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Meet Me at the UCA

Symphonic Band and Wind Ensemble Concert

APRIL 29, 2012 - 2:00PM • GRIFFIN CONCERT HALL, UCA

Symphonic Band Program

Valdres (1904) **Johannes Hanssen (1874-1967)**
arr. Bainum

Cathedrals (2007) **Kathryn Salfelder (b. 1987)**
Nick Curran, *Conductor*

Fugue in G Minor, "Little," BWV 578 (c. 1707) **J.S. Bach (1685-1750)**
trans. Cailliet

Give Us This Day (2005) **David Maslanka (b. 1943)**
I. *Moderately Slow*
II. *Very Fast*

Wind Ensemble Program

Overture to Candide (1956) **Leonard Bernstein (1918-1990)**
trans. Grundman

The Shadow of Sirius (2009) **Joel Puckett (b. 1977)**
I. *The Nomad Flute*
II. *Eye of Shadow*
III. *Into the Clouds*
Dr. Michelle Stanley, *Flute*

Lincolnshire Posy (1937) **Percy Aldridge Grainger (1882-1961)**
ed. Fennell
I. *Lisbon*
II. *Horkstow Grange*
III. *The Rufford Park Poachers*
IV. *The Brisk Young Sailor*
V. *Lord Melbourne*
VI. *The Lost Lady Found*

Pictures at an Exhibition (1874) **Modeste Moussorgsky (1839-1881)**
trans. Merlin Patterson

The Hut on Fowl's Legs (Baba-Yaga)
The Great Gate of Kiev
Christopher Krueger, *Conductor*

Sponsored in part by:



CSU Symphonic Band

Dr. Richard S. Frey, Conductor

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 Performance*,
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*,
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Littleton

Saxophone, Baritone

Matt Banks, *Music Education*,
Littleton

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Performance*, Los Angeles, CA

Andrew Funk, *Music Education*,
Fort Collins

Bethany Bohlenblust, *Music Education*,
Greeley

Annie Barthel, *Music Therapy*,
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Criminology*, Fort Collins

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Colorado Springs

Deanna Sinclair, *Zoology*,
Colorado Springs

Christopher Rodriguez, *Music Education*,
Fort Collins

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Brent Wyatt, *History*,
Colorado Springs

Eli Johnson, *Music Performance*,
Fort Collins

Andrew Deem, *Music Education &
Composition*, Colorado Springs

Trombone, (continued)

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

Weston Purdy, *Sports Medicine*,
Agate

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Shawna Thompson, *Music Education*,
Fountain

Katie Hertel, *Early Childhood
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Westminster

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Littleton

String Bass

Josh Engler, *Music Therapy*,
Dubuque, IA

Harp

Carly Swanson, *Human Development &
Family Studies and B.A. Music*,
Sioux Falls, SD

Piano

Adam Adkins, *Music Education*,
Highlands Ranch

Dr. Christopher Nicholas is the Director of Bands at Colorado State University, where he conducts the Wind Ensemble, supervises the Concert Band, serves as the Co-Director of the CSU Marching Band and athletic bands, and teaches conducting courses. Dr. Nicholas received degrees from University of Illinois (BS) and the University of Iowa (MA, DMA). Prior to his appointment at CSU, Dr. Nicholas has served on the music faculties of the University of Wyoming, the University of Iowa, Grinnell College, Kirkwood College, and Sycamore (IL) High School.



An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the University-wide distinction of "Top Prof" for exceptional contributions to the University and service to the students. In addition, Dr. Nicholas has also received the UW Extraordinary Merit in Teaching award, the University of Illinois Divisional Achievement Award in Music Education, and was the first conductor to receive the prestigious University of Iowa Doctoral Performance Fellowship. A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, and the Caribbean, including performances in Italy, Switzerland, Germany, England, France, Austria, and Kiev; Taoyuan, Taichung, and Taipei, Taiwan; Hong Kong, and Port-au-Prince, Haiti.

In the summer of 2010, Dr. Nicholas was selected through a comprehensive audition process to perform in Kiev, Ukraine, as an invited guest conductor of the professional orchestra in residence at the Liatoshinsky Academie of Music, under the auspices of the prestigious International Conductors' Festival. Dr. Nicholas was one of seven conductors worldwide invited to perform, and is the first American band conductor to be invited in the Festival's history. Dr. Nicholas joins a lineage of conductors who have previously been selected for this festival from Italy, Denmark, Spain, Israel, France, UK, Switzerland, Venezuela, and Brazil, as well as the US.

In 2011, Dr. Nicholas was invited to serve as Principal Guest Conductor and an advisor to the National Sistema de Orchestras, Bandas, Y Coros de Guatemala. Previous advisors include Gustavo Dudamel, Music Director of the Los Angeles Philharmonic.



Dr. Michelle Stanley is Assistant Professor of Music at Colorado State University where she teaches flute and chamber music. Michelle is a regular performer in solo, chamber and orchestral settings. From early music to new music, Michelle is a passionate performer and strong advocate to the musical arts. As a dedicated teacher she has an active and successful university flute studio and has enjoyed giving masterclasses from China to the U.S.. Her next performances include recitals in Scotland, England and France as a recitalist and Southern U.S. tour planned for 2013.

Michelle is the second flutist/piccolo player with the Colorado Ballet orchestra and is a regular performer in the Colorado Symphony Orchestra. She has presented and performed for the National Flute Convention, College Music Society Regional and National Conferences, Colorado Music Educators Association conference, and Music Teachers National Association state and national conferences. She has performed at the 2012 and 1999 National Flute Association convention, the Berkeley Early Music Festival, and spent 5 seasons as the second flutist with the Colorado Music Festival orchestra.

She is a founding member and performer with the Sonora Chamber Ensemble that regularly performs and commissions chamber music. She has commissioned and premiered over 20 works from composers throughout the United States. Her first CD of newly commissioned chamber music was released by Centaur Records in 2006.

In addition to her active performance career, Dr. Stanley is the author of a music appreciation textbook published by Great River Technologies called *Music Appreciation: Listening for Success in All Music*. She is also a part of a team of faculty who are creating an innovative and group-breaking arts entrepreneurship program called the LEAP Center for the Arts at CSU in Fort Collins.

Michelle received a M.M and D.M.A in flute performance from the University of Colorado at Boulder and received a B.A. in Music from the University of New Hampshire. She also attended Trinity College of Music in London where she studied with Anne Cherry. Michelle was the President of the Colorado Flute Association and program chair for the Association's annual Flute Celebration from 2002-2004 and is currently the College Events Chair for the CFA.

Movement 3: Into the Clouds

What do you have with you
now my small traveler
suddenly on the way
and all at once so far

on legs that never were
up to the life that you

led them and breathing with
the shortness breath comes to

my endless company
when you could stay close to me
until the day was done

o closest to my breath
if you are able to
please wait a while longer
on that side of the cloud

Lincolnshire Posy (1937)

- I. *Lisbon*
- II. *Horkstow Grange*
- III. *The Rufford Park Poachers*
- IV. *The Brisk Young Sailor*
- V. *Lord Melbourne*
- VI. *The Lost Lady Found*

Percy Aldridge Grainger (1882 - 1961)

Among wind band enthusiasts, Percy Grainger's *Lincolnshire Posy* certainly needs no introduction. It is easily one of the most famous and well-known pieces written for bands and has become a cornerstone of the wind repertoire. *Lincolnshire Posy* was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs.

Below are the program notes for *Lincolnshire Posy* by the composer:

"Lincolnshire Posy", as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wongs (sic) of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

Notes from the Score

Pictures at an Exhibition (1874)

- The Hut on Fowl's Legs (Baba-Yaga)*
The Great Gate of Kiev

Christopher Krueger, *Conductor*

Mussorgsky based his musical material for *Pictures at an Exhibition* on drawings and watercolors by Hartmann produced mostly during the artist's travels abroad. Locales include Poland, France, and Italy; the final movement (Great Gate at Kiev) depicts an architectural design for the capital city of Ukraine. Today most of the pictures from the Hartmann exhibit are lost, making it impossible to be sure in many cases which Hartmann works Mussorgsky had in mind. Mussorgsky links the suite's movements in a way that depicts the viewer's own progress through the exhibition. Two "Promenade" movements stand as portals to the suites main sections. Their regular pace and irregular meter depicts the act of walking. A turn is taken in the work at the *Catacombae* when the *Promenade* theme stops functioning as merely a linking device and becomes, in *Cum Mortuis*, an integral element of the movement itself. The theme reaches its apotheosis in the suite's finale, the *Great Gate at Kiev*.

Notes from the Score

Modeste Moussorgsky (1839-1881)

trans. Merlin Patterson

Cathedrals

Kathryn Salfelder (b. 1987)

Kathryn Salfelder is fast gaining national recognition as a rising wind band composer. Recent awards include the 2008 ASCAP/CBDNA Frederick Fennell Prize, presentation of *Cathedrals* at the Virginia CBDNA Symposium 34 for New Band Music, an Encore Grant from the American Composers Forum, first place in the Charles B. Olsen Composition Competition, and participation in the 2006 National Band Association Young Composer Mentor Project. Ms. Salfelder currently studies composition at the New England Conservatory of Music.

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from "Sacrae Symphoniae," which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of cori spezzati (It. 'broken choirs'), which forms the basis of much of Gabrieli's writing. Giovanni Gabrieli was one of the most influential composers of the Renaissance period. Gabrieli was an organist with compositional techniques that represent the style of the Venetian School.

Cathedrals is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The golden section (mm. 141), the area surrounding the golden section (mm. 114-177), and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

Notes from score with contributions by Nick Curran

Give Us This Day: A Short Symphony

David Maslanka

This "symphony" for band is set in two contrasting movements. The first is cast in an ABA form, where the outside sections are thinly orchestrated and reflect Maslanka's idiosyncratic sound world. For instance, the solo clarinet opens with a plaintive call, later doubled with muted trumpet and plucked piano strings. Where the opening section hints at the minor mode, the middle section is firmly major. The breadth and sweep of phrase through this section characterizes much of Maslanka's music. The second A section is brief, a distant remembrance of the initial sorrowful clarinet melody.

The second movement proceeds *attacca*, and launches from the very first note into a whirlwind of sounds – an aggressive theme in the low brass and reeds picked up by the high woodwinds, all accompanied by an unending stream of eighth notes in the trumpets and horns. This movement follows an ABCBA structure, where the C section stands in stark contrast to the dark energy of the other sections. The upper woodwinds play simple, long-breathed phrases over a rippling piano and keyboard percussion accompaniment. After the return of music from the B and A sections, the piece concludes with a dramatic coda. The modal inflections and frequent fourths and fifths create a sense of chant, perhaps a prayer of hope that finally resolves in repeated C major chords.

Maslanka writes of the piece:

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. Give Us This Day gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.



Dr. Richard Frey is the Associate Director of Bands and Special Assistant Professor of Music at Colorado State University where he conducts the Symphonic Band, co-directs the Marching Band, and teaches courses in music education. He was previously the interim Director of Athletic Bands and Assistant Director of Bands at Austin Peay State University in Clarksville, Tennessee.

Dr. Frey received his Doctor of Musical Arts degree in Wind Conducting at Michigan State University. In 2008 he received a Master of Music degree in Wind Conducting from the Jacobs School of Music at Indiana University. From 2002-2006 he taught instrumental music in the public schools of Salem, Oregon. Dr. Frey received a Bachelor of Music degree in Percussion Performance from the University of Puget Sound in 2002, where he studied percussion with Amy Putnam and conducting with Robert Musser.

Dr. Frey has performed as a freelance percussionist with the Oregon Symphony, Oregon Ballet Theater, Tacoma Symphony, and Bellevue Philharmonic. He also performs regularly as a collaborative pianist and accompanist.

CSU Wind Ensemble

Dr. Christopher Nicholas, Conductor

Graduate Teaching Assistant: Christopher Krueger

Ensemble Librarian: Mackenzie Sutphin

Piccolo

Stephanie Munroe, Nunn, CO
Music Performance

Mando Surito, Fort Collins, CO*
M.M. Performance

Flute

Amy Coup, Brighton, CO
Music Performance

Lindsey Goris, Fort Collins, CO
Music Performance

Stephanie Munroe, Nunn, CO
Music Performance

Alina Osika, Fort Collins, CO
Music Performance

Mando Surito, Fort Collins, CO*
M.M. Performance

Chloe Patrick, Fort Collins, CO
Music Education

Clarinet

Aleaha Harkins, Aurora, CO
Music Education

Nicole Jensen, Centennial, CO
Music Education

Sean O'Connor, Silverthorne, CO
B.A. Music

Rachel Rice, Monument, CO
Music Education

Hilary High, Colorado Springs, CO
B.A. Music and Biology

Mallorie Stringfellow, Thornton, CO
Music Education

Thomas Wilson, Littleton, CO*
Music Education

Bass Clarinet

Josh Garcia, Monte Vista, CO
Music Education

Oboe

Steven Amburn, Tulsa, OK
Music Therapy

Shane Werts, Dillon, CO*
Music Education

English Horn

Caleb Bradley, DeLand, FL
Music Performance

Bassoon

Lynn Bonomo, Annandale, VA*
Music Performance

Kenneth Compton, Westminster, CO
Biomedical Sciences/Music Minor

Alto Saxophone

Ben Strauss, Loveland, CO*
Music Performance

Elliot Schwebach, Fort Collins, CO
Music Performance

Jake Johnson, Fort Collins, CO
Music Education

Tenor Saxophone

Nick Curran, Arvada, CO
*M.M. Instrumentals Conducting
and Music Education*

Baritone Saxophone

Nathan Wilson, Grand Junction, CO
M.M. Performance

Bass Saxophone

Eric Shrumm, Littleton, CO
Music Education

Horn

Christine Bass, Rio Rancho, NM
Music Therapy

AJ Williams, Centennial, CO
Music Performance/Education

Mely Farquhar, San Jose, CA
Zoology

Kevin Olson, Fort Collins, CO
Music Performance

Trumpet

Tony Whitehead, Austin, TX
M.M. Performance

Jon Gray, Arlington, TX
Music Performance

Matt O'Connor, Silverthorne, CO
B.A. in Music

Ryan Sullivan, Golden, CO
Music Performance

Mackenzie Sutphin, Encinitas, CA
Music Education

Scott Webber, Norwell, MA*
M.M. Performance

Chris Westphal, Colorado Springs, CO
Music Education

Ian Schmidt, Fort Collins, CO
Music

Trombone

Logan Kingston, Windsor, CO
Music Education

Blaine Lemanski, Fort Collins, CO
Music Performance

Dave Ellis, Centennial, CO*
Music Composition/Performance

Jesse Sylvester, Elizabeth, CO
*Music Performance/Nutrition
and Food Science*

Euphonium

Noah Dunlap, Colorado Springs, CO
Music Education

Tuba

Zach Garcia, Longmont, CO
Music Education/Performance

Christopher Krueger, Fort Collins, CO*
M.M. Inst. Conducting/Music Education

Charlie Mathews, Colorado Springs, CO
Music Education

Percussion

Landon Adams, Highlands Ranch, CO
Music Education

Matt Carroll, Fort Collins, CO
Music Education

Chris Dighero, Thornton, CO*
Music Performance and Business

Nick Rose, Aurora, CO
Music Education

Ryan Seyedian, Littleton, CO
Music Education

Katie Cassara, Centennial, CO
B.A. Music

Double Bass

Crystal Pelham, Broomfield, CO
Music Education

Piano

Eric Campbell, Littleton, CO
Music Performance

Harp

Sara Schmidt, Dillon, CO
Music Therapy

* Principal

Overture to Candide (1956)

Leonard Bernstein (1918-1990)

Leonard Bernstein is a remarkable member of the American elite of classical musicians, making his mark in the fields of composition, conducting, piano performance, television, philanthropy, and academia. From a young age he showed interest in music, particularly through the piano which eventually fruited into a successful collegiate career first at Harvard and subsequently at the Curtis Institute of Music (Philadelphia) and the Tanglewood Summer Institute (Boston) for post-graduate studies. Following his training, Bernstein moved to New York City and soon after accepted a position with the New York Philharmonic with which he was so closely associated with over the years.

Though best known for his masterpiece Broadway musical "Westside Story" (1957), the overture to *Candide* is a popular concert piece that was premiered January 26, 1957 by the New York Philharmonic under the baton of the composer. The piece received immediate accolades and by the turn of the decade had been performed by over one hundred other orchestras across the continent. As such, it quickly earned a spot in the standard orchestral repertory and is today the most commonly performed symphonic work by Bernstein. The overture most commonly heard today is derived from the comic operetta that Bernstein premiered the year before, based on the 1759 novella *Candide* by French philosopher Voltaire as a satirical social commentary during the Age of Enlightenment. Overall, the overture is so densely filled with thoughtful and intense material that it seems the brief five minutes allotted to capture all of its emotion, exuberance, and nuances is lacking; all of this stringent energy finally comes to a burst at the piece's conclusion, not unlike the opening of a shaken-up soda bottle. But perhaps it is this very phenomenon that left audiences in the 50s and today clambering for another taste!

Notes by Colin Constance

The Shadow of Sirius (2009)

Joel Puckett (b. 1977)

The composer writes the following about the piece:

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people's thoughts and feelings.

*In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve. On March 1st, 2009, I found a copy of W.S. Merwin's, *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.*

*A friend once said to me, "many concerti explore a virtuosity of technique but not many explore a virtuosity of expression." It was with that thought in mind that I began work on my, *The Shadow of Sirius*, for solo flute and wind orchestra. Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separates the individual movements. The source poems follow below:*

Movement 1: The Nomad Flute

You that sang to me once sing to me now
let me hear your long lifted note
survive with me
the star is fading
I can think farther than that but I forget
do you hear me

do you still hear me
does your air
remember you
o breath of morning
night song morning song
I have with me
all that I do not know
I have lost none of it

but I know better now
than to ask you
where you learned that music
where any of it came from
once there were lions in China

I will listen until the flute stops
and the light is old again

Movement 2: Eye of Shadow

Sentry of the other side
it may have watched the beginning
without being noticed in all
that blossoming radiance
the beggar in dark rags
down on the threshold
a shadow waiting

revealing its prime claim
upon the latter day
that fades around it
while the sky is turning
with the whole prophecy

herald without a sound
leave-taking without a word
guide beyond time and knowledge
o patience
beyond patience

in its own fair time
all in its rags it rises

o lengthening dark vision
reaching across the faces
across colors and mountains
and all that is known

I touch the day
I taste the light
I remember