

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

Virtuoso

SERIES CONCERT

CSU'S MUSIC FACULTY AT THEIR FINEST

STANLEY **CURTIS**
TRUMPET

with

THOMAS ERIK **ANGERHOFER**
BARITONE

and

SUSAN **OLENWINE**
PIANO

FEBRUARY 12 / 7:30 P.M.

Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

DR. STANLEY CURTIS, Trumpet
JUHYUN LEE, Piano

Concerto in E-flat, Hob.: VIIe, 1 / JOSEPH HAYDN (1732-1809)

Allegro

Andante

Finale : Allegro

***Epiphany Window: Night Passages* / STANLEY CURTIS (B. 1963)**

Night Fall : What the Stars Say

Night Walk : The Magi Journey by Night

Night Club : Dancing with Gold, Frankincense and Myrrh

“...to Cast a Shadow Again” / ERIC EWAZEN (B. 1954)

I.Stopped by the stream

II.Luminescent moonlight

III.Two bees

IV.That didn't take too long

V.Interlude

VI.Everyone says it snowed last night

VII.Hands underwater on my body

VIII.Cordite surrounded you

Thomas Erik Angerhofer, baritone
Susan Olenwine, piano

PROGRAM NOTES

Josef Haydn's concerto for trumpet has become not only the most important solo work for trumpet, but also one of Haydn's best-known concertos. Written in 1796 for his friend Anton Weidinger, a Vienna court trumpeter who had come up with the idea to drill holes in the side of a natural trumpet to expand its melodic possibilities, the **Concerto in E-flat** was not performed until 1800. The new trumpet was reported to still possess the natural trumpet's "full, penetrating tone, which is at the same time so gentle and delicate that not even a clarinet is capable of playing more mellowly." [from a concert review in Leipzig in December, 1802] Since that time, no other performances were known until Alphonse Goeyens, trumpet professor at the Brussels conservatory, published a piano reduction in 1929.

Night Passages was my first multi-movement work for soloist and orchestra, although tonight's performance will be with piano reduction. The solo trumpeter must play three instruments: flugelhorn for the first movement, B-flat trumpet for the second and third, and piccolo trumpet at the end of the third movement. It presents three different visions of the night: "Night Fall" depicts the beginning of the evening, as the sun goes down and then the stars, planets, and moon come out; "Night Walk" presents a scary stroll through the forest; and, finally, a salsa band plays for eager dancers in "Night Club."

"Night Fall" begins with overlapping melodies to depict a spectacular sunset. The lyrical motive, which first arrives with the solo flugelhorn, features the downward third. This gets lower and the voicing gets darker. Then the main theme of this movement appears, which began as a melody written a few years ago for my son, who plays violin. The accompanied cadenza evokes the poetic sound of a medieval harp. Although I did not directly borrow from his work, Vaughan William's *Lark Ascending* was an inspiration for this movement. In addition, much of the material is borrowed from Dizzy Gillespie's "Night in Tunisia" and J. S. Bach's "Gute Nacht, o Wesen," the eighth part of his *Cantata 64*. The material from these two pieces, as well as the opening theme of this movement, gets reused throughout all three movements.

"Night Walk" opens with a short and frightening motive that frames the repetitive and mostly-relaxed bass line, over which the soloist, now on B-flat trumpet, plays long phrases that are often interrupted by jarring gestures. The bass line becomes more and more unstable until rhythmic and melodic chaos breaks out, representing a run from an unknown psychological terror. After the framing motive returns, relative peace is restored to the end of the movement. Structurally, this movement traces the root structure of one chorus plus the interlude of Gillespie's "Night in Tunisia." In general, each chord change in the original jazz standard is spun out over ten bars in my piece. Melodically, much of the material is drawn from the bridge of Gillespie's composition, while incorporating Bach's "Gute Nacht, o Wesen" from time to time. The movement finishes with the overlapping melodic sweeps that lead directly into the third movement, "Night Club."

This rhythmic and festive conclusion to the work starts with a short outburst from the pianist, followed by the trumpet introducing the melody, drawn from the main theme of “Night in Tunisia.” The middle of “Night Club” looks back to the first movement briefly before launching into a baroque-like counterpoint, which distinguishes it from a functional Latin jazz chart. At the end of the short movement, the soloist switches to piccolo trumpet with a variation of the main melody played in harmony with the piano.

...to cast a shadow again (1991) was commissioned by the St. Luke's Chamber Ensemble and premiered by Chris Gekker (trumpet), William Sharp (baritone) and Colette Valentine (piano) in New York in 1992. The poetry, written by Katherine Gekker, the sister of Chris Gekker, forms a cycle in which the excitement, power and mystery of love ultimately leads to the empty loss of love. The composer, Eric Ewazen, writes that the trumpet serves as a type of Greek chorus, commenting upon and highlighting the text. In the middle of the piece, there is an interlude for trumpet and piano without voice. For some years in the 1990s, this interlude was used as the theme for one of National Public Radio's programs.

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WITH WESLEY FERREIRA, CLARINET; TIFFANY BLAKE, SOPRANO;
AND JAMES DAVID, COMPOSER

FEBRUARY 22 / 7:30 P.M. / GRIFFIN CONCERT HALL

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I.

Stopped by the stream
we steam like two workhorses
The moisture lies white
on the field
and your shoulders
Our own fog melts
thin shingles of ice water
I lean over to kiss
your halo of moisture
My face comes away wet.

II.

Luminescent moonlight startles me
I'm wildly awake in the wrong season
Your foot hangs out of the covers
and like a lighthouse for the moon
directs its rays to a safe landing
there's a pulse on your instep
Everything else is night
but your foot, the moon, my eyes
What woke me
the whiteness of your skin

III.

Two bees are fighting or courting;
I can't tell which.
The ground's covered with flowers
smooth as kid leather bats' wings.
We sit surrounded, our backs hard
against the tulip magnolia.
Your words drift down
like blossoms around my ears.

IV.

That didn't take too long;
I thought I was asleep. But
your hand —
currents over my hip.
Five seconds
changed the color of leaves
the smell of earth
the shapes of stars.
I'm awake now, always.
The moon is company. Its only comfort:
a blue whiteness on my body
where I long for your hand to cast a shadow
again.

V.

Everyone says it snowed last night
but I know it's the whitening of your love
blowing across my eyelids
where your lips used to rest.
A confused tree sends out one green branch,
covets its few withered leaves and won't release
them to the snow.
Not evergreen, but half green:
like us.
Our feet kick up white storms
wet ankles skim over the trails
This is what I want to hold:
One green branch on a hibernating tree.
It bent softly when I brushed against it.

VI.

Hands underwater on my body
gentle fingers flutter
frictionless, like fish
brush against me
and quick swim away.
Waves chop.
Your hands can't rest, they find no purchase
I'm about to go under
You only touched me once under water
but this is how I remember it always:
your hands slide away.

VII.

Cordite surrounded you
Caps popped in my heart
the day we held fireballs in our mouths
red tongues dangerous drums
our small battles squealed roman candles
now you march
across the street to me
through a haze of gunpowder:
Battalion guarding my heart fortress.

VIII.

Lie down and cry.
And tears will roll into your ears.
Your words, my words, blank ceiling,
And my ears are wet, cold.
Your words did that to me.

BIOGRAPHIES

STANLEY CURTIS, trumpet, was appointed to the faculty of the School of Music, Theatre and Dance at Colorado State University as Special Assistant Professor of Trumpet, for the 2018-19 academic year.

Curtis' twenty years in the U.S. Navy Band in Washington, D.C., where he was the leader of the Navy Band Brass Quartet, and his long associations with groups such as the Washington Bach Consort and the Washington Cornett and Sackbut Ensemble have established him as both a modern and historic trumpeter. After studying at the University of Alabama, the Cleveland Institute of Music and in the Netherlands on a Fulbright Scholarship, he received his Doctorate of Music from Indiana University in 2005. He has also served as Assistant Principal Trumpet in the Orquesta Sinfónica de Galicia (in Spain) and Principal Trumpet with the Evansville Philharmonic (Indiana). In 1995, he won Third Prize at the Altenburg Baroque Trumpet Competition, held in Bad Säckingen, Germany. Curtis has taught trumpet at George Mason University from 2003 to 2018 and was a Suzuki trumpet teacher at Levine Music in the DC area from 2017 to 2018. He served as Historic Trumpet Division chair of the National Trumpet Competition from 2004 to 2009 and has written articles for the *International Trumpet Guild Journal* and the *Historic Brass Society Newsletter*.

An arranger of numerous works for brass quartet and for trumpet ensemble, Curtis' pieces have been performed at the International Trumpet Guild Conference, the Midwest Band Clinic and the National Trumpet Competition. His soon-to-be-released new album, *Refracted Light*, will feature his original compositions, one of which was performed on the New Works Recital at the 2018 ITG Conference.

Pianist **JUHYUN LEE**, a native of Korea, is an adjunct Instructor of Collaborative Piano at Colorado State University. She received her Master's Degree in Collaborative Piano from Longy School of Music. During her time in Massachusetts, she worked as a studio pianist at the New England Conservatory, Boston University and Boston Conservatory. After she finished her master's program, she worked as a staff pianist at Longy School of Music.

Juhyun Lee has performed a large number of degree recitals, concerts and new music festivals, including a world premiere performance of Charles Strouse's *Sonata for Horn and Piano* and Armand Qualliotine's *Duo for Piano and Alto Saxophone*. She attended the professional program of SongFest 2016 and the Bowdoin International Music Festival in Maine as a performance associate with full scholarship. She also has been coached by Gunther Schuller for a performance of his *Sonata for Saxophone and Piano*.

She continued her studies with Andrew Campbell at Arizona State University, where she is currently pursuing her doctoral degree in Collaborative Piano. At ASU, she received full-scholarship with teaching assistantship and was a primary pianist for the university's top large ensembles, including ASU Symphony and Wind Orchestra.

THOMAS ERIK ANGERHOFER'S "powerful and sweet" baritone voice has been a Front Range favorite since his arrival in CO back in 2003. Since then, he has performed with the Colorado Symphony Orchestra, the Boulder Philharmonic, Boulder Bach Festival, Mahlerfest, Central City Opera, Opera Fort Collins, Opera Theater of the Rockies, and much more. This season his performances will take him as far as Morocco, Zurich, and Lebanon, in addition to concerts, shows, and recitals throughout the US. Erik has also enjoyed a successful teaching career, with numerous students performing on and off Broadway, with regional opera companies and orchestras, as well as winning fellowships to continue studies at some of the world's most prestigious universities and conservatories. This year he is teaching at CSU while completing a doctorate at CU Boulder.

SUSAN OLENWINE, pianist, earned both Bachelor and Master Degrees in performance at Manhattan School of Music where she studied with Constance Keene and Artur Balsam. She had additional studies in accompanying with Samuel Sanders at the Juilliard School, and earned a MMusic at CU/Boulder in collaborative piano. She also holds a Master of Business Administration degree from the University of New Haven.

In Connecticut, Ms. Olenwine was well known in the Greater New Haven area as a recitalist and accompanist. With the Yale Alumni Chorus she was the featured soloist with the Moscow Chamber Orchestra in Tchaikovsky Hall, and with London's Royal Philharmonic. She also concertized in Austria and Denmark appearing as soloist with the US Air Forces Band. In Colorado she is a freelance collaborative pianist and is the pianist for the Longmont Symphony and the Boulder Chorale.

On the administrative side of music, Ms. Olenwine was the Director of Finance and Administrative Affairs at the School of Music at Yale University for thirteen years. She also held posts with Connecticut Public Radio, Yale Symphony, the Reno Philharmonic and Reno Chamber Orchestras.

Since moving to Boulder Susan has been deeply engaged with CU, the Boulder Philharmonic, Boulder Chorale, and Colorado Music Festival, primarily assisting with development and fundraising efforts. She has been on the Advisory Board at CU since 2010.

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

MUSIC PERFORMANCES

Guest Artist Series / Cuauhtémoc Rivera Guzmán, Violin / FREE	February 13, 7:30 p.m.	ORH
Virtuoso Series Concert / John McGuire, Horn	February 20, 7:30 p.m.	ORH
Wind Symphony Concert	February 22, 7:30 p.m.	GCH
Singer of the Year Competition / FREE	February 23, 7:30 p.m.	ORH
Virtuoso Series Concert / John Carlo Pierce, Tenor	February 25, 7:30 p.m.	ORH
Jazz Ensembles Concert	February 26, 7:30 p.m.	GCH
University Sinfonia Concert	February 27, 7:30 p.m.	GCH
Classical Convergence Concert / International Contemporary Ensemble	February 28, 7:30 p.m.	ORH

RALPH OPERA PROGRAM PERFORMANCES

<i>Two British One-Acts</i> / Gustav Holst and Ralph Vaughan Williams	April 4, 5, 6, 7:30 p.m.	GCH
<i>Two British One-Acts</i> / Gustav Holst and Ralph Vaughan Williams	April 7, 2 p.m.	GCH

DANCE PERFORMANCES

Spring Dance Concert	April 26, 27, 7:30 p.m.	UDT
Spring Dance Concert	April 27, 2 p.m.	UDT
Spring Capstone Concert	May 10, 11, 7:30 p.m.	UDT
Spring Capstone Concert	May 11, 2 p.m.	UDT
Dance Special Event / <i>Embodiment</i>	June 1, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>One Man, Two Guvnors</i> by Richard Bean	February 15, 16, 21, 22, 23, 7:30 p.m.	UT
<i>One Man, Two Guvnors</i> by Richard Bean	February 17, 24, 2 p.m.	UT
<i>A Man of No Importance</i> , a musical by Terrence McNally	April 26, 27, May 2, 3, 4, 7:30 p.m.	UT
<i>A Man of No Importance</i> , a musical by Terrence McNally	April 28, May 5, 2 p.m.	UT
<i>Rockband Project Concert</i> / FREE	May 16, 6:30 p.m.	UT

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