

Ryan Middleton

Graduate Conducting
Recital

Oct. 22, 2021
2:30 PM

University Center
for the Arts

Organ Recital
Hall



Friday, October 22, 2021 at 2:30PM

The Colorado State University Wind Symphony Presents:
A Graduate Conducting Recital

RYAN MIDDLETON, graduate student conductor

WOLFGANG AMADEUS MOZART

Serenade No. 11 in Eb, K. 375 (1781)

IV. Menuetto

V. Allegro

EUGÉNE BOZZA

Ouverture pour une Cérémonie (1963)

THÉODORE GOUVY

Octet (1882)

III. Romance

IV. Rondo

DMITRI SHOSTAKOVICH

The Tale of the Priest and his Worker, Balda (1933)

Overture

The Metropolitan Priest

March

The Bell-Ringer's Dance

Balda's First Job

Featuring Members of the CSU Wind Symphony

Flute/Piccolo

Rebecca Needham

Flute

Jenna Moore

Oboe

Markus Fagerberg

Pablo Hernandez*

E♭ Clarinet

Bradley Irwin

B♭ Clarinet

Maddy Cort

Richard Galbreath

Natalie Morris

Rachel Phillips

Andrew Rutten

Scotty Vela

Bassoon

James Kachline

John Parker

Soprano Saxophone

Amy Keisling

Joshua Zimmerman

Horn

Paul Beyer

Sean Brennan

Kathlyn Dixon

Jake Elam

Kate Fieseler

Rachel Nieves

Trumpet

Abhiram Khade

Mikael Leonhardt

Gideon Matchey

John Pirillo

Ben Pouncey

Tenor Trombone

Carli Castillon

Bryce Medlyn

Bass Trombone

Noelle Ayres

Brandon Graese

Tuba

Kobe Garrido

Zach Hollingsworth

Percussion

John Andretsos

Colin Ferry

Henry Ives

Thomas Landewee

String Bass

Zack Niswender

*Colorado State University Faculty Artist

Notes on the Program

Serenade No. 11 in Eb, K. 375 (1781)

WOLFGANG AMADEUS MOZART

Born: 27 January 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Duration: 7 minutes

One of the most prolific composers of the 18th century, Wolfgang Amadeus Mozart was a champion of the early small wind ensembles. These ensembles, known as *harmonies*, were first used in European courts as entertainment during outdoor parties and other social gatherings. As time went on, composers, including Mozart, began to write more serious music for these ensembles. Instead of being used as background music, the harmonies were now featured in indoor concert settings playing music of higher artistic merit. *Serenade No. 11 in Eb* is an example of one of these pieces.

Composed in 1781, *Serenade 11* was originally written for only six players — two clarinets, two horns, and two bassoons. However, shortly after its initial conception, Mozart reworked the piece to fit the mold of the standard Viennese octet, which included a pair of oboes in addition to the clarinets, horns, and bassoons. Mozart's infamous sense of humor is on full display in the two movements on today's program. He elongates phrases and occasionally disguises the downbeat in the charming fourth movement menuetto. In the final movement, titled Allegro, Mozart teases the audience as he takes them on a winding journey away from the main theme before finally returning home in what is otherwise a textbook example of a classical rondo.

Ouverture pour une Cérémonie (1963)

EUGÉNE BOZZA

Born: 4 April 1905, Nice, France

Died: 28 September 1991, Valenciennes, France

Duration: 8 minutes

Eugène Bozza is one of the most decorated French musical figures of the 20th century. Bozza studied at the Paris Conservatory and won the coveted Grand Prix de Rome scholarship in 1934. After serving as the conductor of the Paris Opera-Comique from 1939-1948, Bozza turned his attention towards academia. In 1950, he accepted a position as the director of the Valenciennes Conservatory where he would remain until his retirement in 1975. During these years, Bozza wrote a large amount of music for the students and staff of the conservatory, including solo repertoire, etudes, and chamber literature. As a result, his works are staple pieces of repertoire for many instruments.

Ouverture pour une Cérémonie, written in 1963, is an excellent example of Bozza's ability to write idiomatically for wind instruments. Featuring a full brass choir plus percussion, the piece begins solemnly with the sound of a distant field drum. Bozza maintains the illusion of distance by introducing each section of brass instruments with mutes in their bells. The work is primarily based on rhythmic, march-like motifs, but is twice interrupted by lush chorales. As the piece progresses, the brass instruments sound closer and closer, building towards a triumphant "flag-in-the-air" ending.

Octet, op. 71 (1882)

LOUIS THÉODORE GOUVY

Born: 3 July 1819, Goffontaine, France (Prussia)

Died: 21 April 1898, Leipzig, Germany

Duration: 12 minutes

The small village of Goffontaine is situated in the northeast corner of the Lorraine province of France—50 miles southeast of Luxembourg and just across the border from the German town of Saarbrücken. At the time of Théodore Gouvy's birth in 1819, Goffontaine was under Prussian control. Gouvy's career and compositional voice were influenced by this variety of cultural elements that surrounded him during his youth. After dropping out of law school in 1839, Gouvy began studying piano and composition in Paris. Over the next several years, he split his time between his new home in the French capital and Berlin. Indeed, it was in Berlin where his first compositions were published in 1842. Gouvy's music became incredibly popular in France and Germany during the second half of the nineteenth century as is evidenced by his honorary acceptance in the Berlin Academy in 1895 and his designation as a Chevalier of the Légion d'honneur in 1896.

Gouvy's *Octet* is reflective of the expansive and highly expressive music of the Romantic era in which it was written. The third movement, titled Romance, features warm, lush textures and flowing melodies. The music seems to take its time, perhaps painting the scene of a leisurely afternoon spent with a loved one. The fourth and final movement is a delightfully playful rondo. Thematic material bounces around the ensemble as all eight players have the opportunity to interject their voice.

The Tale of the Priest and his Workman, Balda (1933)

DMITRI SHOSTAKOVICH

Born: 25 September 1906, Saint Petersburg, Russia

Died: 9 August 1975, Moscow, Russia

Duration: 12 Minutes

Dmitri Shostakovich is widely known as one of the giants of symphonic literature during the 20th century. He spent his career falling in and out of the good graces of the Soviet government, and his symphonies were daring at a time when Soviet artists risked persecution for stepping out of the party line. However, Shostakovich's compositional output is comprised of more than just large-scale orchestral music. At the age of 18, Shostakovich started working a part-time job playing piano accompaniments to silent films at a Leningrad theater. This experience undoubtedly played a key role in his development as a composer as he would go on to write scores for no fewer than 29 films, including *The Tale of the Priest and his Workman, Balda*.

The animated film, based on a fairytale of the same name by Alexander Pushkin, tells the story of a lazy, self-absorbed priest who goes to a local market to find a cheap worker. There, he finds a seemingly simple-minded man named Balda who agrees to work for him. In return, it is decided that Balda will receive a room, food, and the chance to hit the priest over the head three times at the conclusion of the contract. As the priest begins to observe Balda's work, he finds that Balda is not only a very skilled worker, but also incredibly strong. Worried about the "payment" that is owed, the priest assigns Balda a series of near-impossible tasks, hoping to find an excuse to terminate the contract. Of course, Balda completes each task in sequence. The story concludes with him delivering the three blows to the priest who subsequently loses his mind. The last line of the fairytale reads, "You shouldn't have gone rushing off after cheapness."

Due to budget issues, the film never fully made it through the production process. Large portions were completed and archived, but nearly all of the footage was lost in a fire stemming from the German bombing of Leningrad in 1941. Nevertheless, Shostakovich's brilliant writing shines through in the surviving score. Written in 1933, before Joseph Stalin and his propaganda minister Andrei Zhdanov had established their stifling grip around Soviet art, this music offers a wonderful glimpse into the unfiltered voice of one of history's most mysterious composers.



Ryan Middleton is a second year graduate teaching assistant in the Master's of Music in Wind Conducting program at Colorado State University where he is active in all aspects of the band program. Middleton studies conducting with Dr. Rebecca Phillips.

Originally from Sioux City, Iowa, Mr. Middleton graduated from the University of Northern Iowa (Cedar Falls, IA) in 2015 with a Bachelor's of Music degree in music education. While at UNI, he studied conducting with Dr. Ronald Johnson and saxophone with Dr. Ann Bradfield (classical) and Professor Christopher Merz (jazz). During the 2014-15 academic year, Middleton served as principal saxophone in the Northern Iowa Wind Symphony and lead alto saxophone in UNI's Jazz Band One. In March of 2014, Middleton toured Brazil with the Northern Iowa Symphony Orchestra and Jazz Combo. The tour included stops in Porto Alegre and Caxias do Sul where he had the opportunity to collaborate with student musicians and professors from the Universidade de Caxias do Sul. Winner of the 2015 Northern Iowa Wind Symphony Concerto Competition, Middleton performed the 2nd movement of Ingolf Dahl's *Concerto for Alto Saxophone and Wind Ensemble* with the Northern Iowa Wind Symphony.

Prior to attending CSU, Mr. Middleton served as Director of Bands at Okoboji High School in Milford, IA where he upheld a longstanding tradition of excellence in instrumental music. Under Middleton's direction, the Okoboji Concert Band received superior ratings at the Iowa High School Music Association Large Group Festival in 2018 and 2019, the Okoboji Jazz Band received first place in class 2A at the 2018 and 2019 Iowa Jazz Championships, and numerous students were selected to the Iowa All-State Music Festival. In July of 2018, the Okoboji Concert Band performed at the United States Navy Memorial Plaza in Washington, D.C.

While teaching in Iowa, Middleton maintained a private saxophone studio comprised of students from various schools in Northwest Iowa. Middleton has served on the faculty of the Reggie Schive Summer Jazz Camp at Iowa Lakes Community College since 2019 and maintains an active role in the Jazz Educators of Iowa. At the 2019 Iowa Bandmaster's Association conference, Middleton was selected for the Young Conductor's Symposium where he worked with Dr. Paula Holcomb, Director of Bands at the State University of New York at Fredonia.

As a saxophonist and woodwind specialist, Middleton toured from 2015-16 throughout Europe, North America, and South America as a member of Cunard Line's Royal Court Theater Orchestra and Regent Seven Seas Cruises' Regent Signature Orchestra. During these contracts, he played alto saxophone, flute, and clarinet in a wide variety of theater shows as well as jazz and ballroom dance sets. In Iowa, Middleton has performed regularly with the Dick Baumann Big Band, the Jazzed Up Big Band, the Sioux City Municipal Band, and the Stephens College Summer Theater pit orchestra. Middleton has performed with a number of influential musical artists including The Temptations, Dave Douglas, Dick Oatts, and Nachito Herrera.

Middleton's professional affiliations include National Band Association, North American Saxophone Alliance, Iowa Bandmasters Association, and Jazz Educators of Iowa.