

C S U W I N D S Y M P H O N Y

Aurora Awakes

FEATURING THE MUSIC OF **PULITZER PRIZE COMPOSITION WINNER JOSEPH SCHWANTER**
AND **OSTWALD COMPOSITION WINNER JOHN MACKEY**

DIRECTED BY **REBECCA PHILLIPS**

GUEST CONDUCTORS

WES KENNEY, CSU DIRECTOR OF ORCHESTRAS
JAYME TAYLOR, CSU ASSOCIATE DIRECTOR OF BANDS
NICHOLAS HINMAN, GRADUATE STUDENT CONDUCTOR

WITH GUEST NARRATOR **CHARLES MOORE**

FEBRUARY 24, 7:30 P.M. | GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY



Friday Evening, February 24, 2023 at 7:30

The Colorado State University Wind Symphony Presents:

Aurora Awakes

JAYME TAYLOR, conductor

NICHOLAS HINMAN, graduate student conductor

WES KENNEY, conductor

CHARLES MOORE, narrator

JOSEPH SCHWANTNER

...and the mountains rising nowhere (1977)

Jayne Taylor, conductor

JOHN MACKEY

Aurora Awakes (2009)

Nicholas Hinman, graduate student conductor

JOSEPH SCHWANTNER

trans. Nikk Pilato

New Morning for the World ("Daybreak of Freedom") (1982/2007)

Wes Kenney, conductor

Charles Moore, narrator

Notes on the Program

...and the mountains rising nowhere (1977)

JOSEPH SCHWANTNER

Born: 22 March 1943, Chicago, Illinois

Currently resides in Keene, New Hampshire

Duration: 12 minutes

Joseph Schwantner is a widely acclaimed composer for a variety of ensembles including symphony orchestra, chamber ensemble, wind ensemble, and percussion ensemble. The complex and varied musical background of his youth serves as a springboard for a compositional process and sonic palette that provides a fresh and often unexpected sound to his works, which frequently includes non-standard or unusual instrumentation and requires performers to sing or whistle. Schwantner's career thus far encompasses an appointment as composer-in-residence for the St. Louis Symphony Orchestra during the tenure of Maestro Leonard Slatkin, a distinguished teaching career at The Eastman School of Music as well as appointments at Julliard and Yale, and a Pulitzer Prize in composition for his orchestral work *Aftertones of Infinity* (1978).

...and the mountains rising nowhere (1977) is Joseph Schwantner's first work for full wind ensemble and was premiered by the Eastman Wind Ensemble under the direction of Donald Hunsberger in 1977 in College Park, Maryland at the National Conference of the College Band Directors National Association (CBDNA). Concerning his initial vision for the piece, Schwantner explains:

"While at Eastman, I was excited to pursue [...*and the mountains rising nowhere*] and to explore the timbral resources of a large ensemble following logically from my earlier decade-long preoccupation with writing chamber music for a variety of new music groups. The new music movement was rapidly developing during the sixties and seventies with small ensembles of highly skilled musicians who played some of the most advanced music being written during that period. It was out of this professional environment that *mountains* emerged."

Additionally, Schwantner set forth some compositional guidelines that he would follow for this work, including composing in such a way that the piano and percussion section would enjoy equal prominence with the woodwinds and brass, and expanding the sonorous timbral and articulative resources of a large ensemble by having performers engage in extra-performance activities such as singing, whistling, and playing glass crystals.

Joseph Schwantner dedicates his first work for winds, *...and the mountains rising nowhere*, to poet, writer, and publisher Carol Adler. Adler's written works include novels, short stories, and four books of poetry. She has also ghostwritten over fifty books and is president of

Dandelion Books, LLC. Her poem, *Arioso*, is included in the score for the work and lends both a title and an enigmatic sense of mysterious majesty to this composition.

arioso bells
sepia
moonbeams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes

Presented as a series of images and sonic events, this poem creates, through visual spacing and phrases with open meaning, poetic ideas not unlike the musical ideas Schwantner presents in *...and the mountains rising nowhere*. While the use of bell-like and chime-like sounds in the piece is readily apparent, of particular note to the listener is the fact that nearly all the motivic ideas and melodic lines have a tendency to ascend leaving the listener with a feeling of constant upward progress and rising, as it were, from “nowhere.”

— program notes by Jayme Taylor

***Aurora Awakes* (2009)**

JOHN MACKEY

Born: 1 October 1973, New Philadelphia, Ohio

Currently resides in San Francisco, California

Duration: 11 minutes

John Mackey is an American composer primarily of music for winds and percussion. Coming of age during the first generation of Apple computers, his grandfather taught him basic music theory skills and introduced him to *Music Construction Set*, an early music notation software. Mackey's curiosity was piqued, and he began composing. He got selected for the composition studio at the Cleveland Institute of Music and eventually gained acceptance to Juilliard, studying with Pulitzer Prize winner John Corigliano. At the beginning of his career, he wrote for chamber ensembles in the New York City art music scene. However, his big break occurred in 2004 when he showcased his works to band directors during the College Band Directors National Association conference. This discovery led to the commission of his *Redline Tango*, adapted for wind band, which won both the Walter Beeler Memorial Composition Prize and the American Band Association (ABA) Ostwald Composition Contest. He is in demand as a composer around the world.

Created to commemorate the fiftieth anniversary of J.E.B. Stuart High School in Falls Church, VA, *Aurora Awakes* is a piece written to “commemorate the coming of light.” Jake Sherman, perennial program note writer for John Mackey, selected a poem from Virgil’s *The Aeneid* to represent this piece’s journey:

Aurora now had left her saffron bed,
And beams of early light, the heav’ns o’erspread
When, from a tow’r, the queen with wakeful eyes,
Saw day point upward from the rosy skies.

Aurora, a mythological figure, is the Roman Goddess of Dawn, often associated with beauty and light. According to the myth, she would rise each morning and fly through the sky, announcing the arrival of her brother, Sol—the sun. From Wallace’s program note: “Her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions—Aurora Borealis and Aurora Australis.” *Aurora Awakes* has two major sections: a serene, lyrical opening and a rhythmic, triumphant closing. The lyrical first half was John Mackey’s first attempt at writing something “pretty,” and his signature rhythmic ostinato is present in the faster second half of the piece. This section draws heavy inspiration from U2’s *Where the Streets Have No Name*. Mackey heard that song once and liked a guitar lick that occurs near the end, expanding upon it here.

In a blog post leading up to the premiere, John Mackey called *Aurora Awakes* “a mega-pretty, mega-sparkly piece.” When selecting an ending to signify the triumphant arrival of light, he decided to orchestrate the final chord of the piece just as Gustav Holst wrote the ending chord of the *Chaconne* from his landmark band work, *First Suite in E-flat*. Mackey states, “That has always been one of my favorite chords because it’s just so bright. In a piece that’s about the awaking of the goddess of dawn, you need a bright ending--and there was no topping Holst. Well...except to add crotales.” *Aurora Awakes* won both the ABA Ostwald Composition Contest and the National Band Association’s William D. Revelli Award in 2009, cementing its status as a significant composition for wind bands.

— program notes by Nicholas Hinman

New Morning for the World (“Daybreak of Freedom”) (1982/2007)

JOSEPH SCHWANTNER

trans. Nikk Pilato

Born: 22 March 1943, Chicago, Illinois

Currently resides in Keene, New Hampshire

Duration: 25 minutes

New Morning for the World was commissioned in 1981 by AT&T for the Eastman Philharmonia and premiered by that ensemble in 1982. The idea was suggested by Robert Freeman, then

Director of the Eastman School of Music and is in homage to the great Dr Martin Luther King. All the texts are drawn from the speeches of the great civil rights leader. As the composer recalls from a conversation he had with this writer, the piece grew in popularity to a point that he was “able to put his daughters through college from the royalties from the piece’s performances.”

Schwantner uses a wide range of instrumental colors throughout the work to create drama and sounds that comment, complement, or contrast against the text which is drawn from at least seven speeches given by Dr. King between 1958 and 1964. Rising and falling arpeggiated figures, jagged bell lines, throbbing minimalistic textures, sighing chorales, and a never resting dynamic landscape are either used as interludes, commentary, or accompaniment to the text that resonates even today. The listener is kept off balance by meters that rarely have two bars the same until a few bars before the conclusion when an open 5th is vocalized over a fading upward arpeggio.

My thanks to the Dr. Rebecca Phillips for the opportunity to bring this amazing piece of music to CSU and for the members of the Wind Symphony for putting in the work to make it happen. Remember, the journey in mastering this piece truly has left you as a greater musician than from which you began...

— program notes by Wes Kenney

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Alice Yoo

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Michelle Stanley
Megan Lanz

Oboe

Pablo Hernandez

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John Mcguire
Deaunn Davis

Trombone

Drew Leslie

Tuba/Euphonium

Stephen Dombrowski

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake

COLORADO STATE UNIVERSITY WIND SYMPHONY

Piccolo/Flute

*Merritt Jones	Lake Charles, LA	Graduate Student	MM Performance
Megan Lanz	Fort Collins, CO	Guest Artist	
Francesca Lujan	Fruita, CO	Graduate Student	MM Performance
Lucy McCrossan	Simi Valley, CA	Sophomore	BM Music Education
Jenna Moore	Longmont, CO	Graduate Student	MM Performance/LEAP
Kjellina Tagestad	Thornton, CO	Junior	BM Composition

Oboe

Kelsey Edmondson	Fort Collins, CO	Guest Artist	
Erin Graham	Greeley, CO	Guest Artist	
Kyle Howe	Fort Collins, CO	Guest Artist	
Jessica Warner	Fort Collins, CO	Guest Artist	

E♭/B♭/Alto/Bass/Contra Bass Clarinet

Rachel Bowyer	Colorado Springs, CO	Sophomore	BM Music Therapy
Ethan Coulter	Longmont, CO	Junior	BM Performance
Claire Cunningham	Maple Valley, WA	Junior	BM Music Therapy
Scott Elias	Fort Collins, CO	Freshman	BM Performance
Micaiah Hazard	Englewood, CO	Freshman	BA Music
Bradley Irwin	Billings, MT	Junior	BM Music Education
Raemi Morin	Broomfield, CO	Junior	BM Music Therapy
*Alfredo Ramirez	Bakersfield, CA	Graduate Student	MM Performance/LEAP
Andrew Rutten	Kindred, ND	Junior	BM Performance
Trek Salzer	Fort Collins, CO	Sophomore	BM Performance
Kie Watanabe	Las Vegas, NV	Junior	BM Music Therapy
Katrina Whitenect	Musquodoboit Valley, NS	Graduate Student	MM Performance

Bassoon/Contra Bassoon

Charles Beaugard	Voorheesville, NY	Freshman	BM Perf/BA Creative Writing
James Kachline	Denver, CO	Sophomore	BM Music Education
*James Scott	Lebanon, OR	Graduate Student	MM Performance
Shane Underwood	Fort Collins, CO	Freshman	BM Performance

Soprano/Alto/Tenor/Baritone Saxophone

Riley Busch	Littleton, CO	Senior	BM Music Education
Ethan Dunkerton	Colorado Springs, CO	Sophomore	BM Music Education
Adam Hernandez	Sterling, CO	Senior	BS Business Admin/Music Minor
*Damian Lesperance	Lafayette, CO	Sophomore	BM Jazz Performance
Johanna Merkel	Rochester, NY	Sophomore	BS Bio Sciences/Music Minor

Horn

*Ayo Derbyshire	Denver, CO	Graduate Student	MM Performance
Leah Dunphey	Monument, CO	Junior	BM Music Education
Sophia Marino	Fort Collins, CO	Freshman	BA Music
Rachel Richardson	Hillsboro, MO	Graduate Student	MM Performance
Erin Wilson	Fort Collins, CO	Sophomore	BM Performance

Trumpet/Cornet

Enzo Barrett	Lafayette, CO	Junior	BM Perf/BS Computer Science
Dylan Crabill	Colorado Springs, CO	Freshman	BM Performance
Nicholas Hinman	Aurora, CO	Graduate Student	MM Performance
*John Pirillo	Lakeland, FL	Graduate Student	MM Performance
Kris Usrey	Fort Collins, CO	Junior	BM Performance/BS Psychology
Arjen Wynja	Lyons, CO	Freshman	BM Music Education

Trombone/Bass Trombone

*Christian Heck	Sacramento, CA	Graduate Student	MM Performance
Bryce Medlyn	Windsor, CO	Sophomore	BM Performance & Composition
Shae Mitchell	Newton, NC	Graduate Student	MM Performance
Joseph Raby	Austin, TX	Graduate Student	MM Performance

Euphonium

Jake Archibeque	Boulder, CO	Senior	BM Music Education
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Tuba

*Kobe Garrido	Westminster, CO	Junior	BA Political Science
Adria Leos	Abilene, TX	Junior	BM Performance

Percussion

Zayne Clappe	Cortez, CO	Freshman	BM Music Education
Quinn Harlow	Johnstown, CO	Freshman	BM Performance
Thomas Landewee	Jackson, MO	Graduate Student	MM Performance
Jarred Premo	Parker, CO	Junior	BM Performance
Noah Roppe	Parker, CO	Sophomore	BM Performance
*Taylor Smith	Perry, GA	Graduate Student	MM Performance
Jalen Thompson	O'Fallon, MO	Junior	BM Performance & Composition

String Bass

Thomas Hasler	Parker, CO	Sophomore	BA Philosophy/Music Minor
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Keyboards

Tim Burns	Fort Collins, CO	Guest Artist	
*Reynaldi Raharja	Semarang, Indonesia	Junior	BA Music

Harp

Kathryn Harms	Boulder, CO	Guest Artist	
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Graduate Assistants

Christian Heck	Sacramento, CA	Graduate Student	MM Performance
Nicholas Hinman	Aurora, CO	Graduate Student	MM Performance
Benjamin Pouncey	Columbia, SC	Graduate Student	MM Performance

FEATURED ARTISTS



Dr. Jayme Taylor is Assistant Professor of Music, the Associate Director of Bands, and Director of Athletic Bands at Colorado State University. His duties at CSU include serving as conductor of the Symphonic Band and directing the Colorado State Marching Band, Rampage Basketball Band, and Presidential Pep Band. Prior to his appointment at Colorado State, Dr. Taylor served as assistant professor of music education and conductor of the Wind Ensemble at Carson-Newman University in Jefferson City, TN and as Assistant Director of Bands and Assistant Director of Athletic Bands at the University of South Carolina. His teaching career began with the bands in Clinton, TN serving as director of the Clinton City Schools and Clinton Middle School band program teaching 6-8 grade band and jazz band and assisting the director of bands at Clinton High School. Dr. Taylor finished his secondary school teaching as the Director of Bands in Clinton overseeing the award-winning Clinton High School Marching Band, two concert bands, jazz band, winter guard and indoor percussion ensembles, and two middle school feeder programs. His marching and concert ensembles regularly earned “superior” ratings at performance assessment and competitions.

Dr. Taylor’s concert ensemble has been invited to perform at the East Tennessee Band and Orchestra Association’s All-East Senior Clinic Honor Band as the guest collegiate ensemble. He has also given consortium premieres of works by Benjamin Dean Taylor and Michael Markowski and performed the world premiere of Kevin Poelking’s *Slate* for brass and percussion. Taylor was a guest conductor with the University of South Carolina Wind Ensemble on their concert tour of China in 2012.

Dr. Taylor’s conference presentations include a discussion on his dissertation “The Wind Ensemble ‘Trilogy’ of Joseph Schwantner: Practical Solutions for Performance” at the College Band Directors National Association (CBDNA) South Regional Conference in 2016, Common Drill Writing Mistakes and How to Avoid Them at the 2023 Colorado Music Educators Association (CMEA) Conference, and two co-presentations for the CBDNA Athletic Band Symposium titled “Halftime 360°: Entertaining Your Entire Fan Base” in 2014 and “Building Your Brass Line: Tips & Tricks for Improving Your Marching Band Brass Section” in 2015.

Dr. Taylor is an active clinician and has conducted regional and district honor bands in South Carolina, Tennessee, and Colorado. As an adjudicator, he has judged marching and concert bands throughout the southeast. He is a prolific drill designer for high school and collegiate marching bands having written for bands throughout the country from South Carolina to Hawaii. Dr. Taylor was an instructor at the University of South Carolina Summer Drum Major Camp for 4 years. He is an alumnus of the Bluecoats Drum and Bugle Corps of Canton, OH. Taylor spent three years as brass instructor, high brass coordinator, and assistant brass caption head for the Troopers of Casper, WY beginning with their return to competition in 2007 through their return to DCI finals in 2009. He also worked as brass instructor and assistant brass caption head for the Cavaliers of Rosemont, IL in their 2010 season.

Dr. Taylor earned his Doctor of Musical Arts in Instrumental Conducting from the University of South Carolina studying under James K. Copenhaver and Dr. Scott Weiss. He holds a Master of Music in Instrumental Conducting and a Bachelor of Music in Music Education from the University of Tennessee, Knoxville. He has also studied conducting with Eugene Corporon, Kevin Sedatole, and Jerry Junkin.

Dr. Taylor is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), The Colorado Bandmasters Association (CBA), the National Association for Music Education (NAfME), Pi Kappa Lambda, is an honorary member of Tau Beta Sigma and Kappa Kappa Psi, and is an alumnus of Phi Mu Alpha Sinfonia.



Nicholas Hinman, originally from Aurora, CO, is currently pursuing a Master of Music in wind conducting at Colorado State University. He is involved in all aspects of the Wind and Athletic Band program, including guest conducting with the Wind Symphony, Symphonic Band, and Concert Band. In addition, he assists with teaching the CSU Marching Band, conducting the Rampage Basketball Band and Presidential Pep Band, and providing support with the administrative duties of a comprehensive university band program.

Mr. Hinman attended the University of Colorado-Boulder and graduated magna cum laude, earning Bachelor's degrees in music education and trumpet performance. While at CU-Boulder, he performed with the Wind Symphony, Symphony Orchestra, and Symphonic Band, and was named the Outstanding Freshman by the CU Music Faculty. He was Drum Major of the "Golden Buffalo" Marching Band for three years, conducting at two Big 12 Championship games and bowl games in Houston, Texas, Orlando, Florida, and Shreveport, Louisiana. He served as President of the Alpha Iota chapter of Kappa Kappa Psi, an honorary band service fraternity, and was also active in his cNAfME chapter. He holds a Master's of Music Education from the VanderCook College of Music in Chicago, IL. He was elected a Graduate Class Officer by his class, having the honor of conducting all of the VanderCook students in performance on stage during his graduation at Symphony Hall in Chicago.

Having taught secondary band in Colorado for fourteen years, Mr. Hinman spent nine years teaching middle school and five teaching high school. His programs at both levels were comprehensive, providing opportunities for students of all ability levels to participate in concert band, jazz band, pit orchestra, and marching band. His bands consistently received Superior or Excellent ratings at band festivals around Colorado, and both programs grew in size during his time with them. In 2015, his middle school arts program was awarded the *Think360 Arts* Outstanding Middle School award for the state of Colorado, the first middle school to receive this award. His Wind Ensemble performed on the USS Intrepid in New York City in April 2019, and his pit orchestra was nominated in May 2019 for a Colorado

Theater *Bobby G Award* for Best Orchestra for the Chaparral High School production of *Dirty Rotten Scoundrels*. While teaching public school, Mr. Hinman was a member of the Instrumental Music Council for the Colorado Music Educators Association (CMEA), serving at conferences from 2017-2021. He was selected to give his presentation on social-emotional learning entitled *Teach Them How to Fail!* at the January 2021 CMEA convention. He gave this presentation again at the 2021 Colorado Bandmasters Association summer convention and recently tailored it to middle and high school students attending Tri-M Day at the January 2023 CMEA conference.

Mr. Hinman is an avid trumpet player. He has studied with Terry Sawchuk, Dan Kuehn, Leah Schuman, and Stanley Curtis. He has played principal trumpet with the Broomfield Symphony, Colorado Wind Ensemble, and Longmont Symphony and has performed with the Boulder Philharmonic, Arapahoe Philharmonic, Colorado Brass, and Denver Concert Band. Musical highlights include performing in Dublin, Ireland on St. Patrick's Day, playing on the premieres of Carter Pann's *Hold this Boy and Listen* and Steven Bryant's *all stars are love*, as well as performing in Boettcher Concert Hall under the baton of Marin Alsop with the CU Symphony Orchestra.

Mr. Hinman marched in drum and bugle corps for five summers, four with the Blue Knights (Denver, Colorado), where he was Trumpet Section Leader for his final season. He "aged out" as a conductor with the Phantom Regiment (Rockford, Illinois), where he received a Drum Corps International silver medal at the 2006 World Championships. Mr. Hinman has also taught brass with both the Blue Knights and Phantom Regiment, most recently serving as the trumpet section technician for the Phantom Regiment in 2017.

Mr. Hinman is an aspiring conductor and college band director. His conducting teachers include Rebecca Phillips, Allan McMurray, and Matthew Roeder. He has participated in conducting workshops at CU-Boulder and Northwestern University. He consistently strives to model the highest musical standards for himself, his peers, and students.



Dr. Charles Moore, declared a "skyscraping tenor" in a review by music critic Eric Harrison, hails from Kingston, Jamaica and had his early music beginnings in the Boys Choir of the St. Richard's Catholic School under the baton of internationally renowned conductor and musician Lloyd Hall. While maintaining an active national and international performance schedule, Dr. Moore received his Bachelor of Music degree in Vocal Performance from the University of Mississippi and his Master of Music and Doctor of Musical Arts Degrees in Performance and Pedagogy from the Louisiana State University. His area of focus in his terminal degree was on the works of H. Leslie Adams.

Recent Theater appearances include The Prince in *Rusalka*, Ferrando in *School of Lovers* (understudy), Vuval in William Grant Still's *Troubled Island*; Pat in David T. Little's *Dog Days*

(an *American Prize*-winning production); Pirelli in *Sweeney Todd*; Bénédic in *Beatrice et Bénédic*; Ruggero in *La Rondine*; Camille in *The Merry Widow*; Mack “The Knife” in *Die Dreigroschenoper* and Fenton in *The Merry Wives of Windsor*. Concert performances also include appearances with the Greeley Philharmonic and the Longmont Symphony, Beethoven Ninth Symphony, Charles Gounod’s *Messe solennelle en l’honneur de Sainte-Cécile*, Don Ottavio from Mozart’s *Don Giovanni* with the Louisiana Philharmonic Orchestra, excerpts from Handel’s *Messiah* with the Jefferson Chamber Orchestra, *Elijah* with the Diocesan Festival Choir and Orchestra in Jamaica, and Saint-Saëns’s *Oratorio de Noël* with the Gonzales Chamber Orchestra.

Dr. Moore has also done much work in the preservation and dissemination of folklore and music forms within the Caribbean. This includes his membership with the Jamaica Folk Singers as well as participating in research which led to the declaration of the Maroons of Jamaica as a *UNESCO Masterpiece of the Oral and Intangible Heritage*. This has fueled his interest in presenting the music of minority composers and features their work in his recitals. These composers include Robert Owens, Noel G. Dexter, H. Leslie Adams, Harry Burleigh, Jacqueline Hairston, and Ned Rorem, to name a few. His pedagogic interests include vocal pathologies and injuries, as well as the paths to recovery for the singer and performer.



Wes Kenney is celebrating his 20th and final season as Director of Orchestras at Colorado State University. He is also in his 20th year as Music Director of the Fort Collins (Colorado) Symphony, where he is contracted through the 2027. Kenney was selected as the first School of Music, Theater, and Dance University Distinguished Professor, the highest honor the university can award. The 2007 Grand Prize Winner of the Varna (Bulgaria) International Conducting Competition, a 2020 Honored Artist from the American Prize, a winner of the American Prize for programming in 2020, a winner of the Ernst Bacon Memorial Prize

for excellence in performance of American Music, and the 2020 American Prize Winner for best orchestral performance in the Professional Orchestra Division, Wes Kenney is also in his 10th season and final season with Denver Young Artist Orchestra—the premier youth orchestra in the state of Colorado. He has led that orchestra on two European tours and anchored two festivals at Carnegie Hall. Next summer he will lead that orchestra on tour to Southern California where they will play at Disney Concert Hall in Los Angeles.

Mr. Kenney’s guest conducting activities include the Acadiana Symphony (LA), Alabama Symphony, Buffalo Philharmonic, Colorado Symphony, Dubuque Symphony, Lafayette (IN) Symphony, Long Beach Symphony, New Mexico Symphony, Richmond Symphony, Riverside Symphonia, Savannah Symphony, and the Virginia Symphony. International guest conducting includes performances with the Liev (Ukraine) Philharmonic, Changwon (South Korea) Philharmonic, Vietnam National Symphony (Hanoi), Vidin State Philharmonic, Stara Zagora Opera Company in Bulgaria as well as the Edinburgh (Scotland) Music Festival.

Mr. Kenney has also enjoyed success directing opera, ballet and musical theater. Previous positions include Music Director of Opera Fort Collins, Music Director of the Virginia Ballet Theater, Co-Principal Conductor of the Oakland Lyric Opera, and Guest Conductor with Universal Ballet Korea. Since 2004 he has conducted productions of *Carmen*, *Amahl and the Night Visitors*, *Sweeney Todd*, *Turn of the Screw*, *Barber of Seville*, *Madama Butterfly*, *Cenerentola*, *Rigoletto*, *Tosca*, *Otello*, *Die Zauberflöte*, *Die Fledermaus*, *La Traviata*, *Il Trovatore*, *Street Scene*, *La Bohème*, *Orfeo*, *Pagliacci*, *Cavalleria Rusticana*, *Falstaff*, *Turandot*, *Marriage of Figaro*, *Seise*, *The Merry Widow*, *Aida*, *Don Giovanni*, and *Tenderland*. In addition he has conducted over two hundred performances of *The Nutcracker*, *Swan Lake*, *The Firebird*, and many other dance works.

Named Educator of the Year by the Colorado Chapter of the American String Teachers Association in 2008, Mr. Kenney enjoys working with talented young people in across the country and has served as Guest Conductor with the Alabama, New Hampshire, New Mexico, Minnesota and Virginia All-State Orchestras. Awarded the prestigious Carmen Dragon Conducting Prize in 1992, Wes Kenney is a founder of the CSU Summer Master of Music Education with an emphasis in conducting program, now in its 12th year.

Mr. Kenney is a past president of the Conductors Guild, a 2000-member service organization to the conducting profession. He currently is on the Guild's advisory board. He is a graduate of the University of Southern California and San Francisco State University. Additional studies include three years as a fellow at the Conductors Institute, several American Symphony Orchestra League and Conductors Guild Workshops, and the Sandpoint Festival. His teachers include Harold Farberman, Hans Beer, Gunther Schuller, Hans Swarovsky and Miltiades Carides.

Wind Symphony Director



Rebecca L. 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. Dr. Phillips has served as a guest-conductor, clinician, and performer throughout North America, Europe, and Asia. She has conducted both professional and collegiate musicians in Prague (Czech Republic) for the “Prague Multicultural Music Project.” In addition, she has conducted 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 intercollegiate and collegiate honor bands, all-state bands, and festival bands across the United States, Canada, and Europe. She is the “conductor in residence” for the Blue Lake Fine Arts Camp Festival and Staff Bands (session I) 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 is delighted to have her friends and colleagues featured on this performance with the CSU Wind Symphony and appreciates the expertise they have brought to this creative collaboration.

C S U C O N C E R T B A N D

New Beginnings

CONDUCTED BY KEVIN POELKING

MARCH 3, 7:30 P.M.
GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

C S U A R T S T I C K E T S . C O M

CSU SYMPHONIC BAND

DIVERSIONS

FEB. 28, 7:30 P.M

GRIFFIN CONCERT HALL

CONDUCTED BY

JAYME TAYLOR



COLORADO STATE UNIVERSITY

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