

# UPCOMING PERFORMANCES

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

## MUSIC PERFORMANCES

Woodwind Area Recital / FREE	November 15, 7:30 p.m.	ORH, UCA
Voice Area Recital / FREE	November 16, 7:30 p.m.	ORH, UCA
Jazz Ensembles Concert	November 17, 7:30 p.m.	GCH, UCA
Elementary Choir Festival Concert	November 18, 6:30 p.m.	GCH, UCA
Guest Artist Concert / Jennifer Dugle Kummer, Horn / FREE	November 29, 6 p.m.	ORH, UCA
Parade of Lights Preview / FREE	December 1, 6 p.m.	UCA
Holiday Spectacular	December 3, 2 p.m., 7 p.m.	GCH, UCA
Concert Orchestra Concert / FREE	December 4, 7:30 p.m.	ORH, UCA
Jazz Combos Concert	December 5, 7:30 p.m.	GCH, UCA
Violin Studio Recital / FREE	December 6, 7:30 p.m.	ORH, UCA
Graduate String Quartet / FREE	December 7, 7:30 p.m.	ORH, UCA

## DANCE PERFORMANCES

Fall Dance Capstone Concert	December 9, 10, 7:30 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 10, 2 p.m.	UDT, UCA

## THEATRE PERFORMANCES

Noises Off by Michael Frayn	Nov. 17, 18, 19, 7:30 p.m.	UT, UCA
Freshman Theatre Project / FREE	December 9, 10, 7:30 p.m.	ST, UCA

NOVEMBER 14 / 7:30 P.M.

**VIRTUOSO SERIES**

## FACULTY CHAMBER MUSIC RECITAL



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**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

# TONIGHT'S PROGRAM

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***Kol Nidre for cello and organ 1962 rev. 1983* / HERMAN BERLINSKI (1910-2001)**

Barbara Thiem, cello  
Joel Bacon, organ

***Divertimento for flute and viola (2010/2013)* / PAUL HAYDEN (b. 1956)**

Canray's Dream  
Molto tranquillo  
Cajun Riveria

Michelle Stanley, flute  
Margaret Miller, viola

***Quartet for Violin, Clarinet, Tenor Saxophone, and Piano; Opus 22* /**

**ANTON V.WEBERN (1883-1945)**

Sehr maessig  
Sehr schwungvoll

Ron Francois, violin  
Wesley Ferreira, clarinet  
Dan Goble, saxophone  
Tim Burns, piano  
Wes Kenny, conductor

**INTERMISSION**

***Façade: An Entertainment* / WILLIAM WALTON (1902-1983)**

- |    |                                 |
|----|---------------------------------|
|    | Fanfare                         |
| 1  | Hornpipe                        |
| 4  | Long Steel Grass                |
| 5  | Through Gilded Trellises        |
| 6  | Tango Pasodoble                 |
| 7  | Lullaby for Jumbo               |
| 8  | Black Mrs. Behemoth             |
| 9  | Tarantella                      |
| 10 | A Man from a Far Country        |
| 12 | Country Dance                   |
| 13 | Polka                           |
| 15 | Something Lies Beyond the Scene |
| 16 | Valse                           |
| 17 | Jodeling Song                   |
| 18 | Scotch Rhapsody                 |
| 19 | Popular Song                    |
| 20 | Fox-Trot                        |
| 21 | Sir Beezulbub                   |

# HOLIDAY SPECTACULAR

Kick off the holiday season with our family-friendly and popular annual presentation! Featuring performances from the CSU Symphony Orchestra and Choirs, faculty soloists, and a visit from Santa, this charming evening of traditional, secular, and sacred holiday music is a celebration of community, and includes something for all ages to enjoy.

**PROCEEDS SUPPORT CSU MUSIC**

**SATURDAY, DECEMBER 3, 2 P.M. AND 7 P.M.**  
**GRIFFIN CONCERT HALL, UCA**

Youth (under 18) **\$10** / CSU Students **NO CHARGE** / Adults **\$22**  
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UNIVERSITY CENTER FOR THE ARTS

*Facade* was born when Edith was reading aloud some of her poetry, and Sachie suggested that perhaps it would sound better with music. They challenged William, who was reluctant at first, to write some pieces that would match her verse. Edith described her poems in *Facade* as

*Abstract poems—that is, they are patterns in sound. They are virtuoso exercises in poetry of an extreme difficulty, in the same sense as certain studies of Liszt are studies in transcendental technique in music. My experiments in Facade are in the nature of inquiries into the effect on rhythm, and on speed, of the use of rhythms, assonances and dissonances, placed at different places in the line, and in most elaborate patterns.*

Walton created a complex, difficult, and highly original piece, the movements alternating between syncopated rhythms and dissonant harmonies, and tender, haunting melodies, all transporting the listener into the mysterious worlds that Edith's poetry evokes. The work employs popular music such as jazz, ragtime, the tango, and the waltz, and the composer uses a popular "Hornpipe" tune, as well as an excerpt from the *William Tell Overture*. One can also hear echoes of Stravinsky's *Petroushka* and *L'Histoire du Soldat*. The piece was initially conceived as a parlor piece and as a lighthearted "entertainment" for "artists and people of imagination," but it quickly grew into something much larger than either Walton or Sitwell could have predicted.

The first performance, held in the Sitwell's home on January 24, 1922, consisted of eighteen short movements. All of the performers, including Walton, who conducted, were obscured by a black curtain created by London artist Frank Dobson. Two faces were painted on the curtain, and through the "mouth" of one of them, a large megaphone, or *sengerphone*, extended, into which Edith recited. The curtain, which is no longer used in modern performances, was intended to remove the narrator's personality from the poems. The audience was mainly artists, writers, and musicians, and the piece was very well received. By the time it was first performed publicly the following year at Aeolian Hall, Walton had made many revisions, and added ten more pieces. This time, it caused quite a stir. Most of the audience was merely baffled, and in the absence of understanding, mocked the performance. The *Daily Graphic* proclaimed it "Drivel They Paid To Hear," and another review described the event as follows: "Miss Edith Sitwell monotonous her own lines with musical accompaniment. Foghorn effect. Usual audience. Long-haired men, short-haired women. Megaphone in great form." Accounts of more hostile responses came mainly from Edith and Osbert themselves, perpetuating the rumor of scandal around the piece. Walton, a perfectionist, revised and reworked the piece many times, creating two orchestral suites, a ballet, piano works, and the most recent version, *Facade 2*, in 1979. This does not, however, take anything away from the original version. As Michael Kennedy writes, "It is misleading to regard *Facade* only as a 'false start,' frivolous and unrepresentative. It is unique and unrepeatable, as Walton wisely realized, but it contains the essence of him."

— Program Note by Tonya Jilling

Tiffany Blake, soprano  
John Carlo Pierce, tenor  
Michelle Stanley, flute  
Wesley Ferreira, C clarinet  
Peter Sommer, alto saxophone  
Dawn Kramer, trumpet  
Barbara Thiem, cello  
Eric Hollenbeck, percussion  
Wes Kenney, conductor

### **Quartet in C Major, Op. 20 no. 2 / J. HAYDN**

I. Moderato

Dmitri Ascarrunz and Tony Swope, violins  
Garret Durie, viola  
Abby Nels

### **PROGRAM NOTES**

#### **Divertimento For Flute And Viola / Paul Hayden**

**Born: 1956, USA**

Paul Hayden is an American composer who holds degrees in composition from Louisiana State University and the University of Illinois at Urbana-Champaign. Dr. Hayden recently served on the faculties at Eastern Illinois University and Louisiana State University. Over the years, he has received many awards for his compositions from ASCAP (American Society of Composers, Authors, and Publishers), the American Music Center, and the Charles Ives Center for American Music. He has also won recognition in the Delius Composition Competition, the National Flute Association's Newly Published Music Competition, MACRO Society Composers Competition, and the Virginia College Band Directors National Association.

*Divertimento* for flute and viola, in three movements, was written in 2010 for flutist Katherine Kemler of Louisiana State University and violist Matthew Daline of Bowling Green State. Movement one, titled *Canray's Dream*, is a tribute to the late Louisiana Creole fiddle player Conray Fontenote. Conray was known for his musical partnership with accordionist Alphonse Ardoin, his unique bowing style, and his development of a self-titled "blues-waltz" that combines blues, jazz, and Cajun styles. Movement two, *Molto Tranquillo*, is slower and more lyrical. Movement three, *Cajun Riviera*, features clashing polyrhythmic sections between the two performers. Extended techniques for both performers are used throughout the piece, such as strumming on the viola and vocalizing or singing while simultaneously playing on the flute. *Divertimento* was revised and arranged in 2013 for violin and viola.

—Program Note by Chris Nadeau

**Quartet for Violin, Clarinet, Tenor Saxophone, and Piano, op. 22 / Anton Webern**

**Born: 3 December 1883, Vienna, Austria**

**Died: 15 September 1945, Mittersill, Austria**

**Anton Webern** (born Anton von Webern) was an Austrian composer and conductor, well known for his application and exploration of both atonality and twelve-tone serialism. Webern began his musical studies at a young age under the tutelage of his mother, an accomplished singer and pianist. Although the Webern family relocated often throughout Anton's youth due to his father's career as a mining engineer, the family eventually came to reside in Klagenfurt, where Anton would further develop his musical skills. Anton's first foray into the larger world of composition began with his Two Pieces for Cello and Piano in 1899. Eventually entering the University of Vienna, Webern studied musicology and composition and became a private pupil of Arnold Schoenberg before graduating in 1906. By this time, his compositional output had expanded to a wide variety of genres, though nearly all of his pieces still adhered to traditional tonality. This would change with the composition of his Stefan George songs in 1909, which hinted at the composer's future endeavors with atonality. Webern ultimately settled in Mödling in 1918, where he taught at Schoenberg's Society for Private Musical Performances until 1922. Together, fellow student Alban Berg, Webern, and Schoenberg formed the core of the Second Viennese School. Nazi annexation of Austria and intense political tumult eventually halted Webern's compositional activities, and with the death of Berg in 1935 and the beginning of World War II, the composer fell into obscurity and musical isolation. Webern's final years were marked by tragedy, with his only son Peter killed in a military exercise in February 1945. The composer died the following September when he was shot by an American soldier in Allied-occupied Austria.

Schoenberg developed his twelve-tone method in 1924, in which all twelve notes of the chromatic scale are used, with no individual note dominating the others. The twelve notes are placed in a specific order, also known as a tone row, and the row (which is subjected to a variety of permutations) is then used as the basis for the piece's composition. Webern thoroughly embraced the twelve-tone method and utilized it in a large number of his compositions, specifically opuses 17 through 31. The earliest trace of Webern's op. 22, **Quartet for Violin, Clarinet, Tenor Saxophone, and Piano**, is found in correspondence between Webern and his publisher in September 1928. The composer described a variety of musical themes inspired by locations throughout Austria of which he was quite fond. While initially envisioned as a three-movement work for violin, clarinet, horn, and piano, op. 22 eventually evolved into a two-movement piece and tenor saxophone replaced the horn. In Western art music, the word "quartet" was traditionally a classification almost entirely reserved for two violins, a viola, and a cello. Op. 22 is one of the first departures from this vernacular. The piece makes use of early compositional techniques that would go on to become standards in Webern's compositions, namely pointillism and *Klangfarbenmelodie*, in which the notes of a melodic motive are split up between different instruments. The quartet received a very harsh reception from general music critics upon its 1931 premiere, but was widely hailed among Webern's peers from the Second Viennese School and now stands as an iconic work of the twentieth century.

— Program Note by John Lampus

**Facade: An Entertainment / SIR WILLIAM WALTON**

**Born: 29 March 1902, Oldham, England**

**Died: 8 March, 1983, Ischia, Italy**

**William Walton** (1902-1983) is most well known for his orchestral works, *Facade*, an avant-garde chamber piece originally intended for private parlor performances, was actually his first major work and brought his name to the attention of the English public. Composed in 1922, it was a collaboration between Walton and poet Edith Sitwell, and her brothers, Sacheverell and Osbert, all of whom were considered somewhat eccentric patrons of the arts. It was written for a small chamber group of six players—flute, clarinet, saxophone, trumpet, cello and percussion—with Edith reciting her poems to the music in a particular type of rhythmic monotone. Pairing recitations with music was a common practice in the late nineteenth and early twentieth centuries; most of these works, called "melodramas," were highly romantic and serious. *Facade*, however, was unlike anything anyone had ever heard before. The first public performance caused somewhat of a scandal and was received with very mixed reviews, eliciting responses that varied from bewilderment, disgust, and outrage, to enthusiastic acceptance. Whether it was adored or abhorred, without a doubt, the piece was the talk of the town, and brought notoriety to the eccentric Sitwell clan and the emerging young composer, William Walton.

Born in 1902 in Lancashire County, England, Walton was the second of four children. Both of his parents were singers, and his father was a music teacher in the local grammar school, in addition to being a church choirmaster. Surrounded by music, William grew up singing in the choir of his father's church, which provided the foundation for his music career. In 1912, he received a scholarship to become a chorister at Christ Church Cathedral, in Oxford, which provided him a welcome opportunity to escape the strict atmosphere of his home life. It was there that he began studies on the violin and piano, and also taught himself orchestration and composition. He learned many different styles of church music, and spent hours in the library studying scores by Debussy, Ravel, Stravinsky, and Prokofiev. Years later, he confessed that he began to compose in order to avoid being sent back home to Oldham. When the Walton family fell into financial hardship and was unable to pay for William's education, Thomas Strong, Dean of Christ Church, arranged for him to enter the University in 1918, using money from an assistance fund to pay his tuition.

Of all of the friendships Walton made while he was at Oxford, the most fortuitous was with the Sitwells. The brothers, Sacheverell (Sachie) and Osbert, who considered Walton a genius, invited him to visit their home in Chelsea. What was supposed to have been a few weeks visit grew into an extended stay of almost fifteen years, in which the family "adopted" Walton and encouraged and supported his creativity. William was introduced into the Sitwell social circle, and met many great musicians, writers, and painters of the time. Over the years, he joined the family on their trips through Europe. The first in particular, to Italy in the spring of 1920, had a profound influence on him. He wrote that the journey "changed my whole attitude about life and music." Later, he recalled that first train trip as "raining all the way, just like Oldham," and upon emerging from the Alps into Italy, "there it was, ablaze with sunlight. I've never forgotten it, a new world."