

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

CSU WIND SYMPHONY PRESENTS

~ WAR AND PEACE ~

Our Manifest Destiny

**Music that explores the memories of sacrifice along with
the beauty of more peaceful times...**

Conducted by Dr. Rebecca Phillips

APRIL 21, 7:30 P.M.

Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

CSU WIND SYMPHONY

WAR AND PEACE: OUR MANIFEST DESTINY

REBECCA PHILLIPS / Conductor

***Amparito Roca* (1925) / JAIME TEXIDOR, arr. by AUBREY WINTER**

***Zion* (1994) / DAN WELCHER**

***Ghosts of the Old Year* (2017) / JAMES DAVID**

***J'ai ete au bal* (1999) / DONALD GRANTHAM**

***The Cowboys* (1972) / JOHN WILLIAMS, trans. by JAY BOCOOK**

A FEW WORDS FROM THE CONDUCTOR...

The 2016-2017 Wind Symphony season remembers events from around the world that catapulted both conflict and resolution. Each concert is permeated by music that explores the memories of sacrifice along with the beauty of more peaceful times.

Tonight, we explore music that depicts both war and peace by looking inward at our own great nation, developed through incredible accomplishments and difficult lessons over the past two hundred and forty years. We begin with one of the most popular Spanish marches, *Amparito Roca*, as we remember the tales and adventures of the conquistadors, who left their homeland in search of glorious cities of gold and famed fountains providing eternal youth. These Spanish travelers are linked to many legends as they settled much of the Southwestern and Pacific Coastal regions of what is now the United States. We then move to the exploration and settlement of southern Utah, first by Native Americans and later by Brigham Young, who led a group of Mormons fleeing from religious persecution. The ghosts of Native Americans, along with painful memories of the struggling Mormon settlers, are captured in *Zion*. Jim David's piece rips us out of the dreams of westward expansion and back to the continuing struggles of the Southern United States. Have we actually progressed in our thinking as a country? Was the shooting in Charleston a continuation of the long held hatred and ignorance of the South or the dawn of a new era of peace, acceptance, and forgiveness? While we ponder these thoughts, and since we are musically traveling through the South, why not explore an area that has, possibly, the most peculiar history in our nation. New Orleans is a place where people from all over the world peacefully cultivated a new and unique American culture. Africans, both slave and free, Native Americans, and Europeans joined in New Orleans to create a distinctive cultural gateway to North America. The city eventually developed its own culture that transcended all of its varied peoples.

This unique ethnicity, born of the New World, emerged in New Orleans. Creole cuisine, jazz, Cuban and Brazilian inspired rhythms, and Mardi Gras all combined to give a powerful sense of identity to New Orleans. It also showed that we, as a nation, were capable of finding cohabitation, collaboration, and cohesion. As we look back over the history of the United States and the future of our great nation, how will we shape our manifest destiny? What lessons have we learned and which ones still elude us? In the spirit of John Wayne and the movie *The Cowboys*, may we move forward looking for adventure, ready to laugh, unafraid to try, willing to share, and with the resolve towards peace.

NOTES ON THE PROGRAM

***Amparito Roca* (1925)**

JAIME TEXIDOR

Born: 16 April 1884, Barcelona, Spain

Died: 23 February 1957, Barakaldo, Spain

Duration: 3 minutes

Jaime Texidor Dalmau was a composer, conductor, and publisher who lived most of his life in Baracaldo, a city in northern Spain. He played saxophone in a military band for several years and, in 1927, he became the conductor of the Baracaldo municipal band, a position he held until 1936. Over this period, he composed so much band music that he established his own publishing company. Many of his compositions were in the pasodoble genre, including *Amparito Roca*, which is one of the most well known of its kind in the North American band repertoire.

There is some mystery attached to *Amparito Roca*. Although Texidor's name is on this edition, the music reportedly was written by British bandmaster Reginald Ridewood. Texidor arranged the piece for publication by Musica Moderna in Madrid in 1936, but the original score by Ridewood — under another name — was performed in England before the copyright date. It is assumed that Ridewood wrote the music but failed to apply for a copyright and Texidor rearranged the piece for Spanish bands and reissued it under copyright as his composition.

—program note by John Hope and Steve James

***Zion* (1994)**

DAN WELCHER

Born: 2 March 1948, Rochester, New York

Currently resides in Austin, Texas

Duration: 10 minutes

Zion is the third and final installment of a series of works for wind ensemble inspired by national parks in the western United States, collectively called *Three Places in the West*. As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at a pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side — but it is also a place with a

human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as "a place nobody wanted" but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a "Mormon Stronghold", the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating *Zion* as a piece of music. There are two quoted hymns in the work: *Zion's Walls* (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*), and *Zion's Security*, which I found in the same volume where Copland found *Zion's Walls* — that inexhaustible storehouse of nineteenth century hymnody called *The Sacred Harp*.

My work opens with a three-verse setting of *Zion's Security*, a stern tune in F# minor which is full of resolve. (The words of this hymn are resolute and strong, rallying the faithful to be firm, and describing the "city of our God" they hope to establish.) This melody alternates with a fanfare tune, whose origins will be revealed later in the music, until the second half of the piece begins: a driving ostinato based on a 3/4 - 4/4 alternating meter scheme. This pauses at its height to restate *Zion's Security* one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion - until the sun warms the ground sufficiently for the second hymn to appear. *Zion's Walls* is set in 7/8, unlike Copland's 9/8 - 6/8 meters (the original is quite strange, and doesn't really fit any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with glowingly optimistic *Zion's Walls* finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.

Zion was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.

— program note by Dan Welcher

Ghosts of the Old Year (2017)

JAMES DAVID

Born: 1978, Cairo, Georgia

Currently resides in Fort Collins, Colorado

Duration: 15 minutes

Dr. James M. David is an internationally recognized composer of works for winds and percussion who currently serves as associate professor of composition and music theory at Colorado State University. His works for wind symphony have been performed by some of the nation's most prominent professional and university ensembles including the U.S. Army and Air Force Bands, the Dallas Wind Symphony, the Ohio State University, the University of Alabama, and the University of North Texas among many others. His compositions have been presented at more than fifty national and international conferences throughout North and South America, Asia, Europe, and Australia. These events include the College Band Directors National Association Conferences, the National Band Association Conferences, seven International Clarinet Fests, the International Horn Symposium, the World Saxophone Congress, the International Trombone Festival, and the Percussive Arts Society International Convention.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. He continued his studies as an honor student at the University of Georgia and completed his doctorate in composition at Florida State University under Guggenheim and Pulitzer recipients Ladislav Kubik and Ellen Taaffe Zwilich.

Ghosts of the Old Year is among the most personal and challenging works I have yet written. The genesis of the piece was my sense of unease about the state of the world and particularly the Southern US where I grew up. In particular, the Charleston church shooting of 2015 caused me to question the purpose and intent of my own music. The idea that the South could continue to foster such hatred and ignorance more than fifty years after the civil rights era seemed like a call to action. So often the intellectual response of Southerners has been tepid and aloof, with an indifference to the seething stew of race and poverty around them. This work, then, is a raw and unvarnished response to these feelings.

The title is taken from the great James Weldon Johnson's poem of the same name, which is excerpted here:

*The snow has ceased its fluttering flight,
The wind sunk to a whisper light,
An ominous stillness fills the night,
A pause — a hush.
At last, a sound that breaks the spell,
Loud, clanging mouthings of a bell,
That through the silence peal and swell,
And roll, and rush.*

*What does this brazen tongue declare[?]. . .
'Tis telling that the year is dead,
The New Year come, the Old Year fled,
Another leaf before me spread
On which to write.*

Johnson's imagery of a bell sounding in the winter night also felt like another call to action and brought to mind numerous musical possibilities. Bells and other metallic percussion play a significant role throughout the work as a result. A second major source of inspiration is the hymn tune "Beach Spring" attributed to B.F. White, who was an important figure in the Southern "singing schools" of the nineteenth century. A beautifully simple tune, built on the pentatonic scale, it is set with several original harmonizations and first heard in the euphonium.

This tune along with two original melodies serve as the backbone of the work's two movements. The first movement presents a pastoral idea of the South that revels in its natural beauty and the deep cultural roots found there. The second movement calls all of this into question and notes the brutality of its past and present. However, the last movement concludes with a final call to action through an optimistic last statement of "Beach Spring" combined with Johnson's bell sounding through the night.

On a personal note, this piece was composed during my father's ultimately terminal struggle with cancer. He was always in my thoughts as I was composing and remains so as I write these words. He believed that it was more appropriate to ask for more, rather than expect less, from each other.

— program note by James David

J'ai été au bal (1999)

DONALD GRANTHAM

Born: 9 November 1947, Duncan, Oklahoma

Currently resides in Austin, Texas

Duration: 10 minutes

J'ai été au bal is a celebration of some of the popular/folk music styles of Louisiana, in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title ("I went to the dance"), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. "Allons danser, Colinda" ('lets go dancing, Colinda') is a boy's attempt to coax Colinda into going dancing, and part of his argument is "it's not everyone who knows how to dance the two-beat waltzes." The touching little tune does work better in a syncopated two, but is usually represented in the notation as 3+3+2. The second Cajun song is "Les flames d'enfer" ('the flames of hell'), most often performed as a heavily-accented two-step. My version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation.

—program note by Donald Grantham

The Cowboys (1972)

JOHN WILLIAMS, trans. by Jay Bocook

Born: 8 February 1932, Floral Park, New York

Currently resides in Los Angeles, California

Duration: 9 minutes

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, twenty-two GRAMMYs, four Golden Globes, three Emmys, and seven BAFTA Awards from the British Academy of Film and Television Arts. Best known for his film scores and ceremonial music, Williams is also a noted composer of concert works and a renowned conductor.

The Cowboys Overture is based on music from the 1972 film of the same name directed by Mark Rydell that starred John Wayne, Roscoe Lee Browne, Bruce Dern, Colleen Dewhurst, and Slim Pickens. The outer sections of the Overture are exuberant, with elements of the popular hoe-down and the flavor of Aaron Copland, while the central portion is more lyrical and peaceful. It is a fun-filled and rousing score brimming with American "can do" spirit and optimism.

— program note published by the U.S. Marine Band, Washington, D.C.

CSU WIND SYMPHONY

PICCOLO

Emma Stark

FLUTE

*Courtney Pham

*Katherine Miswell

Stephanie Lane

Alexis Gwin

OBOE

*Mylie Payne

Kyle Howe

Matthew Heimbegner

ENGLISH HORN

Matthew Heimbegner

EB CLARINET

Anthony Aguayo

CLARINET

*Rebecca Stapfer

Sebastian Adams

Kaitlin Gelsinger

Anthony Aguayo

Omar Calixto

Henry Buckley

Adam Bell

Brian Celaya

Mariah Thompson

Katherine Oglesby

BASS CLARINET

Asa Graf

EB CONTRA-ALTO CLARINET

Brian Celaya

BASSOON

*Anthony Federico

Joseph Hoffarth

Blaine Lee

CONTRA BASSOON

Joseph Hoffarth

Blaine Lee

ALTO SAXOPHONE

*Andrew MacRossie

Oren Logan

TENOR SAXOPHONE

Michael Doppler

BARITONE SAXOPHONE

Brittney Davis

HORN

*Ayo Derbyshire

Nicholas Gledhill

Isabel Waterbury

Emelie Pfaff

Andrew Meyers

MacKenzie Beeler

TRUMPET

*Karla Rogers

Matthew Chanlynn

Jacob Caballero

Kyle Tong

Maxwell Heavner

TENOR TROMBONE

*William Gamache

Katherine Virostek

Holly Morris

BASS TROMBONE

Peter McCarty

EUPHONIUM

*Andrew Gillespie

Jens Peaslee

TUBA

*Connor Challey

Heather Ewer

PERCUSSION

*Joseph Jones

Peter Hirschhorn

Jose Campuzano

Matthew Brown

Spencer Kinnison

Christopher Hewitt

Timothy Sanchez

HARP

Cora Marrama

STRING BASS

*Jordan Asker

PIANO

+Dr. Richard Frey

*Principal

+Faculty



REBECCA PHILLIPS is the 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, "Con-cocktion" 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. She has conducted the world premiere of James David's *Big Four On the River*, 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.

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.

Dr. Phillips holds memberships in the College Band Directors National Association, the National Band Association, and in 2014 she was elected into the American Bandmasters Association. She has served on the national CBDNA Collegiate Marching Band committee and has been the college/university representative for the NBA. Currently, she serves on the CBDNA Music Education committee and is the National Band Association's Second Vice-President.