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February 24, 7:30 p.m., Griffin Concert Hall, UCA

High School Honor Band Festival Concert
February 25, 7:30 p.m., Griffin Concert Hall, UCA

Virtuoso Series Concert with Special Guests New Third Stream Quartet
February 27, 7:30 p.m., Organ Recital Hall, UCA

Virtuoso Series Concert with Special Guests Jeri Jorgenson, Violin
February 29, 7:30 p.m., Organ Recital Hall, UCA

Jazz Ensembles Concert
February 29, 7:30 p.m., Griffin Concert Hall, UCA

Chamber-Concert Choir
March 2, 7:30 p.m., Griffin Concert Hall, UCA

Percussion Ensemble Concert
March 4, 7:30 p.m., Griffin Concert Hall, UCA

Virtuoso Series Concert with Faculty Chamber Ensemble
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Meet Me at the UCA

Colorado State University
Symphonic Band

FEBRUARY 23, 2012 • GRIFFIN CONCERT HALL, UCA

Dr. Richard S. Frey, Conductor

Nicholas Curran, Graduate Conductor

Mother Earth (A Fanfare) (2006) David Maslanka (b. 1943)

Rest (2010) Frank Ticheli (b. 1958)

From an Alabama Songbook (2006) Donald Grantham (b. 1947)

- I. Bower of Roses/Acorns Grow on White Oak Trees
- II. Go to Sleepy
- V. Walk Tom Walker

INTERMISSION

Chester Overture (1956) William Schuman (1910-1992)
Nicholas Curran, graduate conductor

Concerto for Trumpet and Wind Orchestra (1991) Andrey Petrov (1930-2006)
Dr. Steven Marx, trumpet

Symphonic Dance No. 3, “Fiesta” (1967) Clifton Williams (1923-1976)

PROGRAM NOTES

Mother Earth (A Fanfare) (2006)

David Maslanka

Maslanka’s program note in the score is simply a quoted prayer from St. Francis of Assisi:

Praised be You, my Lord, for our sister, MOTHER EARTH,

Who nourishes us and teaches us,

Bringing forth all kinds of fruits and colored flowers and herbs.

Like all of Maslanka’s works, this short fanfare explores unusual combinations of instruments and sounds. The work begins with a hushed melody in the vibraphone, chimes, and bells, whose notes are sustained by the clarinets and flutes, creating a hazy, blurred sounds. Before this introduction can move forward, though, the saxophones intrude with a rhythmic figure which propels the work forward. The middle section continues this energetic drive, but with long sustained melodies in the woodwinds and flugelhorns, until they are drowned out by an angular theme in the low brass, leading to a frantic finish.

Rest (2010)

Frank Ticheli

This wind setting of Ticheli’s choral work, “There Will Be Rest,” embraces the fragile beauty and quiet dignity of the original. The only significant change in Ticheli’s transcription at the climax of the work, where the initial melody returns, emboldened and resolute.

The text of the choral version is taken from Sara Teasdale’s poem of the same name:

*There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.*

*I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, – above me
Stars I shall find.*

From an Alabama Songbook (2006)

Donald Grantham

- I. Bower of Roses/Acorns Grow on White Oak Trees
- II. Go to Sleepy
- V. Walk Tom Walker

The composer writes:

Alabama has a rich, varied and wide-ranging musical tradition that is celebrated in Byron Arnold’s *An Alabama Songbook*, edited with an introduction by Robert W. Halli, Jr. From this excellent collection I have selected seven highly contrasting and representative songs and presented them in the five movements of *From an*

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Dr. Steven Marx is an international competition winner and former Yamaha Young Artist, having performed throughout the United States and internationally in countries such as England, the Bahamas, Japan, Taiwan, and Macao. In 2002, Professor Marx won second place at the National Trumpet Competition, and also was awarded first prize in the Mock Orchestra Competition at the International Trumpet Guild Convention in Manchester, England. He was awarded the National Trumpet Competition Lake Placid Scholarship in 2003, given to the individual most likely to make the biggest impact on the trumpet world.

Dr. Marx completed a Bachelor of Music degree from Grand Valley State University, a Masters of Music degree with a Performance Certificate from the Eastman School of Music, and a doctorate from the Eastman School of Music. While at Eastman, Steven was awarded the prestigious performers certificate and was the recipient of the 2008 Teaching Assistant Prize of Teaching Excellence. Dr. Marx has taught at the University of Northern Colorado and Nazareth College prior to his appointment at Colorado State University.

Dr. Marx has performed with the Rochester Philharmonic Orchestra, Rochester Oratorio Society, Rochester Chamber Orchestra, Greely Philharmonic, and the Avatar Brass, West Shore Symphony, and has toured and recorded with the Eastman Wind Ensemble. Currently, Professor Marx performs nationally as a soloist, and with the Apex Brass and the Aire Duo.

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Alabama Songbook. The first movement is based on “Bower of Roses” and “Acorns Grow on White Oak Trees.” Both songs depict children choosing partners for party games and dancing. The second movement is a lullaby based on “Go to Sleepy,” while the final movement is the lively banjo tune, “Walk Tom Walker.”

As is common in Grantham’s works, the tunes are typically recognizable, but are freely developed. The final movement, for instance, is based on a song in duple meter (meaning you could count along, saying 1-2, 1-2), but the first time we hear the tune, the accompaniment is in triple meter (like a waltz: “oom-pah-pah”), creating a sense of metric tension. Grantham also folds slightly “jazzy” harmonies into these otherwise-simple, traditional tunes, embracing the light-heartedness of the original songs.

Chester Overture (1956)

William Schuman

Chester Overture for Band is based on a hymntune by the same name from William Billing’s 1778 collection, *The Singing Master’s Assistant* (text below). This song embodies the desire for freedom from oppression during the time of the Revolutionary War. The opening chorale of Chester beautifully juxtaposes delicate woodwinds and rich brass sonorities, a contrast that remains evident throughout the work. The chorale introduces the theme of the piece that then evolves through five variations. Schuman reharmonizes, fragments, and distorts the rhythm of the tune to create a different character in each variation. Perhaps Schuman’s polychordalism (the use of two unrelated chords at the same time) in Chester, was his interpretation of far-reaching tensions that have no anticipated resolution. In contrast, the heroic conclusion seemingly embodies hope, progress, and victory.

*Let tyrants shake their iron rod,
And Slav’ry clank her galling chains,
We fear them not, We trust in God,
New England’s God forever reigns.*

*The Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet’rans flee, before our Youth,
And Gen’rals yield to beardless Boys.*

*What grateful Off’ring shall we bring?
What shall we render to this Lord?
Loud Hallelujah let us sing,
And praise His Name on Ev’ry Chord.*

Concerto for Trumpet and Wind Orchestra (1991)

Andrey Petrov

Petrov was a Soviet and Russian composer who graduated from the Leningrad Conservatory in 1954. He is best known for his film music, with more than 80 titles to his credit. His early scores to the films “The Amphibian Man” (1962) and “I Step Through Moscow” (1963) brought him great renown in the Soviet Union. On the heels on these successes, fellow composer Dmitri Shostakovich promoted him to the position Chairman of the Leningrad Composer’s Union in 1963.

The Concerto for Trumpet and Wind Orchestra resembles the lighter music of Shostakovich, with sections of faux-seriousness followed by phrases marked by sarcasm. Throughout the single-move-ment work, there is a sense that nothing is quite as serious as it seems

Symphonic Dance No. 3, “Fiesta” (1967)

Clifton Williams

This “symphonic dance” is the third of five in a set composed by Clifton Williams to commemorate the twenty-fifth anniversary of the San Antonio Symphony Orchestra. The first performance of the set took place in 1965, conducted by the composer. He then refashioned this dance for wind band, taking advantage of the unique instrumental colors of the ensemble.

The composer divided the work into clear sections, each representing a different element of a Latin American celebration: a slow triple-meter dance, a bullfight, and a chant calling the people to mass. A joyful dance connects each of these disparate elements, with the melody passing between sections during each appearance. By the fourth and final statement, the low brass take the now-familiar melody, while the woodwinds embellish it with colorful flourishes. The percussion writing sounds, perhaps, like firecrackers going off as the winds conclude the piece with a final fanfare.

Applied Faculty

<u>Violin</u> Ron Francois Leslie Stewart	<u>Oboe</u> Gary Moody	<u>Saxophone</u> Peter Sommer
<u>Viola</u> Margaret Miller	<u>Organ</u> Joel Bacon	<u>Trombone</u> Greg Harper
<u>Cello</u> Barbara Thiem	<u>Clarinet</u> Wesley Ferreira	<u>Tuba</u> Robert Brewer
<u>Bass</u> Forest Greenough	<u>Bassoon</u> Gary Moody	<u>Percussion</u> Eric Hollenbeck
<u>Flute</u> Michelle Stanley	<u>Horn</u> Matthew Evans	<u>Harp</u> Rachel Ellins
	<u>Trumpet</u> Steven Marx	<u>Piano</u> Janet Landreth Silvana Santinelli

CSU Symphonic Band

Director: Dr. Richard Frey

Graduate Teaching Assistant: Nicholas Curran

Ensemble Librarian: Gracie Padilla

Flute

Tiffany Key, *Music Education*,
Fort Collins

Megan O’Connor, *Music Education*,
Fort Collins

Amy Ratliff, *Music Education & Spanish*,
Littleton

Nick Spragg, *Psychology*,
Longmont

Oboe

Amy Wilson, *Music*,
Pioneer, CA

Sam Carr, *Psychology and Philosophy*,
Albuquerque, NM

Elizabeth Lunsford, *Environmental
Engineering*, Chesapeake, VA

Clarinet

Roxanne Cortes, *Music Therapy*,
Waipahu, HI

Mallorie Stringfellow, *Music Education*,
Thornton

Sean O’Connor, *Music*,
Silverthorne

Jamie Kimbrough, *Music and Zoology*,
Bayfield

Alyssa Whitney, *Zoology*,
Springfield, VA

Hilary High, *Music and Biology*,
Colorado Springs

Rachel Rice, *Music Education*,
Monument

Bassoon

Lora Bird, *Music Education*,
Loma

Julia Hayes. *Music*,
Colorado Springs

Mark Thompson, *Music Education*,
Sterling

Saxophones

Alto

Calli Dodd, *Music Education*,
Westminster

Jake Johnson, *Music Education*,
Fort Collins

Saxophones, Alto (continued)

Adam Kattnig, *Computer Engineering*,
Grand Junction

Haleigh Silz, *Biology and Music*,
Fort Morgan

Tenor

Lisa Baker, *Psychology and Music Therapy*,
Colorado Springs

Eric Shrumm, *Music Education*
Littleton

Baritone

Matt Banks, *Music Education*,
Littleton

Trumpet

Erick Escobar, *Music Education &
Performance*, Los Angeles, CA

Andrew Funk, *Music Education*,
Fort Collins

Bethany Bohenblust, *Music Education*,
Greeley

Annie Barthel, *Music Therapy*,
Littleton

Joe Frye, *Music Performance*,
Los Angeles, CA

Allison Genis, *Biological Science*,
Dekalb, IL

Josh Garcia, *Music Education*,
Monte Vista

Timmy Johnson, *Music Education*,
Littleton

Horn

Emily Cosmas, *Health/Exercise Science
and Nutrition*, Livermore

A.J. Williams, *Music Education &
Performance*, Centennial

Lauren Hartsough, *Psychology and
Criminology*, Fort Collins

Alec Walsh, *Music Education*,
Colorado Springs

Deanna Sinclair, *Zoology*,
Colorado Springs

Christopher Rodriguez, *Music Education*,
Fort Collins

Trombone

Brent Wyatt, *Mechanical Engineering*,
Colorado Springs

Eli Johnson, *Music Performance*,
Fort Collins

Andrew Deem, *Music Education*,
Colorado Springs

Alex Buehler, *Music Education, Performance
and Composition*, Golden

Weston Purdy, *Sports Medicine*,
Agate CO

Euphonium

Shawna Thompson, *Music Education*,
Fountain

Katie Hertel, *Human Development and
Family Studies*, Eaton

Tuba

Charlie Mathews, *Music Education*,
Colorado Springs

Justin Frank,
Billings, MT

Bekah Smelser, *Psychology*,
Colorado Springs

John Napier, *Music Education*,
Fort Collins

Double Bass

Josh Engler, *Music Therapy*,
Dubuque, IA

Percussion

Michael Williams, *Music Education*,
Westminster

Nate Knitter, *Music Performance*,
Colorado Springs

Shane Eugen, *Music Therapy*,
Littleton

Michael Foster, *Music Education*,
Grand Junction

Josiah Gaiter, *Music Education*,
Fort Collins

Rebecca Montemayor, *Music Therapy*,
Northglenn