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Upcoming Events

Event	Event Date	Location	Time
Symphonic Band Concert	11/13	Griffin Concert Hall	7:30 pm
Voice Area Recital	11/14	Organ Recital Hall	7:30 pm
Piano Studio Recital	11/15	Organ Recital Hall	7:30 pm
Jazz Ensembles Concert	11/15	Griffin Concert Hall	7:30 pm
	11/15-11/18; 11/23-11/25; 11/29-12/01; 12/06-12/08;		
"A Christmas Story" by Philip Grecian	12/13-15	University Theatre	7:30 pm
Bassoon-a-RAM-a	11/16	UCA	all day
Parade of Lights Preview	11/29	UCA	5:00 pm
	11/29, 11/30,		
Holiday Gala Concert	12/01	Griffin Concert Hall	7:30 pm
Holiday Gala Concert	12/02	Trinity Church, Denver	2:00 pm
	12/02; 12/09;		
"A Christmas Story" by Philip Grecian	12/16	University Theatre	2:00 pm
Creative Writing Reading Series: MFA Readings	12/06	University Art Musuem	7:30 pm

event calendar • e-newsletter registration

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UNIVERSITY CENTER FOR THE ARTS

Meet Me at the UCA

Virtuoso Series Recital:

Double Bass²:

Forest Greenough, double bass

Jason Rosenholtz-Witt, double bass

Adam A Torres, piano

with Kenny Jones and Erik Deines, double bass

and special guest Mark Sloniker, piano

November 12, 2012 7:30 P.M.

Organ Recital Hall

Program

The Streets Smart (2010)	Adam Hill
I. It's Like This	
II. It Just Keeps On and Keeps On	
III. Can You Imagine	Forest Greenough, bass
Sonata (1975)	Sofia Gubaidulina (b. 1931)
	Jason Rosenholtz-Witt, bass Adam A Torres, piano
Quartet No. 2 for Four Double Basses (2002, rev. 2012)	Forest Greenough
II. Chorale	Forest Greenough, bass Jason Rosenholtz-Witt, bass Kenny Jones, bass Erik Deines, bass
Sonata (1963)	Frank Proto (b. 1941)
I. Slow and Peaceful	
II. Moderate 4-Swing	
III. Molto Adagio	
IV. Allegro energico	Forest Greenough, bass Adam A Torres, piano
That Fall.....	Mark Sloniker
Straight Monk	Forest Greenough, bass Mark Sloniker, piano

Program Notes

Adam Hill, *The Streets Smart* for solo double bass and electronics (2010)

Adam Hill is a bassist, songwriter, and composer who currently resides in the Pacific Northwest. A very diverse musician, Hill has received several grants and awards, and, in his words, “continues to embrace his roots in classical, rock and roll, jazz, blues, and folk music, while seeking new directions through contemporary compositional techniques and technological resources.” The idea of musically “combining resources” describes the premise of *The Streets Smart* quite well.

In 2001, every single city in the USA with a population of 250,000 or greater reported gang activity, and by 2002 there were estimated to be 21,500 gangs with nearly three-quarters of a million members. The epidemic has spread beyond the cities with 15% of rural counties and 51% of suburban counties reporting gang problems in 2006 that include, but are not limited to, homicide, aggravated assault, drug sales, and robbery. In Compton, CA, a notorious locale for gang violence, one in three Black and Latino men have served, or are serving, a jail sentence, and seven in ten children grow up in a home without a father. Nationally, homicide is the second leading cause of death in persons 15-24 years of age and the leading cause of death in Black and Latino youths.

The Streets Smart explores these themes using a variety of sampled (recorded) sounds, including news clips and interviews, mixed with an assortment of recorded and manipulated electronics, which together create the “accompaniment” for the solo bass. The solo bass music itself draws many influences from pop culture specifically relevant to the subject matter of the composition—for example, the first movement begins with a bass line made famous originally by George Clinton and the Funkadelic and later in Snoop Dogg’s debut album “Doggystyle,” which pioneered the genre of Gangsta Rap. The second movement explores a more somber and bluesy side, culminating in a shriek of pitch and timbre reflective of the text. The last movement is much more episodic and violent, with the solo bass exploring a wide variety of timbres including *sul ponticello* effects, harmonic arpeggios, and multiple stops (chords).

-Forest Greenough

Sofia Gubaidulina (b. 1931), Sonata for Double Bass and Piano (1975)

Sofia Gubaidulina is one of the premier post-Stalin Russian composers. Among the many champions of her work include Mstislav Rostropovich, Gidon Kremer, Valery Gergiev, and Simon Rattle. While going through graduate school at the Moscow Conservatory, she was labeled “irresponsible” because her compositions did not adhere to the Soviet Social Realism. Dmitri Shostakovich believed in her view of composition and encouraged her to “continue along [her] mistaken path.” In the Soviet period she earned her living writing film-scores, while reserving part of every year for her own music. She experimented with non-traditional methods of sound production as well as unusual combinations of instruments, including Russian and Japanese folk instruments. Melodically, Gubaidulina is characterized by the frequent use of intense chromatic motives rather than long melodic phrases. The use of silence in her compositions is also extremely important. In *Slishu...umolko* (I hear...silence) (1986) the conductor performs a cadenza with movements that include drawing a Christmas-Tree shape in the air to focus the audience’s attention to the silence. Harmonically, Gubaidulina’s music resists traditional tonal centers and triadic structures in favor of pitch clusters and intervallic design arising from the contrapuntal interaction between melodic voices.

The double bass sonata employs various non-traditional techniques. While at the Moscow Conservatory, she experimented under the supervision of double bassist Boris Artemiev with a variety of performance techniques such as *col legno* (playing with the wooden side of the bow), *ricochet* (bouncing the bow of the strings), and *glissando* techniques (sliding between pitches). In the sonata, you will often hear *glissando* and *col legno* occurring simultaneously. An earlier work for solo double bass (*Pantomime*, 1966) was dedicated to Artemiev. The double bass sonata was surprisingly influential to Gubaidulina’s international success. The great violinist Gidon Kremer heard a performance of the piece in 1975, and as a string player was impressed. “It brought out entirely new sounds and explored the possibilities of the string bass in remarkably original ways.” In 1977 or 1978, the two had a chance encounter in a taxicab after a concert, when Kremer suggested that Gubaidulina write a violin concerto. The result was *Offertorium*, dedicated to Kremer. In touring the piece around the world, it brought

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Program Notes, ctd.

Gubaidulina to international attention. Since 1985, when she was first allowed to travel to the West, Gubaiduli- na's stature in the world of contemporary music has skyrocketed. She has been the recipient of prestigious com- missions from the Berlin, Helsinki, and Holland Festivals, the Library of Congress, the Chicago Symphony Or- chestra, the New York Philharmonic, and many other organizations and ensembles. In January 2007, Gubaiduli- na was the first woman composer to be spotlighted by the BBC during its annual “composer weekend” in Lon- don.

Since the collapse of the Soviet Union, Gubaidulina has lived in a small village outside Hamburg, Ger- many, where she delights in the peace and quiet she needs to fulfill the huge number of commissions she has received from all round the world.

-Jason Rosenholtz-Witt

Forest Greenough, Quartet No. 2 (2002, rev. 2012) (world premiere)

This work was conceived with the idea in mind that it was in fact a string quartet that just happened to be scored for four double basses instead of the traditional string quartet of two violins, viola, and cello. While the genre of the “bass quartet” is fairly established these days, nonetheless when I set out to compose this, I wanted to highlight the sonic flexibility of four basses and showcase our pitch range in particular—more specifi- cally, the fact that if one includes artificial harmonics, a quartet of basses actually has a wider range of pitches than the traditional string quartet—we can play much lower than the cello, and *almost* as high as the violin. In addition, a quartet of basses has the ability to blend with both a unique homogony of timbre if desired, or show- case a mix of timbres through the vastly different ranges.

The Quartet is composed as a three movement work all played attacca (connected with no pause), alt- hough today we will just be premiering the second movement. The overall form is A-B-A between the three movements, hinging on the second movement chorale. This second movement explores some of my favorite compositional techniques, taking relatively simple harmonic ideas and coloring those ideas in a variety of ways through added sonorities, modality, bi-tonality, and canonic fragmented “melodies,” many of which originate in the first movement and culminate in the last movement.

-Forest Greenough

Frank Proto (b. 1941), Sonata “1963”

American bassist and composer Frank Proto is one of the most prolific composers of works for the double bass, including seven works for bass and orchestra, and over 30 solo and chamber compositions. Many of his compositions stem from his 30-plus year collaboration with French/Syrian bassist and pedagogue extraor- dinaire Francois Rabbath.

The Sonata “1963” was written by Proto while a student at the Manhattan School of Music. In his words, “I needed another piece to fill out my graduation recital program and thought I'd try writing one myself. This might be labeled Op. 1 since although I had been active as an arranger for five or six years previous to that (1963), I had never attempted anything original in a longer form before.”

The work is in four movements with the only audible break coming between the second and third. It explores many of the characteristic techniques that the instrument is capable of employing but too infrequently called upon to use in a single setting, such as lyrical playing, un-improvised jazz pizzicato, and artificial harmon- ics. The work explores harmony in several ways, exploiting several different modes and various amounts of free -atonicity in the piano, working between more “typical” jazz language of the 1960s juxtaposed with a flavor of the American avant-garde, culminating in the fourth movement fugato.

The piece calls for two players equally at home with both the jazz and traditional idioms - something that is still the exception rather than the rule even in current times. However, its crossover appeal has made it one of the most popular recital pieces by double bassists over the last 20 years, and is a perfect combination for bassists such as myself who live in both the jazz and classical realms.

-Forest Greenough

Performer Bios

Forest Greenough has been a staple in the Colorado music scene on many fronts since arriving here from Seattle in 1999. Known as a very diverse performer, Dr. Greenough is a regular member of the Fort Collins Symphony, Principal Bass of the Steamboat Springs Orchestra, Colorado Bach Ensemble, former Principal Bass of the Strings in the Mountains Summer Festival, and acting Associate Principal of the Greeley Philharmonic Orchestra. He has also performed in various roles with the Greeley Philharmonic, Cheyenne Symphony, and Boulder Philharmonic, and has toured nationally with artists such as Andrea Bocelli. As a chamber musician, he has received commissions and premiered many new works in many genres. Also an award-winning jazz bassist, Dr. Greenough currently plays regular engagements throughout Colorado, and can be heard locally with pianist Mark Sloniker, in addition to being in demand nationally as a clinician and adjudicator. An accomplished studio musician, Dr. Greenough has performed on numerous recordings across the musical spectrum, from contemporary jazz and classical to pop/rock and metal.

In addition to performing, Dr. Greenough is an active composer, theoretician, and record producer/audio engineer. He has published compositions in both the jazz and classical realms, and has developed new theories on tension-release systems in American Post-Minimal composition. As a producer and engineer, he has worked on many local projects in addition to several international releases for independent record labels.

Also an avid outdoor sports enthusiast, Dr. Greenough dedicates every free, non-musical moment to whitewater kayaking, mountain biking, and backcountry snowboarding, and also enjoys backpacking and climbing in addition to working as a professional whitewater guide in the summer. Joining the CSU faculty in fall of 2005, he holds a Bachelor of Arts in Music Composition from Eastern Washington University, Master of Music in Double Bass Performance, Master of Music in Theory and Composition, and Doctor of Arts in Theory and Composition with a secondary emphasis in Jazz Pedagogy from the University of Northern Colorado.

Jason Rosenholtz-Witt is currently an adjunct faculty member of the Colorado State University School of Music. He holds a B.M. from the University of Northern Colorado and an M.M. in Double Bass Performance from Colorado State University, where he studied with Dr. Forest Greenough. As a bassist, Mr. Rosenholtz-Witt has performed with the Ft. Collins Symphony, Greeley Philharmonic, Cheyenne Symphony, Steamboat Springs Orchestra, Larimer Chorale, and Emerald City Opera. He has also performed concerts in Germany, Spain, and Japan.

In addition to teaching and performing, Mr. Rosenholtz-Witt is interested in the research of early bass instruments. He has presented his research at conferences of the College Music Society and the American Musicological Society. His article, “The Instrumentation of Orlando Gibbons’ Dooble Base Fantasias,” can be seen in *The Viol*, a publication of the Viola da Gamba Society of Great Britain. Other research interests include Jewish composers and their place in European society, and the early works of Arnold Schoenberg. Mr. Rosenholtz-Witt plans to pursue a Ph.D. in historical musicology.

Adam A Torres, Special Assistant Professor of Music at Colorado State University, is an active conductor and pianist in the Northern Colorado region. Torres’ debut as a soloist came at the age of eleven, performing with the San Angelo Symphony through the Young Musician’s Concerto Competition. He has worked as a pianist with numerous ensembles and in a wide variety of genres - recent performance collaborations include Cheyenne Symphony Orchestra and the Fort Collins Wind Symphony. Additionally, Adam is a member of *Sound De Trois*, a flute, clarinet, and piano trio of Fort Collins. Torres is also a strong advocate for music education and continues to maintain a small private studio of piano students.

As a conductor, Adam has worked in a wide array of settings, including orchestras, wind ensembles, sacred music, and musical theatre. Current conducting appointments include Apprentice Conductor with Fort Collins Symphony (2010-present) and Music Director of Zion Lutheran Church (Loveland, CO). In 2011, Torres served as a co-founder and Inaugural Music Director for The Nuova Musica Project, a youth ensembles program for the Northern Colorado region. Adam has also worked with the CSU Orchestras and Opera Theatre, the Round Rock Symphony Orchestra, the San Angelo Symphony Chorus, and the San Angelo Community Band. In June 2011, Adam served as rehearsal pianist and assistant conductor for Opera Orvieto’s production of *Così fan tutte* in Orvieto, Italy. In June 2012, Adam was invited to attend the Baltimore Symphony Orchestra conducting workshop with notable conductors Marin Alsop and Marland Thakar, and in December will be conducting the Virginia Symphony Orchestra in a workshop with Maestros JoAnn Falletta and Jorge Mester.

Adam holds a Master of Music in Conducting from Colorado State University, and has also studied at The University of Texas at Austin and Angelo State University. Adam’s principal conducting teachers include Wes Kenney and Dr. Reginald Houze, and his principal piano teachers include Dr. Silvana Santinelli and Dr. Eleanor Elkins.

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