

SCHOOL OF MUSIC, THEATRE, AND DANCE



**VIRTUOSO**

SERIES CONCERT

**DREW LESLIE**

CSU FACULTY TROMBONE

WITH

**TIM BURNS, PIANO**  
**JEFF LAQUATRA, GUITAR**

**MARCH 21, 2022**



Colorado State University



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# P R O G R A M :

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**DREW LESLIE**, TROMBONE  
**TIM BURNS**, PIANO  
**JEFF LAQUATRA**, GUITAR

**MARCH 21, 2022** | ORGAN RECITAL HALL

**A Winter's Night**

**Kevin McKee (b. 1980)**

**Song of Survival for Trombone and Piano**

**Susan Mutter (b. 1962)**

- I. Meyer
- II. Diagnosis – Prayer
- III. Surgery
- IV. Thiotepa
- V. Coming Home!

**Till I Wake**

**Harry T. Burleigh (1866-1949)**

## BRIEF INTERMISSION

**Nostos, for Trombone and Guitar**

**Spiros Exaras**

**Secure. Contain. Protect. Sonata for Trombone and Piano**

**James M. David (b. 1978)**

- I. SCP-882: "Machine God"
- II. SCP-1342: "Future Voyager"
- III. SCP-682: "Hard-to-Destroy Reptile"

## PROGRAM NOTES:

### **Song of Survival**, by Susan Mutter

This work was written in 2021 for Dr. Cory Mixdorf, Associate Professor of Trombone at University of Arkansas, and dedicated to him, and also to his son Meyer, now 5 years old, whose cancer journey it portrays. Both Cory and Meyer have been a great inspiration to me!

Song of Survival is also dedicated to a consortium of nine additional trombonists, who kindly came together to help fund this commission and to bring this project from idea to fruition: Jessica Butler - Southern Illinois University, Carbondale, Justin Cook - University of Central Arkansas, Nathan Dishman - Iowa State University, Bradley Kerns - University of Kentucky, Drew Leslie - Colorado State University, Natalie Mannix - University of North Texas, Sarah Paradis - Boise State University, Bruce Tychinski - University of Delaware, Nathan Zgonc - Second Trombone, Atlanta Symphony.

#### About Song of Survival:

What happens when a 4-year old gets cancer? We discover real super-heroes wear hospital gowns, not capes! Meyer Mixdorf was diagnosed with medulloblastoma, a form of brain cancer, in 2020. Song of Survival was written to reflect some of what he and his family went through in his fight to survive. The five movements are as follows:

Meyer: This depicts Meyer feeling well, being outside, playing with his friends, catching frogs, etc. But toward the end you can hear his headaches are beginning.

Diagnosis - Prayer: Here, Cory is reacting to the devastating news that Meyer has cancer, and will need surgery. Anguished, he turns to God for help, "Lord please heal my son!"

Surgery: Here, I envision Cory in the waiting room, as the surgery is happening. Doctors removed a tumor the size of a small orange from the base of Meyer's brain. We hear a chorale at one point, as Cory again looks to God for aid and for peace.

Thiotepa: This was one of the many chemotherapy drugs given to Meyer during his multi-week visits to the hospital in Kansas City. This particular chemo was excreted through his skin, thus requiring him to take uncomfortable baths every six hours, around the clock. Here, I envision his father sitting on the edge of his hospital bed, yearning for Meyer to be free from it all, and to be able to go outside and play.

Coming Home!: This depicts the joy upon Meyer's release from the hospital and his return to family and friends, and his home in Arkansas. Toward the end, the "Lord please heal my son!" theme returns, in the trombone, but then the lack of tonality in the piano portrays the uncertainty of the future for Meyer.

— Notes by Susan Mutter

**Secure. Contain. Protect.** Sonata for Trombone and Piano, by James M. David

The SCP Foundation is a fictional extra-governmental organization dedicated to securing, containing, and protecting numerous paranormal entities. Created by a thriving online community of writers, each “SCP” is a form of short fiction that describes the physical and mysterious properties of the entity, typically in a dry, bureaucratic tone. This sonata for trombone and piano was inspired by three of these remarkably creative stories.

[SCP-882](#) “Machine God” describes a sentient collection of metallic gears that compels humans to add more and more components to its mass. Anyone near the entity will experience auditory hallucinations of ticking, grinding, and clicking sounds that gradually increase in intensity. The object is depicted musically as a persistent ostinato built by layer upon layer of polyrhythms and quick darting motives.

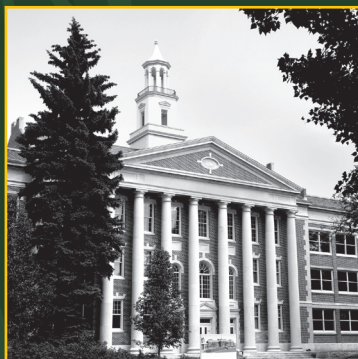
[SCP-1342](#) “Future Voyager” is an object that is nearly identical to the Voyager I space probe launched in 1977. However, the SCP was constructed in the year 42,412 AD by a civilization hundreds of light years from Earth. Like Voyager, it contains a “golden record” that holds a message for humanity. The civilization that built it found Voyager and learned much of humanity’s achievements in art and science. The two cultures flourished from their communications across the stars. As technology improved and resources dwindled, they eventually clashed and humanity almost completely wiped out its rival. The few survivors sent a replica of Voyager into the distant past to warn humanity of its future and remind them of the music they shared. Famously, the Cavatina from Beethoven’s String Quartet no. 13 was included on the original “golden record” and is quoted in the movement.

[SCP-682](#) “Hard-to-Destroy Reptile” is a large, hyper-intelligent reptilian creature that can withstand and adapt to almost any force or environmental hazard. One of the oldest and most beloved SCP’s, it has become something of a mascot for the author community. The big lizard is given a raucous Latin dance that incorporates slide glissandi as well as reincorporating the previous movements’ themes into its sturdy frame.

— Notes by James M. David

**Commissioning Consortium**

Jeremy Wilson, Vanderbilt University, lead commissioner  
Drew Leslie, Colorado State University, co-lead commissioner  
David Begnoche, Texas Christian University  
Josh Bynum, University of Georgia  
Brad Edwards, Arizona State University  
Peter Ellefson, Jacobs School of Music - Indiana University  
Timothy Higgins, San Francisco Symphony/Northwestern University  
Stephen Ivany, California State University, Fresno  
Megumi Kanda, Milwaukee Symphony Orchestra  
Ben McIlwain, University of Southern Mississippi  
Cory Mixdorf, University of Arkansas  
Bradley Palmer, Columbus State University  
Bruce Tychinski, University of Delaware



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