

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

Woodwind Area Recital / FREE	November 6, 7:30 p.m.	ORH
Jazz Combos Concert	November 7, 7:30 p.m.	GCH
Virtuoso Series Concert / Eric Hollenbeck, Percussion	November 7, 6 p.m.	ORH
Percussion Ensemble Concert	November 10, 6 p.m.	GCH
Virtuoso Series Concert / Tim Burns, Piano, John Michael Vaida, Violin	November 11, 7:30 p.m.	ORH
Brass Area Recital / FREE	November 12, 7:30 p.m.	ORH
Graduate Chamber Ensemble Recital / FREE	November 13, 7:30 p.m.	ORH

DANCE PERFORMANCES

Fall Dance Concert	November 15, 16, 7:30 p.m.	UDT
Fall Dance Concert	November, 16, 2 p.m.	UDT
Fall Dance Capstone Concert	December 13, 14, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 14, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	November 8, 9, 14, 15, 16, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	November 10, 17, 2 p.m.	UT
<i>The Beckett Experience</i>	December 5, 6, 7, 7:30 p.m.	ST
<i>The Beckett Experience</i>	December 8, 2 p.m.	ST
Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 13, 14, 15, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	February 15, 2 p.m.	UT
<i>How I Learned to Drive</i> , by Paula Vogel	March 11, 12, 13, 7:30 p.m.	ST
<i>She Kills Monsters</i> by Qui Nguyen	April 24, 25, 30, May 1, 2, 7:30 p.m.	UT
<i>She Kills Monsters</i> by Qui Nguyen	April 26, May 3, 2 p.m.	UT

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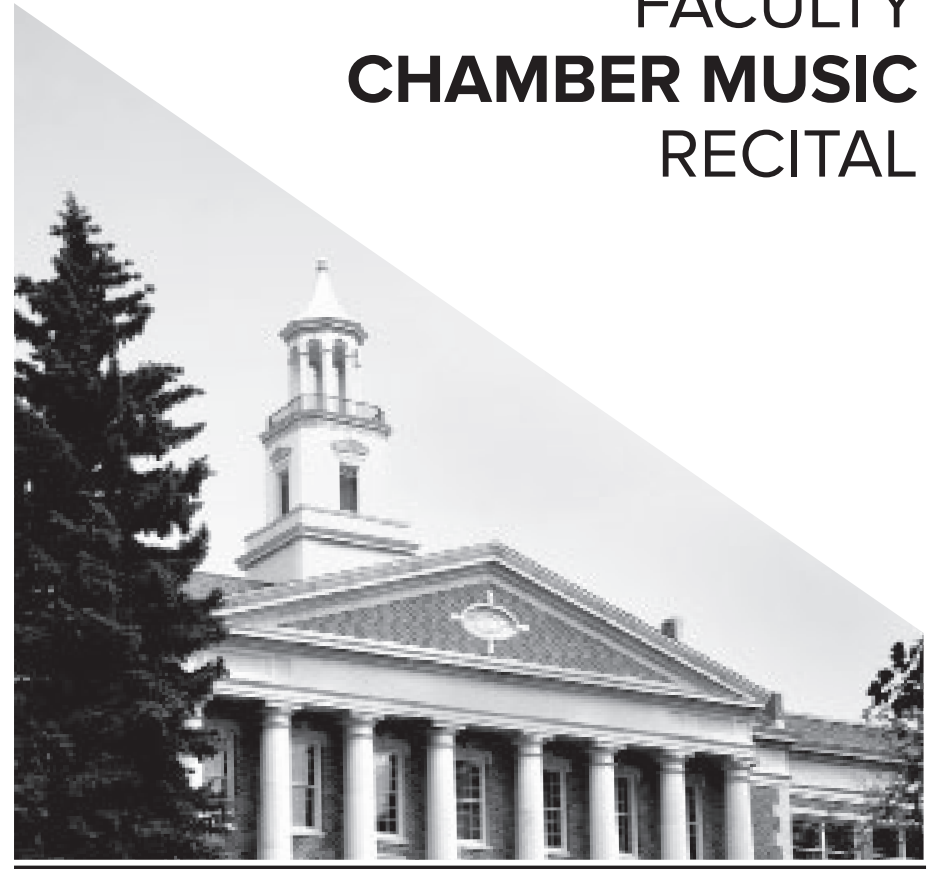
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NOVEMBER 4, 2019 / 7:30 P.M.

Virtuoso Series

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Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

And Legions Will Rise (2001) / **KEVIN PUTS (b. 1972)**

Copper Ferreira, Clarinet
Zo Manfredi, Violin
Eric Hollenbeck, Marimba

Wing'd Hour / **MIRIAM GIDEON (1906-1996)**

Prelude
Silent Noon
My Heart is Like a Singing Bird
Interlude
There is a Wind Where the Rose Was

John Carlo Pierce, voice
Michelle Stanley, flute
Andrew Jacobson, oboe
Leslie Stewart, violin
Barbara Thiem, cello
Shilo Stroman, vibraphone
T. André Feagin, conductor

~ INTERMISSION ~

Elegy
Berceuse / **BRYAN JOHANSON (b. 1951)**

Barbara Thiem, cello
Jeff LaQuatra, guitar

from *Histoire du Tango* / **ASTOR PIAZZOLLA (1921-1992)**

Cafe, 1930
Bordel, 1900

Michelle Stanley, flute
Jeff LaQuatra, guitar

Légende / **ANDRÉ CAPLET (1878-1925)**

Wes Kenney, conductor
Leslie Stewart, violin
Margaret Miller, viola
Barbara Thiem, cello
Forest Greenough, bass
Andrew Jacobson, oboe
Wesley Ferreira, clarinet
Blaine Lee, bassoon
Peter Sommer, alto saxophone

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PROGRAM NOTES (Cont.)

Berceuse and Elegy (1992/1995)

BRYAN JOHANSON (b. 1951)

Bryan Johanson is an American composer and classical guitarist from Portland, Oregon. Johanson studied composition under William Bolcom and Charles Jones. He collaborated with luthier Gregory Miller to handcraft his own Terroir guitar in 2018. Johanson also has been a beekeeper since 2017.

Johanson composed *Berceuse* in 1992, dedicated to his daughter Molly. Originally it was composed for clarinet and guitar, which he then recorded with clarinetist Yoshi Nagao on the CD *Secret Guitar*. Johanson also rearranged the work for cello and guitar and recorded the piece with his friend and colleague Hamilton Cheifetz on a CD titled *Jubilatum*. In *Berceuse*, the guitar paces gently alongside the cello/clarinet line, which flutters carelessly above. *Elegy* was composed in March of 1995 soon after the death of Johanson's older brother Marc, who succumbed to a massive heart attack at the age of 46. Marc's death was a blow to everyone close to him. According to Bryan, his response to the tragedy was to compose a very intimate, personal reflection for cello and guitar. *Elegy* was recorded with Cheifetz on their album *Affinity*. In *Elegy*, the sensitive guitar line caresses in breaths, while the cello melody phrases are introvertedly and observantly reminiscent.

- Jerry Su

Légende (1904)

ANDRÉ CAPLET (1878-1925)

A young André Caplet entered the prestigious Grand Prix de Rome competition in 1901 and won with extraordinary distinction. The other talented competitors that year, Gabriel Dupont and Maurice Ravel; all had to compose a fugue and a four-part cantata in isolation. The prize winning *Myrrha*, Caplet's submission for the competition, followed the conventional guidelines for tonal and harmonic structures. However, the work does not represent the composer's style, since he did not generally compose in a traditional way. Caplet moved back to France shortly afterward and met Claude Debussy in Paris. Under Debussy's immense influence, Caplet joined and took part in *Les Apaches*, a society of musicians and other artists who held frequent and lengthy discussions on subjects such as philosophy, archaic music, and Chinese and Russian art. Under the spell of Debussy, and gravitating towards the exotic, Caplet also traveled to and from Boston to work with the Boston Opera Company, where *Légende* had its premiere. The piece, scored for oboe, clarinet, saxophone, bassoon, and string quintet, has a rather unique instrumentation. *Légende* demonstrates the composer's quasi-impressionistic style, one that uniquely leans towards Wagnerian harmony, combined with atmospheric tendencies that vaguely resemble mystic composers like Scriabin. *Légende* paved the way for one of the Caplet's later works, *Masque de la mort rouge*, set to the poetry of Edgar Allen Poe.

- Jerry Su

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PROGRAM NOTES

And Legions Will Rise

KEVIN PUTS (b. 1972)

A St. Louis native, Kevin Puts is often referred to as one of the most important composers of his generation. Puts first learned to play the piano and turned to composition soon thereafter. Earning degrees from the Eastman School of Music and Yale University, Puts now serves on the composition faculty at the Peabody Institute. He has written a number of chamber works, as well as orchestral and vocal pieces. An opera titled *Silent Night* earned him the Pulitzer Prize in 2012. Grove Music Online states that Puts's goal is to "write music that satisfies, creating music that is engaging on various levels, not mundane or overly predictable." *And Legions Will Rise* is a wonderful example of this, exploring both the technical and musical aspects of the three instruments used.

And Legions Will Rise was premiered in October 2001 at Matsukata Hall in Kobe, Japan. Puts's work received revisions in 2006, and again in 2009, with final publication in 2010. A tune of hope, optimism, and eagerness to conquer difficulties, Puts writes with a beautifully fluid and confident approach: "I kept imagining one of those war scenes in blockbuster films, with masses of troops made ready before a great battle." Puts believes everyone has similar internal forces, ready to help when needed. Puts writes, "the inspiration for the work is the indomitable power of the human spirit to transcend in times of crisis." Written for violin, clarinet, and marimba, this contemporary work explores both technical and lyrical aspects of each instrument. The marimba often functions as the rhythmic foundation of the ensemble. However, the piece also allows the percussion instrument to act melodically, while the clarinet and violin serve as harmonic and rhythmic support. Throughout, the listener hears long phrasing, accompanied by extended crescendos and diminuendos. These typically take place while an ostinato, or repeated rhythmic phrase, is being played by one of the performers, an example of minimalist tendencies. Puts uses minimalism to realize the evident tension and release throughout, a clear representation of the power of humans to transcend times of crisis.

Michael Hamilton

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PROGRAM NOTES (Cont.)

Wing'd Hour (1983)

MIRIAM GIDEON (1906–1996)

Wing'd Hour was composed in 1983 in memory of a dear friend, who, with his wife, read and loved poetry. The poems chosen were among their favorites, and constitute a kind of cycle: the awakening of love, love's fulfillment, and death and loss. In "Silent Noon," after palpitating figures in the winds and strings, the vibraphone announces the tentative start of the drama which is to follow, becoming more outspoken and joyous in "My heart is like a singing bird." All instruments are whittled down and laconic in the brief but ominous "Interlude," and become poignant with loneliness in "Autumn."

- Miriam Gideon

"...I was addicted to poetry, and when I came across a poem that genuinely moved me when I was 18, something in me was ready to latch onto it, and I realized that something had come into being that had not been there before. From that point on, whether I was working with words or not, I was a composer."

Thus began composer Miriam Gideon's journey with poetry. As she furthered her career in piano, organ, and choral conducting, she also gained confidence in writing music depicting poetry. Her passion for literature has culminated into voluminous works that include song cycles, large choral pieces, and her opera *Fortunato* (1958). Gideon's compositional style is atonal and free-formed, while still portraying pristine lyricism. *Wing'd Hour* (1983) is a prime example. Compared to her other works, *Wing'd Hour*'s harmonic intent is more dissonant, while the melodies at times are angular and coarse. Scored for vibraphone, flute, oboe, violin, and cello, the textures in the song cycle are diverse and carefully morph into one another to depict the poetry of Dante Gabriel Rossetti, Christina Rossetti, and Walter de la Mare. The varied verses explore the awakening, fulfillment, and loss of love. Gideon characterizes these themes with recurring sixths and open cadences. Note the considerable range of the singer, best suited for a tenor, though a mezzo-soprano is also an appropriate option.

- Jerry Su

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PROGRAM NOTES (Cont.)

Text for *Wing'd Hour*

Silent Noon

Your hands lie open in the long fresh grass,—
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.
All round our nest, far as the eye can pass,
Are golden king-cup fields with silver edge,
Where the cow-parsley skirts the hawthorn hedge.
'Tis visible silence, still as the hour-glass.

Deep in the sun-searched growths the dragon-fly
Hangs like a blue thread loosened from the sky:—
So this wing'd hour is dropt to us from above.
Oh! Clasp we to our hearts, for deathless dower,
This close-companioned inarticulate hour
When two-fold silence was the song of love.

- Dante Gabriel Rossetti

My Heart Is Like a Singing Bird

My heart is like a singing bird
Whose nest is in a watered shoot;
My heart is like an apple-tree
Whose boughs are bent with thickest fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these
Because my love is come to me.

Raise me a dais of silk and down;
Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes,
In leaves and silver fleur-de-lys;
Because the birthday of my life
Is come, my love is come to me.

- Christina Rossetti

Autumn

There is a wind where the rose
Cold rain where sweet grass was;
And clouds like sheep
Stream o'er the steep grey skies
Where the lark was.

Naught gold where your hair was;
Naught warm where your hand was;
But phantom, forlorn,
Beneath the thorn,
Your ghost where your face was.

Sad winds where your voice was;
Tears, tears where my heart was;
And ever with me,
Ever with me,
Silence where hope was.

- Walter de la Mare