

UPCOMING EVENTS

Dance Major Capstone Concert II

5/10 • University Dance Theatre • 8:00 pm
5/11 • University Dance Theatre • 2:00 pm & 8:00 pm

Virtuoso Series Concert

With CSU Faculty Ilya Sinaisky, *Piano*
5/6 • Griffin Concert Hall • 7:30 pm

Piano Studio Recital

5/8 • Organ Recital Hall • 7:30 pm

Woodwinds Studio Recital

5/9 • Organ Recital Hall • 7:30 pm

Violin Studio Recital

5/9,10 • Organ Recital Hall • 7:30 pm

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WIND ENSEMBLE CONCERT

Dr. Christopher J. Nicholas, Conductor

Dr. Janet Landreth, Piano

Nicholas Curran, Guest Conductor

Sunday, May 5, 2013 • 2:00 p.m.

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM

March from Symphonic Metamorphosis of Themes Carl Maria von Weber
Paul Hindemith
Transcribed by Keith Wilson

Morning Star David Maslanka

Peterloo Overture Sir Malcolm Arnold
arranged by Charles Sayre

INTERMISSION

Sunrise at Angel's Gate Philip Sparke

Rhapsody in Blue George Gershwin
arranged by Donald Hunsberger
Dr. Janet Landreth, *piano*

Two-Lane Blacktop (2013) James M. David
World Premiere

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Dr. Christopher Nicholas is the Director of Bands at Colorado State University, where he conducts the Wind Ensemble, teaches music education courses, and guides all aspects of the band and graduate wind conducting programs. Dr. Nicholas received degrees from University of Illinois (BS) and the University of Iowa (MA, DMA). Prior to his appointment at CSU, Dr. Nicholas served on the teaching faculty of the University of Wyoming, Grinnell College, and Sycamore (IL) High School.

An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the distinction of “Top Prof” for exceptional contributions to the University and service to the students. In addition, Dr. Nicholas has received the UW College of Arts and Sciences Extraordinary Merit in Teaching award, the University of Illinois Divisional Achievement Award, and was the first band conductor to receive the prestigious Iowa Doctoral Performance Fellowship. A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada,

Taiwan, China, Central America, and the Caribbean, including performances in Italy, Switzerland, Germany, England, France, Austria, and Kiev; London, Ontario; Tayowan, Taichung, and Taipei, Taiwan; Hong Kong, China; Cancun, Chetumal, Tulum, and Ciudad del Carmen, Mexico; Guatemala City; and Port-au-Prince, Haiti.

In the summer of 2010, Dr. Nicholas was selected through a comprehensive audition process to perform in Kiev, Ukraine, as an invited guest conductor of the Liatoshinsky Chamber Orchestra, under the auspices of the International Conductors’ Festival. Dr. Nicholas was one of seven conductors worldwide invited to perform, and is the first American band conductor to be invited in the Festival’s history. In June 2012, Dr. Nicholas was appointed principal guest conductor of the Municipal Youth Band of Guatemala City and adviser to the Board of Directors of the Sistema de Coros, Bandas, Y Orquestas de Guatemala City.

Dr. Nicholas is active as a clinician and adjudicator throughout the world, and his articles have appeared in the National Band Association Journal, Wyoming Music Educator’s Journal, the Journal of the Iowa Bandmasters Association, and the Bands of America Summer Symposium handbook. Dr. Nicholas is a member of the College Band Directors National Association, the World Association of Symphonic Bands, the National Band Association, and holds honorary memberships in Phi Mu Alpha Sinfonia and Tau Beta Sigma.

Dr. Janet Landreth, D.M.A., M.M., B.M. studied Piano with Jean Marie Darré and Pierre Barbizet at the Academie internationale d’été in Nice, France and received the coveted Performer’s Certificate with Special Merit. A student of Celia Mae Bryant and Busoni winner, Aldo Mancinelli, at The University of Oklahoma and Tulsa University, respectively, and John Perry at the Aspen Music School and Festival, she has been the recipient of numerous performance awards, including the Bloch Young Artist Award and the Dean’s Award for Outstanding Artistic Performance. Dr. Landreth has appeared as soloist with the Colorado Symphony, the Centennial Symphony, the Jackson Symphony, the Oklahoma Symphony, and the Fort Collins Symphony, among others, in performances of the Rachmaninov Concerto No. 2, the Schumann Concerto in A-minor, the Beethoven Concertos No. 2 (B-flat major), No. 4 (G-major), and No. 5 (E-flat major), the Liszt Concerto No. 1 in E-flat major, and the Gershwin Rhapsody in Blue. Many of her students have also won prizes and awards, including ten that have been featured soloists with the Colorado Symphony.

Janet combines an active career as an artist-teacher and performer with international research and travel. She has performed recitals or presented her research at international venues on three continents. She studied Alexander Technique in London, England and spent five months in Rio de Janeiro at the Museu Villa-Lobos researching the piano music of the great Brazilian composer, Heitor Villa-Lobos.

In addition to her career as a performer, teacher, and scholar, as Coordinator of the Keyboard Area at Colorado State University, she has organized and hosted many keyboard workshops, master classes, and concerts by visiting artists from around the world.

Dr. Landreth is Founder and Executive Director of the International Keyboard Odyssey and Festival – USA, an international keyboard competition and festival headquartered in the USA, and linked with other countries, such as Italy and Korea, through licensing agreements with other universities and conservatories.



PROGRAM NOTES

March

from *Symphonic Metamorphosis of Themes* by Carl Maria von Weber

Paul Hindemith
Transcribed by Keith Wilson

Symphonic Metamorphosis was premiered by the New York Philharmonic on 20 January 1944, Artur Rodzinski conducting. It has since become one of Hindemith’s more popular and enduring works. It was inspired in part by Choreographer and Dancer Léonide Massine, who suggested to Hindemith that he compose a ballet based on Weber’s music. However, after watching one of Massine’s ballets and discovering that Massine intended to use sets and costumes designed by Salvador Dali (an artist whom Hindemith disliked), Hindemith decided to part ways with Massine, and the project was dropped. A few years later, Hindemith decided to salvage the music and write a set of variations or metamorphoses instead.

The suite is in four movements:

- I. Allegro
- II. Turandot, Scherzo
- III. Andantino
- IV. Marsch – Possibly the best known movement, it opens with a set of fanfares. Like the first movement, this one is also based on Huit Pièces pour le pianoforte à 4 mains, this time focusing on No.7. The original theme was meant to be a funeral march; Hindemith doubles the tempo to give the previously morbid tune a jaunty, catchy feel.

-Program Notes by Nikk Pilato

Morning Star

David Maslanka

“*Morning Star* was premiered in May of 1997. I was asked to write a celebratory piece for the opening of the wonderful new concert hall, and Morning Star was a surprise to me. In planning the piece, I came up with a great many ideas - enough for three or four pieces. When it came time to compose, I suddenly discarded all of that material and took up a little tune that came to mind. The result is a happy piece, a concept which does not usually attach itself to my music. The piece is a Rondo shape with the “A” portions being sets of variations on the brief theme. There are 32 variations in all. The orchestration, while offering enough to brass and percussion, strongly emphasizes wind color and open sounds.

Morning Star is about beginnings: the dawning of a new day, the opening of a new hall, the beginning of adult life for the young people who premiered the piece, and for those who are playing it now.” -Program Notes by David Maslanka

Peterloo Overture

Sir Malcolm Arnold, arranged by Charles Sayre

Peterloo is the derisive name given to an incident on 16 August 1819, in St. Peter’s Fields, Manchester, when an orderly crowd of some 8000 people met to hear a speech on political reform. On the orders of the magistrates they were interrupted by the Yeomanry, attempting to seize the banners they carried, and to arrest their speaker, Henry Hunt. Cavalry were sent in, and eleven people were killed and four hundred injured in the ensuing panic.

This overture attempts to portray these happenings musically, but after a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain.

INTERMISSION

Sunrise at Angel’s Gate

Philip Sparke

Sunrise at Angel’s Gate was commissioned by Colonel Finley Hamilton, conductor of the United States Army Field Band, and first performed by them in March 2001.

Philip Sparke provides the following composer’s notes:

“In October 1999, I was privileged to be invited to Flagstaff, Arizona, to take part in the centenary celebrations of Northern Arizona University. The University is two hours drive from the Grand Canyon, so a visit was compulsory!

It's really not possible to describe this amazing natural phenomenon – it's just too big. You can't even photograph it effectively but undoubtedly leaves a lasting impression on anyone who visits it.

Sunrise and sunset are the best times to view the Canyon, as a sun low in the sky casts shadows that give depth and from to the vast panorama. Angel's Gate is one of the many named rock formations on the northern side of the Canyon and in this piece I have tried to depict the sights and sound of dawn there, birdsong in the early morning sky and the gradual revelation of the canyon itself as sunlight reaches into its rocky depths.

The faster central section depicts the arrival of the tourist buses, which run back and forth along the Southern Rim, and towards the end of the piece, to the sound of a tolling bell, we are reminded of the dangers that the beauty of the Grand Canyon so clearly hides.”

Rhapsody in Blue

George Gershwin, arranged by Donald Hunsberger

Dr. Janet Landreth, *piano*

On January 4, 1924, Ira Gershwin brought a brief item in a *New York Tribune* to the attention of his younger brother George. Its heading read “Whiteman Judges Named. Committee Will Decide ‘What Is American Music.’” According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks later. Included would be “a jazz concert” on which George Gershwin was currently “at work.” Busy with his show *Sweet Little Devil*, Gershwin had not yet begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band.

Gershwin began work on *Rhapsody in Blue* on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin's music and Grofé's arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman's lead reed player) improvised the signature clarinet “wail.” According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky.

In the years to come, there were a number of versions of *Rhapsody in Blue* produced to satisfy public demand for as many accessible renditions as possible. As the work's popularity increased, the desire for a published large ensemble version led to Grofé's 1926 setting for theatre orchestra. This was followed subsequently by an expansion of the theatre orchestra score for full symphony orchestra and a version for concert band, both by Grofé as well.

This edition of *Rhapsody in Blue*, arranged by Donald Hunsberger, preserves characteristic timbres and transparent qualities of the orchestral setting while texturally capturing – despite the absence of strings – its innate vertical densities. Gershwin's personal copy of Grofé's symphony orchestra score (housed in the Library of Congress) has been used as its primary research source. Select string substitutions found in Grofé's band setting have also been incorporated along with scoring options from the manuscripts of his theatre orchestra and Whiteman Band versions (both also in the Library of Congress.)

Two-Lane Blacktop

James M. David (2013)

“Two-Lane Blacktop” is an homage to the open road and the distant horizon. Inspired by Mary Heilmann's abstract painting of the same name, this short work for wind ensemble is a similarly abstract etude about tempo, rhythm, and movement. An opening ascending gesture is heard throughout that represents “gear shifts” that alternate with increasingly complex variations on a three-note motive. The contrasting center section employs a soaring saxophone melody that depicts the timeless feeling of driving through the Utah desert. Finally, the variations build to maximum complexity only to collapse into a single intense acceleration.

-notes by the composer

CSU Wind Ensemble - Spring 2013

Conductor: Dr. Christopher J. Nicholas

Flute

Alison Sale, *piccolo*
Chloe Patrick
Leanne Lauffer
Amber Hodges

Oboe

Ryan Rosete
Madeleine Westbrook

Clarinet

Rachel Rice, *E-flat*
Mallorie Stringfellow
Mando Ramirez
Emily Kerski
Tom Wilson
Sean O'Conner
Allison Allum

Bass Clarinet

Asa Graf

Bassoon

Leroy Gonzalez
Mark Thompson
Lora Bird, *contrabassoon*

Alto Sax

Calli Dodd
Elliot Schweibach
Haleigh Silz

Tenor Sax

Nick Curran

Bari Sax

Kate Vincent

Trumpet

Jon Gray, *principal*
Robert Bonner, *assistant*
Tony Whitehead, *assistant*
Bethany Bohnenblust
Andrew Funk

Casey Cole
Chris Westphal
Teagan Larsen

Horn

Jon Gough, *1/assistant*
AJ Williams, *1/assistant*
Zane Moore
Christy Bass
Dan Zeff

Trombone

Logan Kingston
Jesse Sylvester
Andrew Deem
Blaine Lemanski, Bass

Euphonium

Noah Dunlap

Tuba

Rob Darragh
Charlie Matthews

String Bass

Zach Bush

Percussion

Landon Adams, *principal*
Matt Carroll
Ben Justis
Spencer Poston
Nick Rose
Chris Dighero

Harp

Katie Miksch

Piano

Chandler Croneigh