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COLORADO STATE UNIVERSITY
SYMPHONIC BAND

VARIATIONS ON RED, WHITE AND BLUE

Dr. Richard Frey, *Conductor*

Dr. Rebecca Phillips, *Guest Conductor*

Chase Morin, *Graduate Conductor*

Wednesday, May 6, 2015 • 7:30pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM

***Symphonic Songs for Band* (1957)**

Robert Russell Bennett (1894-1981)

III. Celebration

Dr. Rebecca Phillips, *guest conductor*

***Southern Harmony* (1998)**

Donald Grantham (b. 1947)

I. The Midnight Cry

II. Wondrous Love

III. Exhilaration

IV. The Soldier's Return

SHORT INTERMISSION

***San Antonio Dances* (2010)**

Frank Ticheli (b. 1958)

I. Alamo Gardens

II. Tex-Mex on the Riverwalk

Chase Morin, *graduate conductor*

***Blue Shades* (1997)**

Frank Ticheli

PROGRAM NOTES

Tonight's program explores four very different approaches to the concept of "American" music. Taken from distinct locations and eras, each piece tells a part of the story of American music with jazz, mariachi, traditional hymntunes, and Broadway show music influences, and all of it infused with a sense of Americana.

***"Celebration" from Symphonic Songs for Band* (1957)**

Duration: 5 minutes

Robert Russell Bennett

Born: 1894, Kansas City, KS

Died: 1981, Manhattan, NY

The evening opens with a work by American composer Robert Russell Bennett, a composer best known for orchestrating some of the best-known Broadway and Hollywood musicals from the mid-twentieth century. Bennett collaborated with the heavyweights of American music; George Gershwin, Richard Rodgers, Jerome Kern, Cole Porter, and Kurt Weill all worked closely with Bennett to create memorable scores like *Oklahoma*, *The Sound of Music*, and *Anything Goes*. Perhaps because he was so acclaimed as an orchestrator, his catalog of original compositions, including twenty works for wind band, is less well-known. The influence of his theater works is certainly evident in the sound of his original pieces. About this evening's piece, the composer writes:

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.

Southern Harmony (1998)

Duration: 14 minutes

Donald Grantham

Born: 1947, Duncan, OK

In 1835, William “Singin’ Billy” Walker’s songbook “Southern Harmony” was first published. This remarkable collection contains, according to its title page, “a choice collection of tunes, hymns, psalms, odes, and anthems; selected from the most eminent authors in the United States.” In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folksongs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked “along with groceries and tobacco” in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from “Southern Harmony,” called the “Benton Big Singing,” was held on the Benton, Kentucky courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri, and Illinois.

The music of “Southern Harmony” has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing such chord positions, voice leading, and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from “Southern Harmony,” the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual characteristics of each song.

*Notes by Donald Grantham****San Antonio Dances (2011)***

Duration: 9 ½ minutes

Frank Ticheli

Born: 1958, Monroe, Louisiana

Frank Ticheli currently serves on the faculty of the University of Southern California’s Thornton School of Music as Professor of Composition. In addition to international acclaim for his orchestral compositions, Ticheli is well known for his concert band works, many of which have become standards of the repertoire on all levels. *San Antonio Dances* is a unique exception to the majority of Ticheli’s compositions for band as it was written without commission. He wrote the piece nostalgically as a tribute to the city where he lived while teaching at Trinity University, his first college job, highlighting two of the city’s most famous destinations: The Alamo and The Riverwalk. Ticheli shares the following sentiments about the work:

The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement’s lighthearted and joyous music celebrates San Antonio’s famous Riverwalk... Picture a group of friends seated at an outdoor patio of one of the Riverwalk’s many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever. Viva San Antonio!

*program note by Chase Morin and Frank Ticheli****Blue Shades (1997)***

Duration: 11 minutes

Frank Ticheli

The composer writes:

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the

traditional jazz music I heard so often while growing up near New Orleans. I experienced tremendous joy during the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent -- however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the Blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

CSU Symphonic Band

Piccolo

Emma Stark

Flute

Melyssa Hoffmann

Katherine Miswell

Anna Howell

Sierra Marie Whigham

Samantha Post

Oboe

Matt Heimbegner

Tatiana Stoecker

Bassoon

Blaine Lee

Clarinet

Thomas Lack

Sarah Lewis

Anna Bowes

Mariah Thompson

Brandon Mattes

Kennedy Malone

Bass Clarinet

Kayleigh Tenbarga

Contra Bass Clarinet

Zachary Fruits

Alto Saxophone

Oren Logan

Andrew MacRossie

Michael Doppler

Tenor Saxophone

Erin Paton

Baritone Saxophone

James Ackermann

Trumpet

Bethany Bohnenblust

Holly Kessler

Matthew Weaver

Horn

MacKenzie Beeler

Mikayla Caldwell

Deanna Sinclair

Chip Schofield

Euphonium

Catherine Beyerly

Jens Peaslee

Trombone

Samantha Boies

David Hanson

Eli Johnson

Cole Wise

Bass Trombone

Alexandra Palesh

Tuba

Nathan Larson

Alex Perez

Percussion

Garrett Waggoner

Jonah Bartels

Emma Loeffler

Hannah Ramirez

Kyle Kounovsky

Zachary Pierce

Mark Alsip

MEET THE CONDUCTORS



Richard Frey is the associate director of Bands and assistant professor of Music at Colorado State University where he conducts the Symphonic Band, directs the Marching Band, and teaches courses in music education. He was previously the interim director of Athletic Bands, and assistant director of Bands at Austin Peay State University in Clarksville, Tennessee.

Under his direction, the CSU Marching Band has expanded its national and international reputation, including a 2013 tour of Ireland that culminated in a performance at the St. Patrick's Festival Parade in Dublin. The band performed for halftime at the 2013 NFL Kickoff game at Sports Authority Field in Denver, in a national media campaign for Conoco-Phillips, and for President Barack Obama's visit to CSU in 2012. In 2015, CSU will host the College Band Directors National Association Athletic Band Symposium.

Dr. Frey's doctoral work centered on opera transcriptions for winds in the eighteenth-century, specifically Johann Went's transcription of *Le nozze di Figaro*. He has given presentations on his work at universities around the country, and his modern performance edition of Rossini's Overture to *Semiramide*, transcribed by Wenzle Sedlak, was premiered by the Gateway Chamber Orchestra at the 2015 CBDNA national conference. In July 2014, Dr. Frey led the CSU Faculty Chamber Winds on a performance tour of Germany, Austria, Slovakia, and Hungary that included his new performance edition of *Figaro* and a new edition of the introduction to Rossini's *Zelmira*.

Dr. Frey received his Doctor of Musical Arts degree in Wind Conducting at Michigan State University. In 2008 he received a Master of Music degree in Wind Conducting from the Jacobs School of Music at Indiana University. From 2002-2006 he taught instrumental music in the public schools of Salem, Ore. Dr. Frey received a Bachelor of Music degree in Percussion Performance from the University of Puget Sound in 2002.

As an arranger and drill designer for marching and athletic bands, Dr. Frey has been regularly commissioned by university and high school ensembles in Ark., Colo., Fla., Ga., Ind., Mich., N.C., Ohio, Ore., Pa., and Tenn. He has performed as a freelance percussionist with the Oregon Symphony, Oregon Ballet Theater, Tacoma Symphony, and Bellevue Philharmonic, and in recitals as a collaborative pianist and accompanist.

Rebecca Phillips is 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 program. Prior to this appointment, she served as the Associate Director of Bands, Director of Athletic Bands, and Associate Professor 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. She regularly conducts collegiate honor bands and all-state bands across the United States 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 2012 College Band Director's National Association Southern Division Conference (CBDNA), 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. Recently, she conducted the world premiere of John Fitz Rogers' Narragansett at the



2013 CBDNA National Convention, the consortium premiere of John Mackey's Harvest: Concerto for Trombone and Wind Ensemble, the world premiere of Robert Bradshaw's Las Apariencias Enganan, the consortium premiere of John Mackey's Turbine, and the world premiere of Brett Dietz's Crop Circles. 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 has recently been released 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.



Chase Morin is a native of Columbia, South Carolina where he earned his Bachelor's Degree in Music Education and Performance Certificate (clarinet) from the University of South Carolina. Mr. Morin served as Director of Bands at Longleaf Middle School and Assistant Director of Bands at both Blythewood and Westwood high schools, all in Columbia, South Carolina. His middle school program gained recognition for its significant growth under his leadership and his ensembles received high ratings at the SCBDA Concert Festivals. In addition, his students earned placements in SCBDA region honor bands and Longleaf band students were annually selected for the Columbia Tri-District Arts Consortium summer program.

Mr. Morin is currently pursuing a Master of Music in wind conducting at Colorado State University and serves as graduate assistant with the CSU Marching Band, the basketball pep bands, and as director of the Presidential Pep Band. In addition, he serves as guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. His conducting teachers have included Dr. Rebecca Phillips, Professor Wesley Kenney, and Dr. Andrew Gowan.

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