The CSB+SJU Music Department Presents

CSBSJU CHAMBER ORCHESTRA CONCERT

Sunday, October 15th
2:00 pm
Escher Auditorium

Featuring works by Copland, Nishimura, Warlock, and more!

Free performance
ARTE
The College of Saint Benedict and Saint John’s University  
Music Department proudly presents the:

**CSB and SJU Chamber Orchestra Fall Concert**  
Dr. Andrew Towsey-Grishaw, conductor

**Petite Suite “Beautiful Flowers”**
Yukiko Nishimura (b.1967)  
1. Prologue: Blooming  
2. Shiny Day  
3. Sunset Waltz  
4. Toward the Blue Sky

**The Red Pony** (excerpts from the film suite)
Aaron Copland (1900-1990)  
arr. Erik Morales

**Capriol Suite for String Orchestra**
Peter Warlock (1894-1930)  
1. Basse-Danse  
2. Pavane  
3. Pieds-En-L’air  
4. Mattachins (Sword Dance)

**Gymnopédie No. 1**
Erik Satie (1866-1925)  
arr. Robert Klotman

**Suite for Strings**
Viktor Kosenko (1896-1932)  
arr. Robert Debbaut  
1. Scherzino  
2. Melody  
3. Olden Dance  
4. March
Petite Suite “Beautiful Flowers” (2016) – Yukiko Nishimura

This piece was commissioned the American School in Japan (ASIJ). When I met the students of ASIJ for the first time, I saw their eyes sparkling when they were playing their instruments. After that I decided to write something about a life of the students. So the title Beautiful Flowers means the students themselves.

This work consists of four movements, played without pause. The first one “Blooming” is like a prelude to the music. You could feel that something will begin soon with a feeling of hope. The second movement, “Shiny Day”, is music that is shimmering and bright. You can feel a brisk and clear wind in the piece. The third movement, “Sunset Waltz”, sounds mellow and evokes the evening twilight. “Toward the Blue Sky”, the final movement, represents the dawn, glaring sunlight that is waiting for you. The music is actively moving forward and ending clearly.

–Program notes provided by the publisher


This version of “The Red Pony”, by Aaron Copland, is taken from the film suite; completed in 1948. The movie is based upon a novel by John Steinbeck, which describes the tale of a young boy named Jody and his life on a California ranch. The following sections of the suite are included in this arrangement:

Morning on the Ranch: Sounds of daybreak. The daily chores begin. A folk-like melody suggests the atmosphere of simply country living.

Dream March: Jody has a way of going off into daydreams, and imagines himself with Billy Buck (the cow-hand) at the head of an army of knights in silvery armor

Walk to the Bunkhouse: Billy Buck ‘was fine with horses,’ and Jody’s admiration knew no bounds. This is a scene of the two pals on their walk to the bunkhouse.

Happy Ending: Some of the title music is incorporated in the final section. There is a return to the folk-like melody of the beginning, this time played with boldness and conviction.

–Program notes provided by the publisher

Capriol Suite for String Orchestra (1926) – Peter Warlock

Composed in 1926, Peter Warlock’s Capriol Suite is one of his most popular orchestral works. Although originally composed as a piano duet, Warlock soon orchestrated the suite for both a string orchestra and a full orchestra set up. Based on a manual of Renaissance dances, Capriol Suite explores six different dances from the Renaissance period. Although each movement is short, Warlock is able to portray the mood and style of each movement with ease.

Inspired by the court ‘low-dance’, the first movement presents a stately string theme in which the upper strings take the clean melody as the lower strings build the foundations of the piece. Set in D minor, the dark undertones of the harmony add some color into the music. Warlock’s use of contrapuntal themes as well as unison playing creates some impactful sequences during this short opening movement.
Based on the delicate pavane dance, Warlock’s slow and stately second movement introduces the theme before a sequence of unison playing occurs. Quiet in dynamic throughout, the music is sensitive and fragile, as it would be if played in an Italian court. The dynamic does rise near the end of the dance, however this soon trickles off into silence. This movement is set in G minor.

The most lyrical movement of the suite, the 5th movement Pieds-en-l’air, takes inspiration from the galliard dance. The sweet upper violin melody sits on warm lower strings who emphasise the most sensitive parts of the melody, a very English pastoral in style.

This lively sword dance, originally played with men dancing and clashing their swords on different beats, sees the melody offer strong beats where the sword clashing may have happened. The shortest of all six movements, but perhaps the liveliest, Matchins closes Warlock’s Capriol Suite with excitement and flair.

- Program notes by Alex Burns

**Gymnopédie No. 1 (1997) - Erik Satie, arr. Robert Klotman**

Although his teachers at the Paris Conservatoire thought he was lazy and showed little promise, Erik Satie (1866-1925) became one of the more inventive and original composers of his time. The music composed during his 20s, mainly piano works, already revealed Satie’s talent for harmonic innovation and complex composition. His “3 Gymnopedies” composed in 1888 are three works for originally for piano that display gentle delicate melodies. The title is derived from the Greek name “Gymnopedidae”, a festival in ancient Sparta.

-Program notes provided by the publisher

**Suite for Strings (2022) – Viktor Kosenko, arr. Robert Debbaut**

The works of Viktor Kosenko (1896-1938) became known to the arranger through his Russian-American wife Alina, a teacher of young violinists and pianists. Four Children’s Pieces for piano (1930) were the first works the educational pioneer Kosenko wrote with young pianists in mind based on his own personal deep knowledge of the main objectives of a teacher. Arranged here for string orchestra, this charming suite features four delightful movements; I. Scherzino, II. Melody, III. Olden Dance, IV. March.

-Program notes provided by the publisher
The **CSB and SJu Chamber Orchestra**, conducted by Dr. Andrew Towsey-Grishaw, is one of CSB and SJu’s largest and most recognized performing ensembles. Membership is on an auditioned basis, and includes music majors, music minors, as well as many students from a wide variety of other disciplines who continue to passionately pursue string playing at the collegiate level. This ensemble performs four to five concerts each year in the beautiful 1000 seat Escher Auditorium in the Benedicta Arts Center on the CSB campus, and tours regularly.
CSB and SJU ORCHESTRA PROGRAM
The CSB and SJU Orchestra Program strives to uphold musical integrity through the implementation of the Benedictine Values that uniquely guide our academic institution. Every member of the CSB and SJU Orchestra Program is charged with the responsibility of selflessly adhering to these values for the greater good of the organization.

Awareness of God
To recognize that as musicians, our most intimate spiritual experiences can coincide with our most resonating musical experiences.

Community Living
To become who we are as an ensemble by our relationships with others.

Dignity of Work
To appreciate and respect the process of preparation and performance.

Hospitality
To offer a welcoming environment for all members and guests of the ensemble.

Justice
To work toward a just order in our rehearsal environment.

Listening
To hear keenly and sensitively to the musical voices of the ensemble.

Moderation
To find balance in practicing, rehearsing, performing, and socializing.

Peace
To strive for peace on all levels with all members of the ensemble.

Respect for Persons
To respect each member regardless of background, year in school, instrument, or ability.

Stability
To cultivate rootedness and a shared sense of mission.

Stewardship
To appreciate and to care for all the equipment of the rehearsal and performance spaces.