

CSU Wind Ensemble - Surround Band Personnel

<u>Trumpet</u>	<u>Horn</u>	<u>Percussion</u>
Eric Escobar, Mead <i>Music Education</i>	Melissa Farquhar, San Jose, CA <i>Zoology</i>	Landon Adams, Fort Collins <i>B.A. in Music</i>
Clinton Todd Ellerbe, Jr., Fort Collins <i>B.A. in Music</i>	Chris Rodriguez, Fort Collins <i>Music Education</i>	Jeremy Maytum, Puelbo <i>CSU Graduate</i>
Ian Schmidt, Fort Collins <i>Music Education/Performance</i>	Molly Salika, Reno, NV <i>B.A. in Music</i>	Tyler Worley, Fort Collins <i>Masters in Music</i>
Kelly Watts, Broomfield <i>B.A. in Music</i>	Julia Williams, Clifton <i>B.A. in Performing Arts</i>	<u>Equus Vocalists</u>
Chris Westphal, Colorado Springs <i>Music Education</i>		Cami Deubler, Rebekah Gray, Leila Heil, Carol Perry, Sara Wise

CSU Wind Ensemble – Marching Band Personnel

<u>E-Flat Clarinet</u>	<u>Trumpet</u>	<u>Trombone</u>
Shawn O’Connor, Silverthone <i>BA Music</i>	Annie Barthal, Littleton <i>Music Therapy</i>	Alex Buehler, Fort Collins <i>B.A. in Music</i>
		Adam Small, Loveland <i>Music Composition</i>

Many thanks to Fort Collins Police officer Todd Brubaker for providing special effects.

BIOGRAPHIES



Wes Kenney was named 2009 Outstanding Teacher by the Colorado American String Teachers Association. He was also awarded the Grand Prize in the Summer 2007 Varna (Bulgaria) International Conducting Competition. He traveled back to Bulgaria in March 2008 for concerts in Vidin and to conduct La Traviata in Stara Zagora. Mr. Kenney is Professor of Music 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. In the summer of 2004 he was named to an additional post of Music Director of Opera Fort Collins helping that organization establish a full season of three productions.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. He has appeared in the past three seasons with the Virginia Symphony, the Symphony of Southeast Texas, the Vallejo (CA) Symphony the New Mexico All-State Orchestra and the Monterey County (CA) Honor Orchestra. Prior to that, 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 successful debuts with the Williamsburg Symphonia (VA), and the Acadiana Symphony (LA).

Dr. Christopher Nicholas is the Director of Bands at Colorado State University, where he conducts the Symphonic Band, serves as the Director of the CSU Marching Band and athletic bands, and teaches conducting courses. Prior to his appointment at CSU, Dr. Nicholas has served on the music faculties of the University of Wyoming, Grinnell College, Kirkwood College, and Sycamore (IL) High School. An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the University-wide distinction of “Top Prof” for exceptional contributions to the University and service to the students. In addition, Dr. Nicholas has also received the UW Extraordinary Merit in Teaching award, the University of Illinois Divisional Achievement Award in Music Education, and was the first conductor to receive the prestigious University of Iowa Doctoral Performance Fellowship.

Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, South America, and the Caribbean, including performances in Italy, Switzerland, Germany, England, France, Austria, and Kiev; Taoyuan, Taichung, and Taipei, Taiwan; Hong Kong, Antigua, Guatemala, Kiev, Ukraine, and Port-au-Prince, Haiti. In 2010 Dr. Nicholas was selected as an invited guest conductor of the National Chamber Orchestra of Ukraine under the auspices of the prestigious International Conductors’ Festival. One of seven conductors worldwide invited to perform, Dr. Nicholas is the first American band conductor to be invited in the Festival’s history, joining a lineage of prominent guest conductors from Italy, Denmark, Spain, Israel, France, UK, Switzerland, Venezuela, and Brazil.



COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

Meet Me at the UCA

SPRING 2011 CONCERT SEASON



Wind Ensemble  *Wes Kenney, Interim Director*
Joe Spina, Graduate Conductor

Dr. Christopher J. Nicholas, Conductor
Christopher Krueger, Graduate Conductor  **Symphonic Band**

Sunday, May 1, 2 p.m.
Griffin Concert Hall, University Center for the Arts

Colorado State University
SCHOOL OF THE ARTS

CSU Symphonic Band

Dr. Christopher J. Nicholas, Conductor

Christopher Krueger, Graduate Teaching Associate, Conductor

Selections from *The Danserye*

- I. La Morisque
- II. Bergerette
- IV. Fagot
- VI. Ronde & Salterelle
- VII. Ronde & Aliud
- IX. Pavane: La Bataille

Tielman Susato (c1500-1561) began his career as a practicing tumpeteer in Antwerp, but he is best remembered today as a music publisher and entrepreneur. He possessed a longtime interest in calligraphy and typesetting, and is credited with raising the standards of published music during his life. His numerous publications consisted mainly of anthologies of various vocal works, although some editions were devoted to single composers. Susato was also widely known as a composer having published, among others, his own collection of chansons.

The Danserye is a set of instrumental dances based on popular tunes of the time, arranged by Susato and published in 1551 as *Het derde musyck boexken*. With over 50 individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated thus suggesting that the tunes were performed by whatever combination of winds and strings were available.

Selections from *The Danserye* is a new setting for wind band consisting of nine dances fashioned into an extended “symphonic suite.” The arrangement utilizes the full resources of the modern wind band featuring various sections (or consorts of instruments) in alteration with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and significant part for acoustic guitar. This blend of sound generates a “new, but familiar” element thus making something very modern out of music that is over 450 years old. The arrangement was created for the Florida State University Symphonic Band and was premiered on April 17, 2002. The professional premiere by the Dallas Wind Symphony, Jerry Junkin conducting, was on November 19, 2002 at the Meyerson Symphony Center in Dallas, Texas.

- Notes by Patrick Dunnigan

Art in the Park

- I. Le Cycliste
- II. The Shadowed Stream
- III. Excavation
- IV. Transfiguration

This four-movement work musically portrays various styles and techniques used in the visual arts. The title was drawn from the idea of the four paintings depicted in the music as being displayed by the band in the “educational park” that encompasses the school campus.

Four paintings inspired this piece, and in each case the composer attempted to not only capture the character and energy of the painting but to recreate the style of the brushstrokes musically as well. The first movement is an example of cubism, and depicts Gino Severini’s *Le Cycliste*. The music begins ominously before exploding through the streets of Paris. A wild ride ensues as the cyclist weaves through traffic and eventually out of sight. The second movement is a musical depiction of aquarelle, representing *The Shadowed Stream* by John Singer Sargent. The tempo is relaxed as we float down the stream seeing many peaceful scenes. The third movement is an example of sgraffito, and was inspired

Tielman Susato (ca1510 - 1570)
transcribed by Patrick Dunnigan

Robert Sheldon (b. 1954)

CSU Wind Ensemble Personnel

May 1, 2011

Piccolo

Sam Hood, Northglenn
Music Education

Flute

Amy Coup, Brighton
Music Performance
Stephanie Munroe, Nunn
Music Performance

Lindsey Noble, Niwot*
Music Performance
Chloe Patrick, Fort Collins
Music Education

Clarinet

Roxanne Cortes, Waipahu, HI
Music Therapy
Aleaha Harkins, Aurora
Music Education

Hilary High, Colorado Springs
BA in Music and Early Educ.
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
James Ceimet, Fort Collins
Masters in Music

Destiny Price, Fountain
Music and Human Development and Family Studies

Oboe

Caleb Bradley, DeLand, FL*
Music Performance
Whitney Walker, Grimsby, Ontario
Natural Resources Mgmt.

Shane Werts, Dillon
Music Education

Amy Wilson, Grand Junction
Food Science & Human Nutrition

Bassoon

Lynn Bonomo, Annandale, VA
Music Performance
Kenneth Compton, Westminster
Biomedical Sciences/Music Minor

Tony Federico, Brighton*
Music Education/Performance
Kira Puntenney, Fort Collins
Watershed Science

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. Performance

Horn

Noelle Bauman, Grand Junction
Music Education
Christine Bass, Rio Rancho, NM
Music Therapy

Shannon Costello, Lakewood
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

Trombone (continued)

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. Performance

Luke Rose, Compton, CA
Music Performance

Double Bass

Erik Deines, Broomfield
Music Performance

Harp

Alaina Bongers, Loveland
M.M. Music Performance
Hannah Pensack-Rinehart, Loveland
B.A. Harp Performance/Health and Exercise Science

Piano

Bill Harned, Fort Collins
Master’s in Music
Adam A Torres, San Angelo, TX
M.M. Instrumental Conducting

Librarian

Vaughn Cardona

* Principal

Circus Maximus

- I. Introitus
- II. Screen/Siren
- III. Channel Surfing
- IV. Night Music I
- V. Night Music II
- VI. Circus Maximus
- VII. Prayer
- VIII. Coda/Veritas

Circus Maximus is the composer’s first work specifically written for concert band. With regard to piece, Corigliano writes the following:

“For the past three decades I have started the compositional process by building shape, or architecture, before coming up with any of my musical material. In this case, the shape was influenced by a desire to write a piece in which the entire work is conceived spatially. But I started simply wondering what dramatic premise would justify the encirclement of the audience by musicians, so that they were in the center of the arena. This started my imagination going, and quite suddenly a title appeared in my mind: Circus Maximus.

The Latin words, understandable in English, convey an energy and power by themselves. But the Circus Maximus of ancient Rome was a real place – the largest arena in the world. 300,000 spectators were entertained by chariot races, hunts and battles. The Roman need for grander and wilder amusement grew as its empire declined.

The parallels between the high decadence of Rome and our present time are obvious. Entertainment dominates our reality, and ever-more-extreme ‘reality’ shows dominate our entertainment. Many of us have become as bemused by the violence and humiliation that flood the 500-plus channels of our television screens as the mobs of imperial Rome, who considered the devouring of human beings by starving lions just another Sunday Show.

The shape of my Circus Maximus was built both to embody and to comment on this massive and glamorous barbarity. It utilizes a large concert band, and lasts approximately 35 minutes. The work is in eight sections that are played without pause.”

I. **Introitus:** Trumpets and percussion surrounding the audience play fanfares, signaling the opening of the work. The full band enters with a primitive call from the clarinets. A short central section features the lowest winds and brass followed by the joining of the offstage and onstage ensemble playing together this time, and reaching the first climax of the work

II. **Screen/Siren:** A saxophone quartet and string bass call from House Left in seductive inflections. Other instruments scattered around the hall (clarinet, piccolo, horns, trumpets) echo the calls, which are suddenly interrupted by...

III. **Channel Surfing:** Sensory overload and infinite variety dilute concentration. Our need for constant change echoes the desires of the ancient mob, only now we can access it all by pressing a button. Music in this section is constantly interrupted by other music and comes from all sections of the hall.

IV. **Night Music I:** Tranquility in nature. Away from cities, forest sounds suspend time. Animals call to each other.

V. **Night Music II:** The hyper night-music of the cities pulse with hidden energy and sudden flashes. Sirens and distant battles onstage build the tension to...

VI. **Circus Maximus:** The peak of the work incorporates all the other movements and is a carnival of sonoric activity. A band marching down the aisles counterpoints the onstage performers and the surrounding fanfares. Exuberant voices merge into chaos and a frenzy of overstatement.

VII. **Prayer:** In answer to this, a long-lined serene melody is set against a set of plagal cadences that circle through all the keys. The rising line grows in intensity against the constantly changing harmonies as the chords overlap from stage to surround trumpets and back.

VIII. **Coda:** Veritas: Music from the Introitus enters almost inaudibly, but grows in intensity until it dominates the ‘prayer’ music, and the surrounding trumpet calls reach an even higher peak. A gunshot ends the work.

John Corigliano (b. 1938)

by Willem de Kooning’s high energetic and complex painting, *Excavation*. In this style of painting, the actual artwork is covered in a layer of pain, before it is scratched off to see elements of what lies beneath. Consequently this movement is a percussion ensemble, and the wind section helps by playing sand paper blocks, which mimic the sound of the “scratching.” The final movement was inspired by Raphael’s *Transfiguration*, a classic example of chiaroscuro. The music is noble in character but shifts between various shades of darkness and light before ending in a triumphant fanfare.

- Notes by Robert Sheldon

Incantation and Dance

John Barnes Chance (1932 - 1972)

Christopher Krueger, Conductor

Incantation and Dance was premiered under the title *Nocturne and Dance* by the Greensboro Senior High School Band in 1960 before the title was later changed to the current title of *Incantation and Dance*. Incantation refers to the standard deities one offers in prayer and are uttered in rituals of magic, demonic rites, and the conjuring up of spirits, evil and benign. The opening Incantation is full of mystery and expectation, wandering and unstable lacking a sense of tonality then expands the orchestration until the beginning of the Dance which also begins quietly with the percussion. Much like the building in the Incantation, the Dance builds instrument by instrument becoming increasingly more forceful and driving including wild brass and intrinsic woodwind passages until the climax toward the end of the piece.

- Notes by Christopher Krueger

John Barnes Chance (1932-1972, born in Beaumont, Texas) was an American composer. He began composing while still a high school student, while playing percussion in the school band and orchestra. He received the Bachelor and Master of Music degrees from the University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. After studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea.

After leaving the army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960-1962 he was composer-in-residence at the Greensboro, North Carolina public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments. His career was tragically ended when he was accidentally electrocuted in the back yard of his home in Lexington, Kentucky in 1972 at the age of 40.

- Biography by WRP

Gloriosa

Yasuhide Ito (b. 1960)

- I. Oratorio
- II. Cantus
- III. Dies Festus

In the beginning of the Edo era (1603-1867) of Japan, the original melodies of many chants that Kirishitan (Christians) had sung were getting distorted and their texts were also corrupted as the Tokugawa Shogunate Government banned Christianity. For example, the latin word “gloriosa” changed to “gururiyoza”.

The first movement, Oratorio, is composed on the theme of a Gregorian chant and consists of 13 variations in the form of a chaconne. The second movement, Cantus, is based on the chant of Saint Juan which had been sung by Kirishitan, a folk hero of Japan. Dies Festus, the third movement, is based on a transformed melody of the folksong *Nagasaki Bura-Bura Bushi*.

This piece, commissioned by The Sasebo Band of Japan Maritime Self Defense Force (Nagasaki prefecture), was written in 1990.

- Notes by Yasuhide Ito

INTERMISSION

CSU Symphonic Band Personnel

May 1, 2011

Piccolo

Megan O’Connor, Fort Collins*
Music Education

Flute

Lindsey Goris, Fort Collins
Performance

Alina Osika, Fort Collins*
Music Therapy

Gracie Padilla, Dallas, TX
Music Therapy

Tiffany Key, Fort Collins
Music Education

Amy Ratliff, Littleton
Music Education/Spanish

Oboe

Maryanne FlasiK, Houston, TX
Biomedical Science

Siana O’Donnell, Centennial*
Civil Engineering

Clarinet

Lauren Bombardier, Penrose
Microbiology/Pre-Med

James Ceimet, Englewood
Music Education

Zach Drum, Highlands Ranch
Biochemistry

Nicole Jensen, Centennial*
Music Education

Aleaha Harkins, Aurora
Music Education

Hilary High, Colorado Springs
B.A. Music/Microbiology

Cara Hubl, Colorado Springs
Interior Design

Erin Mullen, Twenty Nine Palms, CA
Music Therapy

Sean O’Connor, Silverthone
BA Music

Rachel Rice, Monument
Music Education

Mallorie Stringfellow, Thornton
Music Education

Dan Yolles, Denver
Music Education

Ryan Van Scoyk, Aurora
Music Education/Performance

Bass Clarinet

Kristin Rochester, Falcon*
Music Education

Bassoon

Lora Bird, Loma
Music Education

Julia Murphy, Colorado Springs
Music Therapy

Kira Puntenney, Loveland*
Watershed Science

Alto Saxophone

Calli Dodd, Westminster
Music Education

Johnathan Federico, Brighton*
Music Performance

Elliot Schwebach, Fort Collins
Music Performance

Haleigh Silz, Fort Morgan
Biology

Tenor Saxophone

Jacob Johnson, Fort Collins*
Music Education

Baritone Saxophone

Jerod Parker, Bennett*
Music Education

Trumpet

Annie Barthel, Littleton
Music Therapy

Erick Escobar, Mead*
Music Education

Tim Johnson, Littleton
Music Education

Kayla Ketterling, Joliet, MT
Music Education

Ricky Krahn, Superior
Electrical Engineering

Andrew Raymond, Fort Collins
Business

Ian Schmid, Fort Collins
Music Education/Performance

Mackenzie Sutphin, Encinitas, CA
Music Education

Chris Westphal, Colorado Springs
Music Education

Euphonium

Brittany Craighead, Fountain
Music Education

Katie Hertel, Eaton
Music Education

Ross Miller, Woodland Park*
Music Education

Shawna Thompson, Fountain
Music Education

Horn

Justine Albert, Highlands Ranch
BA Music

Lindsey Poppe, Colorado Springs*
Music Performance

Christopher Rodriguez, Fort Collins
Music Education

Josh Taylor, La Junta
BA Music

Trombone

Jesse Sylvester, Golden*
Music Performance

Weston Purdy, Limon
Sports Medicine

Adam Small, Loveland
Music Composition

Eli Johnson, Fort Collins*
Music Performance

Bass Trombone

Allie Wilde, Colorado Springs
Criminal Justice

Tuba

Zach Garcia, Longmont*
Music Education

Rebekah Smelser, Colorado Springs
Music Therapy

Joe Hills, Lakewood
Composition

Percussion

Landon Adams, Highlands Ranch
Music Education

Colin Sitgreaves, Littleton
Music Performance

Shane Eagen, Littleton
Music Therapy

Chris Dighero, Thornton*
Music Performance/Business

Adam Miller, Boerne, TX
M.M. Percussion Performance

Ryan Seyedian, Littleton
Music Performance

Brandon Arvay, South Carolina
M.M. Percussion Performance

Double Bass

Kellan Chaffey, Fort Collins
Music Education

Guitar

Dan Yolles, Denver
Music Education

* Principle

CSU Wind Ensemble

Wes Kenney, Interim Director

Joseph Spina, Graduate Conductor

Profanation from Jeremiah

Leonard Bernstein (1918-1990)

Joseph Spina, Conductor

Jeremiah, Bernstein’s first symphony, was premiered in 1944, with the composer conducting the Pittsburgh Sympho- ny and Jennie Tourel as mezzo-soprano soloist. Although this early work failed to win a 1942 contest sponsored by the New England Conservatory, it did win the Music Critics Circle of New York Award in 1944. The text of the Jeremiah Symphony is from the book of Lamentations. Prophecy, the first movement, aims to parallel in feeling the intensity of the prophet’s pleas for his people. Lamentations, the third movement, observes the destruction of Jerusalem by the Babylonians. Profanation, the scherzo second movement, is based on the traditional Hebrew “Haftarah,” a biblical selection from the Books of the Prophets read after the parashah in the Jewish synagogue service. The music depicts a general sense of destruction and chaos brought on by pagan corruption in ancient Jerusalem. The score is dedicated to Bernstein’s father.

Equus (2000)

Eric Whitacre (b. 1970)

Wes Kenney, Conductor

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 performanc- es 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 com- mission 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 any- thing. 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 con- cert 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 run- ningand 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.”