon Guggenheim Foundation and the American Academy of Arts and Letters. His music has been performed by many leading ensembles including the Boston Symphony Orchestra, The San Francisco Symphony and the President’s Own United States Marine Band.

*Vientos y Tangos (Winds and Tangos)* was commissioned by *The Frank L. Battisti 70th Birthday Commission Project* and dedicated to Mr. Battisti in recognition of his immense contributions to the advancement of concert wind literature. Mr. Gandolfi says the following about *Vientos y Tangos*:

“It was Mr. Battisti’s specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D’arienzo and the ‘Tango Nuevo’ style of Astor Piazzolla to the current trend of ‘Disco/Techno Tango,’ among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano and contrabass. I would like to express my gratitude to Mr. Battisti for his inspirational leadership as director of the New England Conservatory Wind Ensemble for over thirty years.”

*Notes by Michael Gandolfi*

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BIOGRAPHY



**Wes Kenney** began his musical studies on the trombone and participated in wind ensembles and orchestras through high school and into college. His first graduate teaching position was as the assistant to the San Francisco State University Wind Ensemble in 1990. He was the interim director of that ensemble from 1992-93, thus Maestro Kenney was delighted to be asked to be interim director of the CSU Wind Ensemble for the 2010-2011 season.

Mr. Kenney was just awarded the 2009 “Teacher of the Year” by the Colorado chapter of the American String Teachers Association for his work at CSU and throughout the state. He is also the 2007 Winner of the Varna International Conducting Competition, an award that included concerts and opera in Bulgaria. Mr. Kenney recently was promoted in 2008 to Full Professor and Director of Orchestras at Colorado State University where he conducts the CSU Symphony and Chamber Orchestra as well as CSU Opera productions.

He is also currently in his eighth season as Music Director of the Fort Collins Symphony. Mr. Kenney is also in his 6th season as Music Director of Opera Fort Collins.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. He just recently returned from conducting the Alabama All-State Orchestra and has recently conducted the Virginia Symphony, Symphony of Southeast Texas, the Vallejo (CA) Symphony and the New Mexico All-State Orchestra. Over the past five seasons Maestro Kenney has guest conducted at the Edinburgh Festival in Edinburgh, Scotland, the Buffalo Philharmonic, returned to the New Mexico Symphony for tours and performances of The Nutcracker and had debuts with the Williamsburg Symphonia (VA), and the Acadiana Symphony (LA). Other recent appearances include the Richmond Symphony, the Long Beach Symphony, the Alabama Symphony, the San Juan Symphony, and the Virginia All-State Honor Orchestra. He has also appeared with the Dubuque Symphony, Savannah Symphony, Sewanee Music Festival, Spokane Symphony, Virginia Ballet Theater, Norfolk Chamber Consort, Coastal Valleys Symphony, Universal Ballet Korea, Virginia Waterfront International Arts Festival, and the Virginia Chorale.

APPLIED FACULTY

<u>Violin</u> Ron Francois Leslie Stewart	<u>Oboe</u> Gary Moody	<u>Trombone</u> Greg Harper
<u>Viola</u> Margaret Miller	<u>Clarinet</u> Charles Lawson	<u>Tuba</u> Robert Brewer
<u>Cello</u> Barbara Thiem	<u>Bassoon</u> Gary Moody	<u>Percussion</u> Eric Hollenbeck
<u>Bass</u> Forest Greenough	<u>Horn</u> Matthew Evans	<u>Harp</u> Rachel Ellins
<u>Flute</u> Michelle Stanley	<u>Trumpet</u> Steven Marx	<u>Piano</u> Janet Landreth Silvana Santinelli

CSU WIND ENSEMBLE

Music for Prague, 1968 (1968)

Karel Husa (b. 1921)

- I. Introduction and Fanfare
- II. Aria
- III. Interlude
- IV. Toccata and Chorale

Wes Kenney, Conductor

Husa studied at the Prague Conservatory in his native Czechoslovakia and at the Paris Conservatory where his teachers were Arthur Honegger and Nadia Boulanger. He was widely respected as a composer and conductor before coming to the United States in 1949. Many of his compositions illustrate the successful amalgamation of 12-tone technique with Czech melodies, rhythms, and brilliant colors. He was awarded the Pulitzer Prize in Music in 1969 for his String Quartet No. 3, one of a long list of compositions written for a variety of musical media. In 1995, he received the Czech Republic’s State Medal Award of Merit, the nation’s highest civilian award. Other awards include honorary doctorate degrees from the Cleveland Institute and Mount Saint Vincent, Coe, and Baldwin-Wallace Colleges. Husa currently teaches composition and conducts the orchestra at Cornell University.

The work was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968. Three main ideas bind this particular composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and his Law*. This song serves as a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison chorale. The song is never used in its entirety however. The second idea is the sound of bells. Prague, named also the “City of Hundreds of Towers,” has used its magnificently sounding church bells as a call of distress as well as a call of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria. A great deal of symbolism is employed throughout this work: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also a bird call at the beginning (piccolo solo), symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence.”

Notes from *Program Notes for Band*

**CONDUCTOR’S NOTE:** Having conducted this work on many occasions—including a performance in Prague in 1993 at the Rudolfinum—a perspective comes out of what the four movements represent and its amazing conclusion. The first movement opens with a sense of hope: themes seem to arise gently from the ensemble much the way ideas of reform were appearing in Czechoslovakia in 1968. Political ideas can be dangerous if allowed to take hold and when this evolution of ideas reaches a substantial level of tension, the scene explodes with the sound of a dissonant fanfare. In my mind, Husa listening to the BBC and the terrifying events unfolding in his homeland is graphically depicting what his mind’s eye is experiencing. The movement ends with the terror subsiding but the new Soviet presence now a way of life for the Czech people. The Aria movement uses a constant percussion pulse that seems to act as never-ending watch on the country and its citizens. The lugubrious theme is a mournful one for those living under oppression. The texture is dark and intense; the people struggle against their yokes. The third movement—one that was ground breaking at the time for it is composed only for the percussion section of the ensemble—could be viewed as awakenings or stirrings. The irrepressible spirit of this country starts to percolate to the surface. A snare drum begins to grow and one by one two more are added until the deafening noise is thrown off and the Toccata movement begins. This is where the story had not happened . . . yet. The resistance to the Soviets is disjointed, broken up in a variety of textures and characters, almost guerilla warfare. However, little by little, the ensemble begins to unify and becomes a solitary voice proclaiming the Hussite hymn that is so dear. A riot ensues,

CSU WIND ENSEMBLE

the snare drums return trying to regain control, but the voice grows stronger than the military cadence in the percussion. Ultimately the unified voice is the winner in this confrontation as a huge final statement is made. Now think about the events of 1989 and the “Velvet Revolution.” The Solidarity movement in Poland spills into Prague and all of Eastern Europe. Is it at all possible that Husa predicted 20 years earlier what might happen or even had to happen for his country to win back its freedom? Perhaps the Soviets knew, for Husa’s work was banned in Prague until 1989. . . Its message was too risky.

Wes Kenney

Equus (2000)

Eric Whitacre (b. 1970)

An accomplished composer, conductor and lecturer, Eric Whitacre has quickly become one of the most popular and performed composers of his generation. To date, Whitacre’s published works have received thousands of performances and have sold in excess of one million copies worldwide. Over the past few years, his loyal fans and supporters have moved online, spreading Eric’s popularity to an ever-expanding worldwide audience.

Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize and Oscar-winning composer John Corigliano.

Eric Whitacre wrote the following about Equus:

“At the Midwest Band and Orchestra convention in 1996, Gary Green approached me about a possible commission for his wind ensemble at the University of Miami. I accepted, and the commission formally began July 1st, 1997. Two years later I still couldn’t show him a single note.

That’s not to say I hadn’t written anything. On the contrary, I had about 100 pages of material for three different pieces, but I wanted to give Gary something very special and just couldn’t find that perfect spark.

Around this time my great friend and fellow Juilliard composer Steven Bryant [note: the CSU Wind Ensemble played Bryant’s Stampede on the first concert of this season] was visiting me in Los Angeles, and as I had just bought a new computer I was throwing out old sequencer files, most of them sketches and improvisational ideas. As I played one section Steve dashed into the room and the following conversation ensued:

Steve: “What the hell was that!?!”  
Me: “Just an old idea I’m about to trash.”  
Steve: “Mark my words, If you don’t use that I’m stealing it.”

The gauntlet had been thrown.That was the spark, but it took me a full eight months to write the piece. There are a LOT of notes, and I put every one on paper (with pencil). I wanted to write a moto perpetuo, a piece that starts running and never stops (‘equus’ is the Latin word for horse) and would also be a virtuosic show piece for winds. The final result is something that I call “dynamic minimalism,” which basically means that I love to employ repetitive patterns as long as they don’t get boring. We finally premiered the piece in March 2000, nearly three years after the original commission date, and the University of Miami Wind Ensemble played the bejeezus out of it. Equus is dedicated to my friend Gary Green, the most passionate and patient conductor I know.”

Notes by Eric Whitacre

CSU Wind Ensemble Personnel

February 18, 2011

Piccolo

Sam Hood, Northglenn  
Music Education  
Mando Surito, Fort Collins  
M.M. Music Performance

Flute

Amy Coup, Brighton  
Music Performance  
Lindsey Goris, Fort Collins  
Music Performance  
Stephanie Munroe, Nunn  
Music Performance  
Lindsey Noble, Niwot\*  
Music Performance  
Megan O’Connor, Fort Collins  
Music Education  
Chloe Patrick, Fort Collins  
Music Education

Clarinet

Roxanne Cortes, Waipahu, HI  
Music Therapy  
Aleaha Harkins, Aurora  
Music Education  
Nicole Jensen, Centennial  
Music Education  
Erin Mullen, Twentynine Palms, CA  
Music Therapy  
Rachel Rice, Monument  
Music Education  
Kristen Rochester, Falcon  
Music Education  
Mallorie Stringfellow, Thornton  
Music Education  
Elena VonRiesen, Fort Collins\*  
Music Performance/Ethnic Studies/Spanish  
Thomas Wilson, Littleton  
Music Education

Bass Clarinet

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

Oboe

Caleb Bradley, DeLand, FL\*  
Music Performance  
Shane Werts, Dillon  
Music Education  
Whitney Walker, Grimsby, Ontario  
Natural Resources Mgmt.

Bassoon

Lynn Bonomo, Annandale, VA  
Music Performance  
Kenneth Compton, Westminster  
Biomedical Sciences/Music Minor  
Tony Federico, Brighton\*  
Music Education/Performance

Alto Saxophone

Ryan Van Scoyk, Aurora\*  
Music Education/Performance  
Ben Strauss, Loveland  
Music Performance

Tenor Saxophone

Daniel Kramer, Highlands Ranch  
Music Performance

Baritone Saxophone

Nathan Wilson, Grand Junction  
M.M. Music Performance

Horn

Noelle Bauman, Grand Junction  
Music Education  
Christine Bass, Rio Rancho, NM  
Music Therapy  
Lindsay Poppe, La Porte  
Music Education  
John Gough, Boulder\*  
Music Performance

Trumpet

Matt Becker, Loveland  
Music Performance  
Erick Escobar, Mead  
Music Education/Performance  
Jon Gray, Arlington, TX\*  
Music Performance  
Ricky Krahn, Superior  
Electrical Engineering  
Matt O’Connor, Silverthorne  
B.A. in Music  
Ryan Sullivan, Golden  
Music Performance  
Mackenzie Sutphin, Encinitas, CA  
Music Education

Trombone

Andrew Deem, Colorado Springs  
Music Education  
Logan Kingston, Windsor\*  
Music Education  
Jesse Sylvester, Elizabeth  
Music Performance/Nutrition and Food Science

Bass Trombone

Jordan Traylor, Thornton  
Rangeland Ecology

Euphonium

Chris Cotten, Hotchkiss\*  
Music Education/Performance  
Will Gamache, Iowa City, IA  
Music Education/Performance

Tuba

Sam Arrieta, Fort Collins  
Music Education/Performance  
Christopher Krueger, Fort Collins\*  
M.M. Conducting/Music Education

Percussion

Brandon Arvay, Columbia, SC\*  
M.M. Percussion Performance  
Zach Barker, Longmont  
Music Performance  
Katie Cassara, Centennial  
B.A. in Music  
Tony Hofmeir, Centennial  
Music Education/Performance  
Trisha Martin, Oklahoma City, OK  
M.M. Music Performance  
Luke Rose, Compton, CA  
Music Performance

Double Bass

Erik Deines, Broomfield  
Music Performance

Harp

Alaina Bongers, Loveland  
M.M. Music Performance

\* Principal

Librarian

Vaughn Cardona