

MAY 7, 2019 / 7:30 P.M.

CSU SYMPHONIC BAND PRESENTS:
KALEIDOSCOPIK LISTENING

CONDUCTED BY
T. ANDRÉ FEAGIN



Caitlyn Achilles	Highland Ranch, CO	Sophomore	BM Performance
Luke Nelson	Longmont, CO	Sophomore	BM Music Education
Jake Elam	Naperville, IL	Freshman	BM Music Education
Fionn Cool	Castle Rock, CO	Sophomore	BA Anthropology/BA Music
Austin Lowder	Colorado Springs, CO	Junior	BM Music Education
TRUMPET			
Sydney Brown*	Loveland, CO	Sophomore	BM Music Education
Jacob Wilkinson	Bismarck, ND	Sophomore	BM Music Education
Cary Patterson	El Dorado Hills, CA	Freshman	BS Mechanical Engineering
Daniel Proctor	Centennial, CO	Sophomore	BS Business Administration
Alexis Martinez	Pueblo, CO	Junior	BM Composition
James Lambert	Gunnison, CO	Freshman	BA Music
Bryan McKinstry	Stonegate, CO	Sophomore	BA Music
TROMBONE			
Raechel Brady*	Colorado Springs, CO	Freshman	BS Biochemistry
Chris Martella	Washington, D.C.	Freshman	BM Music Therapy
Trevor Shuffler	Loveland, CO	Sophomore	BM Jazz Performance
Kaleb Joshi	Windsor, CO	Freshman	BS Mathematics
EUPHONIUM			
Nicky Podrez*	Boulder, CO	Freshman	BA Music
Kaley Barnes	Thornton, CO	Freshman	BM Music Education
TUBA			
Christina Lilligren*	Manhattan Beach, CA	Freshman	BS Ecosystem Science
Conner Henderson	Colorado Springs, CO	Sophomore	BS Business
PERCUSSION			
Zach Van Hook*	Colorado Springs, CO	Sophomore	BA Music
Brant Shettron	Fort Collins, CO	Freshman	BM Performance
Ben Stordeur	Centennial, CO	Freshman	BM Performance
Maggie Gracia	Colorado Springs, CO	Freshman	BS Forest & Range/BM Perf
Dylan Ewing	Longmont, CO	Freshman	BM Performance
Kaylie Parrish	Colorado Springs, CO	Freshman	BM Music Education
PIANO			
David Yarger	Woodland Park, CO	Senior	BM Music Performance

*Denotes principal

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Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

COLORADO STATE UNIVERSITY SYMPHONIC BAND PRESENTS:
KALEIDOSCOPIC LISTENING

T. ANDRÉ FEAGIN, Conductor

JOHANN SEBASTIAN BACH *Fervent is My Longing- "Choral*
(1685-1750) *Prelude-BWV 727 (1710)*

Fugue in G Minor- The "Little"- BWV 578 (1703)

JOAQUIN TURINA *Five Miniatures (1929)*
(1882-1949)

- | | |
|--------------------------|------------------------------|
| I. Dawn | IV. The Approaching Soldiers |
| II. The Sleeping Village | V. Fiesta |
| III. Promenade | |

STEVE DANYEW *Into the Silent Land (2018)*
(b. 1983)

Ian McGuire, narrator

DAVID MASLANKA *California (2015)*
(1943-2017)

PERCY ALDRIDGE GRAINGER *Molly on the Shore (1920)*
(1882-1961)

A word from the conductor...

Since childhood I have always been fascinated by the kaleidoscope. The optical instrument, with its large array of colors and shapes, as well as its ability to display "beauty in motion" has a strong relationship to music. On tonight's program, the Symphonic Band aims to explore that relationship by presenting works that reflect the finest of craftsmanship, beauty, expression, and power as only the wind band can produce. Using a vivid and colorful imagination, join us as we explore beauty through soundscapes. We thank you for attending and hope you enjoy tonight's performance.

COLORADO STATE UNIVERSITY SYMPHONIC BAND
PRESENTS: **KALEIDOSCOPIC LISTENING**

T. ANDRÉ FEAGIN, Conductor

PICCOLO

Emily Morton	Aurora, CO	Sophomore	BS Conserv Bio/BM Perf
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FLUTE

Rachel Dugger*	Dallas, TX	Freshman	BS Bus Admin/BA Music
McKenna Janksy	Naperville, IL	Freshman	BM Music Education
Sarah Tapia	Erie, CO	Sophomore	BM Music Education
Adam Sewald	Broomfield, CO	Freshman	BM Performance
Sydney Steffen	Highland, IL	Junior	BM Music Therapy

OBOE

Markus Fagerberg*	Austin, TX	Freshman	BM Music Education
Olivia Martin	Aurora, CO	Sophomore	BM Music Education

Bb CLARINET

Natalie Morris*	Colorado Spring, CO	Freshman	BM Music Education
Katie Knutson	Aurora, CO	Junior	BM Music Education
Henry Buckley	Loveland, CO	Senior	BA Music
Mariah Baechle	Fort Collins, CO	Sophomore	BM Music Performance
Amber Sheeran	Littleton, CO	Sophomore	BM Music Education/Comp
Katie St. Gemme-Pate	Parker, CO	Freshman	BM Music Education
Irene Wald	Madison, WI	Sophomore	BM Music Therapy
Kinzi Kaiser	Sterling, CO	Sophomore	BM Music Education

BASS CLARINET

Alex Salek	Monument, CO	Junior	BM Music Education
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BASSOON

Naomi Davis*	Colorado Spring, CO	Junior	BM Music Therapy
Kyle Minthorn	Fort Collins, CO	Sophomore	BA Music
Mira Bartell	Loveland, CO	Sophomore	BM Music Education

ALTO SAXOPHONE

Amy Keisling*	Monument, CO	Freshman	BS Bio Sci/BS Mech Eng
Joshua Zimmerman	Parker, CO	Freshman	BM Performance
Andrew Dutch	Thornton, CO	Sophomore	BM Music Education

TENOR SAXOPHONE

Isaac Barreras	Brush, CO	Freshman	BM Music Education
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BARITONE SAXOPHONE

Emily Korgmeier	Holyoke, CO	Sophomore	BM Music Education
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HORN

Sydney Egbert*	Colorado Springs, CO	Sophomore	BM Music Education
Jessie Palmer	Centennial, CO	Sophomore	BM Music Therapy

the New England Intercollegiate Band. He has presented clinics on conducting, leadership, and the marching arts at the Arizona Music Educators Association State Convention, The Savannah State University Conducting Workshop (GA), The Universiti Teknologi MARA in Selangor, Malaysia, the South Carolina Music Educators Association State Convention, the Georgia State University Leadership Institute, the New England Band Directors Institute (NH), and the 2018 NAFME National Conference.

In 2004, Dr. Feagin was one of three nationally selected conductors to perform with the United States Air Force Band of Mid-America in the inaugural Young Composer/Conductors Mentor Project sponsored by the National Band Association. In 2012, he was one of three nationally selected conductors to perform with the United States Academy Band at West Point during the Association of Concert Bands National Convention.

Dr. Feagin's research and scholarly activities include serving as a contributing author in multiple volumes of the *Teaching Music Through Performance in Band* series. In addition, he has been featured in the *Instrumentalist*, and *Teaching Music* magazines. His doctoral research studies Spanish wind band composer Bernardo Adam Ferrero and his composition *Homenaje a Joaquín Sorolla*. He is the recipient of numerous awards and honors including a proclamation of "Professor T. André Feagin Day" from the Mayor and City Council of El Paso, Texas.

Dr. Feagin's teaching experience in Drum Corps International expands two decades. He currently serves on the brass staff of the Boston Crusaders Drum and Bugle Corps. Previous appointments include serving as brass caption head of the Santa Clara Vanguard and The Academy Drum and Bugle Corps. He has served on the brass staff of Carolina Crown and is the former executive director and brass caption head of the 2007 DCI Division III World Champion Memphis Sound Drum and Bugle Corps. As a performing member, he served four years as conductor of the Phantom Regiment Drum and Bugle Corps and was the recipient of the DCI Jim Jones Leadership Award in 2000 and the DCI Division III Director of the Year Award in 2007. He continues his involvement in the marching arts serving as a clinician, consultant, adjudicator, music arranger, visual designer, and program coordinator for some of the nation's finest high school and university band programs.

Dr. Feagin holds a Doctor of Musical Arts degree in wind conducting from the University of Arizona Fred Fox School of Music, a Master of Music degree in wind conducting, and a Bachelor of Music in performance from the University of Memphis Rudi E. Scheidt School of Music. He is grateful for the many mentors throughout his life that have shaped his passion for teaching and music. Among them are Gregg I. Hanson, Thomas Cockrell, Bruce Chamberlain, Eugene Migliaro Corporon, Kraig Alan Williams, James Gholson, Denise Gainey, Steven Cohen, and Lapraydia King-Jones.

Dr. Feagin holds professional memberships in the National Association for Music Education, College Band Directors National Association, World Association of Symphonic Bands and Ensembles, Minority Band Directors Association, Patron of Mu Phi Epsilon, and honorary memberships in both Tau Beta Sigma and Phi Mu Alpha Sinfonia.

PROGRAM NOTES:

Fervent Is My Longing "Chorale Prelude" BWV 727 (1710)

Johann Sebastian Bach (b. 1685 Eisenach, Germany; d. 1750 Leipzig, Germany)

The melody used in this choral prelude is of unknown ancient origin but is known to have been used at least as early as the sixteenth century by Hans Leo Hassler, who arranged it in choral settings. The best-known examples which survive today are found in the music of J.S. Bach, who included this melody in various chorales and in the *St. Matthew Passion* to the text "O Haupt voll Blut und Wunden" (O Sacred Head Now Wounded). Bach's organ chorale prelude *Herzlich tut mich verlangen* (loosely translated as "Fervent in My Longing"), composed around 1710, is the source for this sensitive setting for band.

Fugue in G Minor- The "Little"- BWV 578 (1703)

Johann Sebastian Bach (b. 1685 Eisenach, Germany; d. 1750 Leipzig, Germany)

Let there be no confusion about it: J.S. Bach's *Fugue in G Minor* for organ (BWV 578) is known as the "Little" G minor not because it is a work of small importance or even because it is an unusually short work in its own right, but simply so that it and the much longer and later "Great" G minor *Fantasia and Fugue* (BWV 542) might not be mistaken for one another. Bach probably composed the "Little" G minor fugue sometime between 1703 and 1707, while then a rising organist in the city of Arnstadt.

The "Little" G minor's four-and-a-half measure subject is one of Bach's most widely recognized tunes. It is worked out in four voices, the pedal voice being honored as the full equal of the three manual voices—even to the extent that the feet are required, in one electrifying passage late in the fugue, to have a go at a sixteenth-note figuration of the countersubject. During the episodes, Bach employs one of Corelli's most beloved sequential gestures: imitation between two voices on an eighth-note upbeat figure that first leaps up a fourth and then falls back one step at a time. And those who love to find precise mathematical structural divisions and markers in Bach's music will enjoy that it is in the 33rd measure—one measure shy of the exact midpoint of BWV 578—that Bach introduces the subject in a key outside the tonic-dominant loop of the exposition.

-Blair Johnston

Five Miniatures (1929)

Joaquín Turina (b. 1882 Seville, Spain; d. 1949 Madrid, Spain)

Spanish-born composer Joaquín Turina studied piano and composition in both Spain and Paris. Endeavoring to break from the French-dominated influences of the early 20th century, Turina created a new and unique Spanish style of music. At the start of World War I he returned to Spain to work as a composer, teacher, and critic and was appointed as Professor of Composition at the Royal Conservatory in Madrid in 1931.

The *Five Miniatures* are arranged from Turina's *Miniaturas*, Op. 52, originally written for piano. The piece aims to reflect Turina's background and strong admiration for impressionism, which he learned while in Paris. Each movement is vividly evocative of its name; Dawn, The Sleeping Village, Promenade, The Approaching Soldiers, and Fiesta, easily capturing the imagination.

-T. André Feagin

***Into the Silent Land* (2018)**

Steve Danyew (b. 1983, Danbury, Connecticut)

On December 14, 2012, twenty children and six educators were killed by a gunman at Sandy Hook Elementary School in Sandy Hook, Connecticut. Having grown up in Sandy Hook just a mile from the school, this is where I attended grades 3-5.

For the past several years, I have thought about writing a piece of music that would reflect on this tragedy, but I have struggled to know where to start. Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling.

When I came across "Remember," a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering—not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel—I realized this is what I wanted and needed to communicate through music.

The music incorporates elements of a funeral march, as well as a lament, using a descending tetrachord as a ground bass. The funeral march and the lament are combined early in the piece and after the ground bass repeats and grows to a climax, the funeral march gradually fades and a more ethereal music emerges. *Into the Silent Land* was commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College.

-Steve Danyew

***California* (2015)**

David Maslanka (b. 1943, New Bedford, Massachusetts; d. 2017, Missoula, Montana)

Music is wonderful. It lets us tell ourselves things we can't speak out in words. It opens the dream space and lets us dream together. It lets us imagine the world as it really is, a place of vitality, power, and possibility.

We live in fear of destruction, from climate change, nuclear bombs, increasing population, vanishing resources, continuous war. When the troubles are listed like this it is hard to know what we think we are doing with our seemingly simple and innocent music making.

California has always been a place of big dreams. The music of *California* celebrates the

California dream space. There is tremendous beauty here—the forests, deserts, mountains and valleys, the ocean—and also the strength within the people and in the earth to meet the times that are upon us. Music lets us dream, and in that dream is the possibility of a new world, one in which humans live in harmony, within themselves, with all other people, with all other species, with the planet. Is this dream impossible? Are circumstances too complex? Will human nature never change? My answer to these questions is no. The dream starts somewhere. Let our music making be one such place.

-David Maslanka

***Molly on the Shore* (1920)**

Percy Aldridge Grainger (b. 1882, Brighton, Victoria, Australia; d. 1961, White Plains, New York)

One reason why works of mine like *Molly on the Shore* and *Shepherd's Hey* are good is because there is so little gaiety and fun in them. My dance settings are energetic rather than gay. In my setting of *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason, I have tried to avoid regular rhythmic domination in my music—always accepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

-Percy Aldridge Grainger

BIOGRAPHY



DR. T. ANDRÉ FEAGIN is the assistant director of bands and assistant professor of music at Colorado State University. His job duties include serving as conductor of the Symphonic Band and director of the CSU Marching Band, Presidential Pep Band, and Basketball Pep Band. In addition, he teaches courses in undergraduate conducting and marching band techniques. Prior to this appointment, he served as director of bands at Coastal Carolina University (SC) and associate director of bands at the University of Texas at El Paso. His public school teaching experience include serving as director of bands at Watkins Overton High School for the Creative and Performing Arts (TN).

Dr. Feagin has appeared with numerous All-state and regional honor bands throughout the United States, Canada, and Southeast Asia. Previous engagements include serving as conductor of the National Association for Music Education (NAfME) All-National Concert Band, conductor of the Massachusetts All-State Band, the New Mexico All-State Concert Band, and