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UPCOMING EVENTS

CSU Sinfonia Orchestra and CSU Concerto Competition

The Stars Come Out with the CSU Concerto Competition Finalists

3/9 • Griffin Concert Hall • 7:30 pm

Virtuoso Series: The Mendelssohn Trio

3/11 • Organ Recital Hall • 7:30 pm

Virtuoso Series:

CSU Faculty John McGuire and Special Guest Johanna Yarbrough, Horn

3/25 • Griffin Concert Hall • 7:30 pm

Virtuoso Series:

Special Guests Svet Stoyanov, Percussion & Brook Ferguson, Flute

3/26 • Organ Recital Hall • 7:30 pm

The Merry Widow By Franz Lehár

Presented by the Charles and Reta Ralph Opera Center

Directed by Tiffany Blake & Conducted by Wes Kenney

3/29 & 30, 4/6 • Griffin Concert Hall • 7:30 pm

4/7 • Griffin Concert Hall • 2:00 pm

Virtuoso Series: CSU Faculty Rachel Ellins, Harp

4/1 • Organ Recital Hall • 7:30 pm

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Meet Me at the UCA

CSU CONCERT BAND & CONCERT ORCHESTRA CONCERT

CSU CONCERT ORCHESTRA

Leslie Stewart, *Conductor*

presents

"A CELEBRATION OF DANCE"

CSU CONCERT BAND

Erik Johnson, *Conductor*

Nick Curran, *Graduate Teaching Assistant*

Thursday, March 7, 2013

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

CSU Concert Orchestra

Leslie Stewart, *Conductor*

Minuet from *Eine Kleine Nachtmusik* **W. A. Mozart (1756-1791)**

Two selections from *Liebeslieder Waltzes* **Johannes Brahms (1833-1897)**
Arr. by Hermann

Pizzicato Polka **Johann Strauss, Jr. (1825-1899)**

Tango in D **Issac Albeniz (1860-1909)**
Arr. by Naughtin

Dancing Barefoot in the Rain **Nkeiru Okoye (b. 1973)**
(WORLD PREMIERE)

Rumanian Folk Dances **Bela Bartok (1881-1945)**
Arr. by Willner

Dance with Sticks
Waistband Dance
Stamping Dance
Hornpipe Dance
Rumanian Polka
Quick Dance

CSU Concert Orchestra Personnel

<u>First Violin</u>	<u>Second Violin</u>	<u>Cello</u>	<u>Bass</u>
Josh Cabiness, <i>Concertmaster</i>	Annamarie Engelhard, Principal	Chris Lewis, <i>Principal</i>	Ian Gregory, <i>Principal</i>
Elisse Stratton	Kadi Horn	Karsten Lockwood	Chris Huang
Melanie Augenstein	Melissa Karres	Lauren Burcham	
Tyler Adamthwaite	Jennifer Clary	Elizabeth Bergerson	
Caitlin Bricker	Jacklyn Rees-Rising	Caylen Eckman	
Rebecca Cooper		Jonathan Norgren	
		Lauren Daly	
		Brittany Real	
	<u>Viola</u>		
	Laurel Szmd, <i>Principal</i>		
	Daniel Faught		

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Thursday, April 11, University Dance Theatre, UCA

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Thursday, April 18, Center for Biomedical Research in Music, UCA

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For information on how you can become a Friends of the UCA member, please contact: Carrie Care at (970) 491-5891 or at Carrie.Care@colostate.edu



Leslie Stewart was named Conductor of the CSU Concert Orchestra last fall. She has been Music Director of the Health & Wellness Orchestra (a community symphony based at Poudre Valley Hospital) since it was founded in 2008. She was recently honored with the “Outstanding Service Award” by the CSU College of Liberal Arts for her work with this ensemble.

Ms. Stewart also serves as Director of the CSU String Pedagogy Program and Director of CSU’s Summer Master of Music Education degree with a Specialization in Conducting Program. In addition, she teaches violin, coaches chamber music, and plays second violin in the CSU Faculty String Quartet. Ms. Stewart is also a violinist with the Cheyenne Symphony and the Pro Musica Colorado Orchestra and performs frequently with the Ft. Collins Symphony. She recently retired from the Cabrillo Festival of Contemporary Music in Santa Cruz, California after 32 summers as a member of this prestigious orchestra.

Previous academic posts include Old Dominion University where she served as Assistant Professor of Violin and Director of Orchestral Activities beginning in 2000 and received the “Most Inspirational Faculty Member” awards from the College of Arts and Letters in 2006. She has also served on the faculties of Christopher Newport University and the Governor’s School for the Arts (both in Virginia), Chowan College in North Carolina and Dominican College of San Rafael in California.

A graduate of Interlochen Arts Academy, Ms. Stewart holds Bachelor and Masters degrees in Music Performance from the University of Southern California. She was a member of the Puerto Rico Symphony and Alabama Symphony before moving to Northern California in 1989 to conduct the Marin Symphony Youth Orchestra and direct the Marin Symphony’s Youth Programs.

During her six-year tenure in Marin, she also played violin with numerous professional orchestras including the California Symphony, Fresno Philharmonic, Santa Cruz Symphony, Women’s Philharmonic and Marin Symphony. For the next eight years, she served as Music Director and Conductor of the Bay Youth Orchestra of Virginia culminating in the Bay Youth Symphony’s performance at the Edinburgh Fringe Festival in August 2006.

Erik Johnson is an Assistant Professor of Music at Colorado State University where he teaches undergraduate and graduate courses in music education. After over a decade of public school teaching in Colorado, his goal is to cultivate a passion for music learning at all levels.

Erik is an active guest conductor and clinician working with student ensembles in Colorado and throughout the US. He is a frequent music festival adjudicator and presenter at state, national and international professional music conferences. As a teacher and musician, Erik has received numerous awards and honors including two school board commendations and first prize in the Hugh McMillian conducting competition. He is the frequent promoter of new music for young musicians, having participated in over 15 commissions to date. He is the associate conductor of the Greater Boulder Youth Orchestras and founder of the Greater Boulder Youth Wind Ensemble.

As a researcher, Erik focuses upon ways that scholarship can help teachers in the K-12 classroom deliver outstanding and inspired instruction. His current research focuses peer-assisted learning, music teacher preparation, and music theory pedagogy. His scholarly writings and research have been published in The Music Educators Journal, Contributions to Music Education, and The Bulletin for the Council of Research in Music Education.



CSU Concert Band

Erik Johnson, *Conductor*

Sundance (1997)

Frank Ticheli

Sheltering Sky (2012)

Nick Curran, *Conductor*

John Mackey

Suite Provençal (1989)

Jan Van der Roost

Mvt 1. Un ange a fa la crido

Mvt 2. Adam e sa Coumpagno

Mvt 3. Lou Fustié

Mvt 4. Lis Escoubo

Arabian Dances (2009)

Brian Balmages

CSU Concert Band Personnel

Flute

Haley Giannone
Anna Haschke
Rachel Maison
Erin Snowden

Alto Saxophone

Melissa Gamber
Michael Guest
John Stockly
Kerry Thompson
Krystal Tamayo

Trumpet

Josh Clarke
Adam Ferguson
Ricki Krahn
Zach Menard
Wally Urlreich

Euphonium

Chris Hill
David Hanson
Megan O’Connor
Megan Smith

Oboe

Anna Bowes
Siana O’Donnell

Tenor Saxophone

Gabriel Martins
Alex Stark

Horn

Adam Adkins
Matt Banks
Mikayla Caldwell
Tim Patterson
Nick Rose

Tuba

Lora Bird
Alex Lombardi
Mark Thompson

Clarinet

Alex Buhler
Anthony Branum
Charlie Matthews
Rachel Mozzetta
Paige Ostwald
Zach Garcia

Bari Saxophone

Justin Frank

Bassoon

Nicole Jensen
Shannon McGuire

Trombone

Lauren Daly
Nathan Oden
Jenny Penna
Jessie Sawyer

Percussion

Ryan Demming
Noah Dunlap
Amber Hodges
Chris Huang

CSU CONCERT BAND PROGRAM NOTES

Sundance

Frank Ticheli

While composing Sun Dance, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image – a town festival on a warm, sunwashed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of “bright joy.” The oboe’s gentle statement of the main melody establishes the work’s songlike characteristics, while in the work’s middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature.

The work’s dancelike qualities are enhanced by a syncopated rhythmic figure. This figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes.

-Notes by Frank Ticheli

Sheltering Sky

John Mackey

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exists a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey’s Sheltering Sky as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended.

The work itself has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. *Grainger’s Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *Gum-Suckers March*). In reality, however, Grainger’s melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of Sheltering Sky have a recognizable quality, the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

-Notes by Jake Wallace.

Suite Provencale

Jan Van der Roost

This 4-movement suite is based on authentic folk tunes from the beautiful southern province in France: the “Provence”. The composer used a harmonic language respecting the popular characteristics, but on the other hand also contains some “spicy” notes (just like the well-known “Provençal sauce”). The instrumentation is very colorful, paying a lot of attention to the different timbres of both brass and wood winds as well as to the percussion section. Every movement has its own character: *Un Ange a fa la crido* (An angel brought the creed / credo) is like a bourrée, *Adam e sa Coumpagnou* (Adam and his companion) is an old love song, Lou Fustié (the carpenter) a fast dance and finally *Lis Escoubo* (a whistle tune / popular ballad) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme) Although this piece is not too demanding, a well-balanced band is necessary to perform it successfully. Thanks to the contrasts and the varying colors, it keeps on holding the attention.

Notes by Jan Van der Roost

Arabian Dances

Brian Balmages

The Middle East is a source of amazing folk music that includes a great variety of instruments not commonly used in Western music. In researching Arabic folk music, I came across many folk tunes that were performed with traditional instruments. In such cases, it is quite common for there to be no harmony-strings and winds double the melody line while percussion makes up the entire accompaniment. However, Arabic music has evolved with contemporary artists infusing a mixture of traditional and commercial sounds into their music. This concept of traditional and contemporary sounds coexisting in a single work serves as the inspiration for Arabian Dances.

There are three themes that are used throughout the work. The first is a traditional Arabic song called *Ala Dal’ona*. While the song is originally a love ballad, it has had many new sets of lyrics to reflect loss of homeland, desire for freedom, and even a voice for women’s rights. Thus, despite its simple melody, it has a very complex background. Excerpts of the song are used in the very beginning of the work, while the full tune with percussion accompaniment is presented at the *Allegro Moderato*. It is first presented in a more authentic form, with just melody and percussion. As the music develops, more contemporary sounds are added, including more extensive harmonies.

-Notes by Brian Balmages

Applied Faculty

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Barbara Thiem

Bass

Forest Greenough

Flute

Michelle Stanley

Oboe

Gary Moody

Organ

Joel Bacon

Clarinet

Wesley Ferreira

Bassoon

Gary Moody

Horn

John McGuire

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