

**CSU
WIND
SYMPHONY
PRESENTS**

Rhapsody *in blue*

CONDUCTED BY REBECCA PHILLIPS

MATTHEW KASPER, GRADUATE STUDENT CONDUCTOR
TY HUEY, PIANO

APRIL 21 / 7:30 P.M. / GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

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APRIL 21, 2022, 7:30 P.M.

GRIFFIN CONCERT HALL

BOHEMIAN REVELRY (2013) / ADAM GORB

conducted by Matthew Kasper, graduate student conductor

*Polka
Furiant
Sousedska
Skocna*

CALL TO COMMITMENT (2022) / JAMES M. DAVID

RHAPSODY IN BLUE (1924/1926) / GEORGE GERSHWIN

ARR. BY DONALD HUNSBERGER (1998)

featuring Ty Huey, piano

"CELEBRATION" FROM SYMPHONIC SONGS FOR BAND (1958) / ROBERT RUSSELL BENNETT

NOTES ON THE PROGRAM

Bohemian Revelry (2013)

ADAM GORB

Born: 12 March 1958, Cardiff, Wales, United Kingdom

Currently resides in Manchester, England

Duration: 16 minutes

Adam Gorb currently serves as the Head of School of Composition at the Royal Northern College of Music in Manchester, England. The recipient of several British Composer Awards, Gorb's music has been performed worldwide by ensembles such as the Liverpool Philharmonic Orchestra, the BBC Philharmonic Orchestra, and the Tokyo Kosei Wind Ensemble. His music is consistently described as straddling the line between the serious and the lighthearted, taking inspiration from many different sources—American Broadway Theatre, jazz, and Klezmer to name a few. Following in the footsteps of several of his previous compositions, *Bohemian Revelry* is a four-movement suite of Czech folk dances: the polka, furiant, sousedska, and skočna.

Bohemian Revelry was commissioned by Gill and Garf Collins for the Bromley Youth Concert Band. Gorb's decision to compose a suite of Czech dances stemmed from his own love of the music by Czech nationalist composers, such as Antonín Dvořák, Bedřich Smetana, and Leoš Janáček; those familiar with Dvořák's *Slavonic Dances* will most assuredly notice its influence. Gorb's use of Czech dances and folk-like melodies is in reference to the geographical definition of Bohemia—a historical region in the Czech Republic that constitutes the country's western half. Gorb writes that this piece serves as a tribute to the “verve and vigor” of the Czech people and their music, but it also celebrates the artistic and social freedom of what has become known as the Bohemian lifestyle—an informal lifestyle free from traditionally accepted rules of behavior. Gorb's juxtaposition of these two definitions of “Bohemian” can be heard throughout each of the dances. His originally composed melodies closely follow the musical characteristics typically found in each dance style; a popular Czech carol, “Dej Bůh Štěstí” (“God, Bless That House”), is also used during the final movement to definitively connect the work to the Bohemian region. Conversely, Gorb's use of asymmetrical phrasing, rhythmic displacement, and the interjection of humorous counter-ideas convey the whimsical and care-free nature of the Bohemian lifestyle.

— program note by Matthew Kasper

Call to Commitment (2022)

JAMES DAVID

Born: 1978, Cairo, Georgia

Currently resides in Fort Collins, Colorado

Duration: 7 minutes

My dad – Joe A. David, III – was a band director for over forty years from elementary grades through graduate school, including the four years that I played in the Cairo High School Band in Georgia. He was known for his infectious passion for music, relentless pursuit of excellence, and selfless dedication to his students. A lifelong Baptist, he adored the traditional American gospel hymns and would frequently program band settings of them. My personal favorite

hymns were always the “invitationals” that came at the end of each worship service during the “Call to Commitment.” This phrase struck me as a particularly appropriate title since he always asked for the utmost commitment and respect from his students knowing that he would give both back in greater measure. With this piece, my hope is to capture my father’s great love of band and music as well as his optimistic and charismatic spirit that lives on in his family, friends, and generations of former students.

The work is a rhapsodic theme and variations on the hymn *Softly and Tenderly*, which is first heard in solo trombone (Joe’s primary instrument) after an introductory brass fanfare. Each large section of the work bears one of his memorable aphorisms starting with the complete hymn played “*never softer than solid, never louder than lovely.*” The tune builds in strength and color only to be interrupted just before its resolution by percussive octatonic chords at an aggressively fast tempo. Rhythmic, harmonic, and contrapuntal challenges abound as Joe never feared complex contemporary works since “*If it is to be, it is up to me!*” Finally, the hymn’s refrain (“Come home, come home!”) is stated joyfully alongside the opening fanfare, building towards an emphatic conclusion that strives for “*The Epitome of Decorum.*” Throughout the piece, subtle allusions are made to many of Joe’s favorite band compositions including those by Hanson, Holsinger, Jager, Nelson, Schuman, Tull, and Zdechlik. This work was commissioned and premiered by the Georgia Music Educators Association District II Symphonic Band under the baton of Prof. Randall Coleman, director of bands, University of Tennessee at Chattanooga.

— program note by the composer

***Rhapsody in Blue* (1924/1926)**

GEORGE GERSHWIN

arr. by Donald Hunsberger (1998)

Born: 26 September 1898, Brooklyn, New York

Died: 11 July 1937, Los Angeles, California

Duration: 15 minutes

George Gershwin, his brother Ira, and the songwriter “Buddy” De Sylva were killing time in a pool-hall on January 3, 1924, when Ira, engrossed in the New York *Tribune*, happened on an article announcing that the bandleader Paul Whiteman, a one-time violist with the Denver and San Francisco symphonies but now a leading light of popular music, would shortly present a concert in New York that promised to broaden concert-goers’ conception of what serious American music could be. Neither Ira nor his brother were prepared for the article’s revelation that “George Gershwin is at work on a jazz concerto, Irving Berlin is writing a syncopated tone poem, and Victor Herbert is working on an American suite.” A new jazz concerto was news to Gershwin.

A phone call to Whiteman the next day elicited the explanation that the bandleader had been planning such a concert for some time in the future; but a rival conductor had suddenly announced plans for a similar program of pieces drawing on both classical and jazz styles, a development that forced Whiteman to move up his schedule if he didn’t want to look like a copycat. Whiteman also reminded Gershwin that he had broached the idea of such a work a year and a half earlier, when his orchestra had unveiled Gershwin’s song “I’ll Build a Stairway

to Paradise” in *George White’s Scandals of 1922*. Later Gershwin would come around to allowing that there was at least some connection between the two projects when he wrote of the *Scandals*: “My association with Whiteman in this show I am sure had something to do with Paul’s asking me to write a composition for his first jazz concert. As you may know, I wrote the *Rhapsody in Blue* for that occasion, and there is no doubt that this was my start in the field of more serious music.”

He rose to the challenge, though not without extracting certain concessions from Whiteman. Given the short lead-time (not to mention the novelty of such a piece), a full-length concerto was out of the question. But Gershwin would commit to a free-form work, a rhapsody of some sort, which would spotlight him as the soloist backed by the Whiteman band, which was to be expanded for the occasion by quite a few instruments. He was uneasy about the prospect of orchestrating his piece; in his Broadway work, he had always followed the customary practice of simply writing the tunes and leaving the instrumentation to an arranger. Whiteman promptly informed Ferde Grofé, his own staff arranger since 1920, to clear his desk for a new project.

On January 7, Gershwin began setting down notes for his rhapsody, which he notated in a score for two pianos—one representing the solo part, the other the orchestra (including certain suggestions about possible instrumentation). Grofé later recalled, “I practically lived too in their uptown Amsterdam and 100th Street apartment, for I called there daily for more pages... He and his brother Ira had a back room where there was an upright piano, and that is where *Rhapsody in Blue* grew into being.”

It was Ira who came up with the title, inspired by a visit to a gallery showing an exhibit of paintings by James Abbot McNeill Whistler. Whistler was drawn to titling his paintings—no matter how representational—with completely abstract titles, such as the famous “Arrangement in Gray and Black” (popularly nicknamed “Whistler’s Mother”). The Gershwin brothers took a shine to the concept, and found a musical equivalent in the title *Rhapsody in Blue*. The word “blue” naturally evokes “the Blues,” and, by extension, jazz. Various aspects of jazz vocabulary certainly are prominent in the *Rhapsody in Blue*—this was the point of the repertory Whiteman programmed in his “Experiment in Modern Music”—but at heart this is a symphonic work, and its ancestry lies more in the direction of Rachmaninoff, Tchaikovsky, and Liszt than Jelly Roll Morton, King Oliver, and W.C. Handy.

Gershwin devoted about a month to writing the piece, but it shared his schedule with other projects, including a trip to Boston for the premiere of his musical *Sweet Little Devil*. Gershwin recalled: “It was on the train, with its steely rhythms, its rattlety-bang that is often so stimulating to a composer... And there I suddenly heard—and even saw on paper—the complete construction of the rhapsody, from beginning to end... I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance.”

Gershwin notated the work’s opening as a low clarinet trill followed by a scale rising rapidly through seventeen notes. At a rehearsal, Whiteman’s clarinetist Ross Gorman—perhaps out of boredom, perhaps as a joke—elided the notes into a sweeping ribbon of uninterrupted pitches, after which there was no turning back. That opening glissando became an iconic

sound of American music. After that, Gershwin presents forthright thematic material: an oscillating bluesy tune, then a brazen march-like melody, finally a grandly romantic theme in the strings.

— program note by James M. Keller

“Celebration” from *Symphonic Songs for Band* (1958)

ROBERT RUSSELL BENNETT

Born: 15 June 1894, Kansas City, Missouri

Died: 18 August 1981, New York, New York

Duration: 6 minutes

Robert Russell Bennett's name is generally associated with American musical theater. His sound permeated Broadway for over forty years and can best be exemplified in the orchestration of *Oklahoma*, for which he earned an Academy Award. However, it is rarely remembered that Bennett was a student of the great Nadia Boulanger, whose teaching directly or indirectly influenced most of America's greatest composers of the twentieth century. Throughout his life, Bennett composed in a variety of genres, including chamber music, opera, symphonies, and television background scores.

Bennett states:

“Symphonic Songs are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Celebration recalls an old-time county fair, with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.”

Symphonic Songs for Band was commissioned by Kappa Kappa Psi Band Fraternity and was premiered at the 1957 National Convention in Salt Lake City by the National Intercollegiate Band.

COLORADO STATE UNIVERSITY WIND SYMPHONY

Piccolo/Flute

Rachel Dugger	Dallas, TX	Senior	BM Performance/BS Bus. Admin.
Merritt Jones	Lake Charles, LA	Graduate Student	MM Performance
Callan Knebel	Fort Collins, CO	Senior	BM Performance/BS Chem. & Sci. Ed.
Francesca Lujan	Fruita, CO	Graduate Student	MM Performance
*Rebecca Needham	Melbourne, FL	Graduate Student	MM Performance

Oboe/English Horn

Pablo Hernandez	Fort Collins, CO	Guest Artist	
*Jacquelyn Olivera	Ashburn, VA	Sophomore	BM Music Therapy

Bassoon/Contra Bassoon

James Kachline	Denver, CO	Freshman	BM Music Education
Kyle Minthorn	Fort Collins, CO	Senior	BA Music
*John Parker	Monument, CO	Junior	BM Performance

E♭/B♭/Bass/Contra Bass Clarinet

Samuel Anderson	Monument, CO	Junior	BM Music Education
Rachel Bowyer	Colorado Springs, CO	Freshman	BM Music Therapy
Claire Cunningham	Maple Valley, WA	Sophomore	BM Music Therapy
Richard Galbreath	Houma, LA	Graduate Student	MM Performance
*Bradley Irwin	Billings, MT	Sophomore	BM Music Education
Megan Johnson	Monument, CO	Senior	BS Business Administration
Benjamin Landfair	Windsor, CO	Sophomore	BM Music Education
Raemi Morin	Broomfield, CO	Sophomore	BM Music Therapy
Rachel Phillips	Carrollton, TX	Graduate Student	MALCM Arts Lead. & Cultural Mgmt.
Andrew Rutten	Kindred, ND	Sophomore	BM Performance
Trek Salzer	Fort Collins, CO	Freshman	BM Performance
Scotty Vela	Longmont, CO	Graduate Student	MM Performance

Alto/Tenor/Baritone Saxophone

Ethan Dunkerton	Colorado Springs, CO	Freshman	BM Music Education
*Amy Keisling	Monument, CO	Senior	BS Mech. Engineering/BS Biomed. Eng.
Johanna Merkel	Rochester, NY	Freshman	BS Fish, Wildlife, Conservation Biology
Joshua Zimmerman	Aurora, CO	Senior	BM Performance

Horn

Paul Beyer	Colorado Springs, CO	Junior	BM Music Education
Kathlyn Dixon	Bismarck, ND	Senior	BA Music
Leah Dunphey	Monument, CO	Sophomore	BM Music Education
Jake Elam	Naperville, IL	Senior	BM Music Education/BM Composition
*Rachel Nieves	Colorado Springs, CO	Sophomore	BM Music Education
Erin Wilson	Fort Collins, CO	Freshman	BM Music Education

Trumpet

Enzo Barrett	Lafayette, CO	Sophomore	BM Performance/BS Computer Sci.
Mikael Leonhardt	Rockford, IL	Graduate Student	MM Performance
Gideon Matchey	Arcadia, WI	Graduate Student	MMed—Composition
*John Pirillo	Lakeland, FL	Graduate Student	MM Performance
Benjamin Pouncey	Columbia, SC	Graduate Student	MM Performance

Trombone/Bass Trombone

Raechel Brady	Colorado Springs, CO	Senior	BS Biomedical Sciences
*Carli Castillon	Port Orange, FL	Graduate Student	MM Performance
Brandon Graese	Aurora, CO	Junior	BM Music Education
Bryce Medlyn	Windsor, CO	Freshman	BA Music

Euphonium

*Jake Archibeque	Boulder, CO	Junior	BM Music Education
Olivier Laborde	Fort Collins, CO	Junior	BM Composition/BS Psychology

Tuba

Kobe Garrido	Westminster, CO	Sophomore	BA Political Science
*Zach Hollingsworth	Bayfield, CO	Graduate Student	MS Electrical Engineering

String Bass

Zack Niswender	Loveland, CO	Senior	BM Performance
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Banjo

Chris Delisa	Arvada, CO	Graduate Student	MM Performance
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Percussion

*Christian Kuhlman	Lee's Summit, MO	Graduate Student	MM Performance
Thomas Landewe	Jackson, MO	Graduate Student	MM Performance
Maya Reno	Aurora, CO	Sophomore	BM Music Education
Brant Shettron	Castle Rock, CO	Senior	BM Music Education
Derek Summers	Fort Collins, CO	Senior	BM Music Education
Jalen Thompson	O'Fallon, MO	Sophomore	BM Performance/BM Composition

Piano/Celeste

*Ty Huey	Monument, CO	Graduate Student	MM Performance
Thomas O'Malley	Summerville, SC	Sophomore	BM Performance

Wind Conducting Graduate Assistants

Matthew Kasper	Kansas City, MO	Graduate Student	MM Performance
Ryan Middleton	Sioux City, IA	Graduate Student	MM Performance
Benjamin Pouncey	Columbia, SC	Graduate Student	MM Performance

**Principal*



Rebecca Phillips is Professor of Music and Director of Bands at Colorado State University where she conducts the CSU Wind Symphony and guides all aspects of the band and graduate wind conducting programs. Prior to this appointment, she served as the Associate Director of Bands and Director of Athletic Bands at the University of South Carolina where she was responsible for directing the Symphonic Winds Concert Band, “The Mighty Sound of the Southeast” Carolina Marching Band, “Concocktion” Pep Bands, teaching undergraduate instrumental conducting, and directing the Carolina Summer Drum Major Clinic.

Dr. Phillips has served as a guest-conductor, clinician, and performer throughout North America, Europe, and Asia. Most recently, she was invited to conduct the Department of Defense All-Europe High School Honor Band (Frankfurt, Germany). Other guest invitations include conducting the wind band and symphony orchestra for the “2019 Prague Multicultural Music Project” and conducting members of the Prague National Symphony at the inaugural “2017 American Spring Festival” (Prague, Czech Republic.) In 2018, she conducted members of the Des Moines Symphony in a chamber concert for the Iowa Bandmasters Association annual conference. Dr. Phillips regularly conducts collegiate honor bands, all-state bands, and festival bands across the United States, Canada, and Europe and she has been a rehearsal clinician at the Midwest Clinic: *An International Band and Orchestra Conference*. Ensembles under her direction have been featured at the 2020 Colorado Music Educators Association Convention, the 2019 American Bandmasters Association National Convention, the 2012 College Band Director’s National Association Southern Division Conference, the 2010 Society of Composers International Conference, and the 2008 North American Saxophone Alliance International Convention.

Dr. Phillips believes in treasuring the traditional wind music of the past as well as promoting cutting edge works of today’s finest composers. She has commissioned and conducted world and consortium premieres of works by several leading composers, including William Bolcom, James David, John Mackey, John Fitz Rogers, Adam Silverman, Frank Ticheli, and Dana Wilson to name a few. Her conducting performances of David del Tredici’s *In Wartime* and John Mackey’s *Redline Tango* are both featured on the nationally distributed Louisiana State University Wind Ensemble compact disc project and the world premiere of John Fitz Rogers *Narragansett* is featured on the Compact Disc *And I Await*, featuring Dr. Phillips as guest conductor of the University of South Carolina Wind Ensemble.

As a trombonist, Dr. Phillips’ performances can be found on several internationally distributed recordings. She has performed with the National Symphony Orchestra, U.S. Army Band (Pershing’s Own), the Tallahassee Symphony, and the Tampa Bay Opera Orchestra. She has also performed internationally in England, Mexico, the Caribbean, Russia, and Sweden, and has toured as a trombonist with Johnny Mathis and Barry Manilow.

A native of the Washington, D.C. area, Dr. Phillips earned her Bachelor’s degree in Music Education from The Florida State University, Master of Music degrees in conducting and trombone performance from the University of South Florida, and a Doctorate of Musical Arts in conducting at Louisiana State University. She served as a secondary school band director for seven years in Florida, including Director of Bands at Howard W. Blake Performing

Arts High School in Tampa, Florida where she developed an award-winning concert band program. Currently, she is the President of the National Band Association, chair of the Music Education Committee for the College Band Directors National Association, and co-chair of the American Bandmasters Association Commissioning Committee.

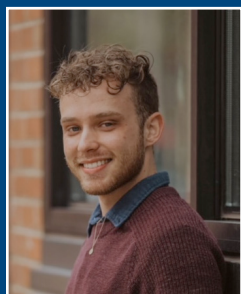


Matthew Kasper is originally from Kansas City, Missouri and currently serves as a graduate teaching assistant at Colorado State University, where he assists with all aspects of this comprehensive band program and appears as guest conductor with the CSU Wind Symphony, Symphonic Band, and Concert Band. In addition, he works with the CSU Marching Band, Presidential Pep Band, and Rampage Basketball Pep Bands. His primary conducting teachers include Dr. Rebecca Phillips, Professor Wes Kenney, Professor Steve Davis, and Dr. Joe Parisi. Mr. Kasper has participated in several conducting workshops and symposiums, receiving additional instruction from Tim Robblee, Craig Kirchhoff, Daniel Schmidt, Kevin Sedatole, and Gary Hill.

Mr. Kasper graduated with honors from the University of Missouri-Kansas City (UMKC) Conservatory of Music and Dance, receiving a Bachelor of Music degree in instrumental music education and was named a Presser Scholar for outstanding undergraduate scholarship in music. Prior to coming to CSU, Mr. Kasper was the director of bands at Farmington Middle School (Farmington, MO) and guided all aspects of that program. In addition, he served as assistant director of bands at Farmington High School where he assisted with the marching and concert bands. During his time in Farmington, Mr. Kasper traveled with the FHS marching band and jazz band for performances in Orlando, FL and Branson, MO.

A versatile musician, Mr. Kasper has a variety of musical experiences. He has performed at the Missouri Music Educators Conference, as well as national and regional conferences sponsored by the North American Saxophone Alliance while a member of the UMKC Saxophone Ensemble. As a jazz musician, he has played alongside a variety of artists, such as Jeff Hamilton, Melissa Aldana, Sean Jones, and Michael Dease. Matthew has also traveled internationally as a performing member for the Missouri Ambassadors of Music, performing concerts in England, France, Austria, Switzerland, and Germany. His primary saxophone teachers include Peter Sommer, Zachary Shemon, and Tim Timmons. He also received additional instruction in jazz from Dan Thomas and Bobby Watson.

Mr. Kasper currently holds membership with the following organizations: National Association for Music Education, College Band Directors National Association, National Band Association, Colorado Music Educators Association, Missouri Music Educators Association, Missouri Bandmasters Association, and the North American Saxophone Alliance.



Ty Huey completed his undergraduate studies at Colorado State University in 2020 with a B.M in Piano Performance and a B.A. in Economics and was the recipient of the College of Liberal Arts' "Champion an Artist Scholarship." He has competed in several competitions, most notably winning the Bronze Medal at the 2017 International Keyboard Odyssey & Festival and won 1st place in the 2020 CSU Concerto Competition performing Rachmaninoff's Second Piano Concerto with the CSU Symphony Orchestra. He also competed in the 2019 International Keyboard Odyssey as a semifinalist in the concerto division and served as a student intern for the summer festival. Ty has studied piano since the age of

3, with his primary instructors including Cathie Vitro, Dale Backus, Dr. Janet Landreth, and Dr. Bryan Wallick. He has also performed in master classes with world renowned pianists, such as Kemal Gekic, Eduardo Ponce, Sophia Hase, and Van Cliburn Gold Medalist Vadym Kholodenko. As a collaborator, Ty has been a member of the Graduate String Quartet since his senior year of his undergraduate degree. He's also performed in numerous accompanying, chamber, and large ensemble projects with various CSU ensembles including the Percussion Ensemble and the Wind Symphony to name a few. Ty is currently a second year Master's student at CSU pursuing his Master of Music in Piano Performance and will be graduating this May.

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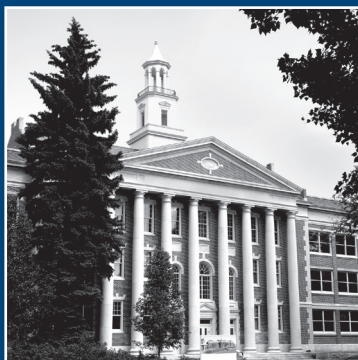
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