

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

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

~ WAR AND PEACE ~

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

Remembering
9/11

Conducted by Dr. Rebecca Phillips

With special guest

Peter Sommer

SAXOPHONE

OCTOBER 13, 7:30 P.M.

Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

CSU WIND SYMPHONY

WAR and PEACE: Remembering 9/11

REBECCA PHILLIPS, Conductor
PETER SOMMER, Soprano Saxophone

The Star Spangled Banner (1931) / JOHN STAFFORD SMITH / FRANCIS SCOTT KEY

A Hymn for the Lost and the Living (2002) / ERIC EWAZEN

New York Hippodrome March (1915) / JOHN PHILIP SOUSA

In Wartime (2003) / DAVID DEL TREDICI

- I. Hymn
- II. Battlemarch

America, the Beautiful (1910) / SAMUEL AUGUSTUS WARD arr. by CARMEN DRAGON

Concerto for Soprano Saxophone and Band (2015) / WILLIAM BOLCOM

- I. Lively, with humor
- II. Serenade
- III. Shimmy

Peter Sommer, soprano saxophone
- consortium premiere

A word 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 begin the season by dedicating this concert "to those who not only lost their lives on September 11, 2001, but those who have paid the ultimate sacrifice for freedom ever since." There will be no sounds of battle, bombings, or destruction. Instead, we begin with the moments and days following the attacks on New York City, Washington, D.C., and the airline crash over Pennsylvania. There will be music of grief - denial, anger, bargaining, depression, and a hope for eventual acceptance. Then the music moves towards a calling of arms and possible retribution as we prepare with coalition forces to invade Afghanistan and eventually Iraq. Selections alternate between painful mourning and proud patriotism. Finally, we find peace with the music that Americans have always been able to turn to throughout the 20th and 21st centuries - jazz. Whether recovering from World War I, the Great Depression, World War II, the tumultuous period during the Vietnam War, or events in current society, jazz has been a genre that has brought a truly American voice, a feeling of home and hope, to so many during our most difficult crises.

PROGRAM NOTES

***The Star Spangled Banner* (1931)**

John Stafford Smith / Francis Scott Key

Born: 30 March 1750/1 August 1779

Died: 21 September 1836/11 January 1843

Duration: 1 minute 30 seconds

According to the United States Army Band historical archives, the words to the *The Star Spangled Banner* were taken from a September 14, 1814 poem by Francis Scott Key entitled "Defense of Fort McHenry." Key witnessed the bombardment of Fort McHenry by British naval forces in the Baltimore Harbor during the War of 1812 and was inspired by the sight of the American flag still flying over Fort McHenry after the American victory. The text was set to a popular British melody of the time, *To Anacreon in Heaven*. In 1916, President Woodrow Wilson ordered it to be performed at military and naval occasions and it was finally designated the national anthem by an Act of Congress 1931.

• • •

***A Hymn for the Lost and the Living* (2002)**

Eric Ewazen

Born: 1 March 1954, Cleveland, Ohio

Currently lives in New York, New York

Duration: 8 minutes

Eric Ewazen composes wonderful examples of the fresh and beautiful modern American voice, showing reminiscences of Copland and Bernstein in his melodies and harmonies. *The Star Ledger* wrote, "He does not feel it is a 'sell-out' to write music which contains (gasp) triadic harmony and (double gasp) real melodies. Having taken such a 'populist' turn, he manipulates his materials so artfully, shows such an understanding of compositional development, that not for one moment does his [music] pander." The Juilliard School professor of composition writes:

On September 11, 2001, I was teaching my music theory class at the Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories."

New York Hippodrome March (1915)

John Philip Sousa

Born: November 6, 1854, Washington, D.C.

Died: March 6, 1932, Reading, Pennsylvania

Duration: 3 minutes

The name “hippodrome” was used by the ancient Greeks to describe their racing ovals and the Romans later used these arenas for horse and chariot racing and called them “circuses.” Eventually, the term “hippodrome” was used to describe arenas (indoors and outdoors) where circuses were presented. The famed New York Hippodrome Theatre opened in 1905. Located five blocks south of today’s Radio City Music Hall, the 5300-seat Hippodrome flourished as New York’s largest entertainment venue. Its enormous stage was twelve times the size of a normal theatre enabling the presentation of all manner of shows including circuses, musical revues, the magician Harry Houdini, vaudeville, and silent movies. In 1915, Sousa’s Band performed there for the entire season and the composer wrote his “New York Hippodrome March” in commemoration of that engagement, dedicating it to Charles Dillingham, manager of the famous old theater. The march has all of energy, power, restlessness and pizzazz of the big city, dynamically combining the hustle and bustle of Midtown Manhattan with the show-stopping theatrical flair of Broadway.

— program note by Keith Brion, John Philip Sousa historian

• • •

In Wartime (2003)

David Del Tredici

Born: 16 March 1937, Cloverdale, California

Currently lives in Manhattan, New York

Duration: 18 minutes

In Wartime is David Del Tredici’s first piece for wind symphony. He came to prominence with a series of works based on Lewis Carroll’s “Alice” books and was awarded the Pulitzer Prize in 1980 for *In Memory of a Summer Day*. Noted for his superlative writing for large orchestral forces, his music is very tonal and is enriched with beautiful melodies. The composer writes:

In Wartime, my first piece for wind symphony, was begun on November 16, 2002, and completed on March 16 (my birthday), 2003 — as momentous a four-month period in U.S. history as I have experienced. November’s dramatic congressional mandate for war had become, by March, the shocking international reality of war. With my TV blaring, I composed throughout this period, feeling both irresistibly drawn to the developing news and more than a little guilty to be unable to turn the tube off. Composing music at such a time may have seemed an irrelevant pursuit, but it nevertheless served to keep me sane, stable and sanguine, despite the world’s spiraling maelstrom.

In Wartime is comprised of two connected movements — *Hymn and Battle-march*. The first, *Hymn*, has the character of a chorale prelude, with fragments

of *Abide With Me* embedded beneath a welter of contrasting and contrapuntal musical material. After a climax, the well-known hymn tune is presented in its unadorned form. As the stately phrases progress, all the bustling earlier music gradually returns and is superimposed atop the hymn; the surprising combination suggests not only an expanding musical universe, but also a coalescence of forces in prayer before battle.

Heralded by a long, ominous roll on the snare drum and a steady, measured tread, *Battlemarch* announces the call to arms. In a wave-like series of pulsing four-bar phrases, the musical energy repeatedly pushes forward, then recedes. Like the incoming tide, the waves" encroach inexorably on new harmonic ground; like a gathering storm, the waveforms grow in enormity and frenzy, until their fateful confrontation with *Salamati, Shah!* (the national song of Persia), laced as well with quotes from the opening of Wagner's *Tristan und Isolde*. With East battling West in musical terms, this trio section of the march builds to the movement's climax. As the overwhelming wash of sound subsides, the opening march-theme returns, now weary but growing nevertheless to a full-throated recapitulation and finale — marked, inevitably, by a wail of pain.

• • •

***America, the Beautiful* (1910)**

Samuel Agustus Ward

Born: 28 December 1848, Newark, New Jersey

Died: 28 September 1903, Newark, New Jersey

Duration: 3 minutes

Samuel Ward's original 19th century hymn, *O Mother, Dear Jerusalem* was combined in 1910 with Katherine Lee Bates' 19th century poem, originally titled "Pike's Peak," to create one of the most revered, patriotic tunes of the United States. Even without text, Carmon Dragon's beautiful arrangement offers lush harmonies that expresses the beauty of our nation and leaves the listener with the idea of "amber waves of grain" and "purple mountains majesty."

• • •

***Concerto for Soprano Saxophone and Band* (2015)**

William Bolcom

Born: 26 May 1938, Seattle, Washington

Duration: 15 minutes

William Bolcom is one of our nation's most recognized composers, winning the National Medal of Arts, Pulitzer Prize, and Grammy Award for a wide variety of musical genres. His composition teachers include Darius Milhaud and Olivier Messiaen and he received the 2^{ème} Prix de Composition while studying with Milhaud at the Paris Conservatory. After joining the faculty of the University of Michigan's School of Music in 1973, Bolcom won the Pulitzer Prize for music in 1988 for *12 New Etudes for Piano*, and later his setting of William Blake's *Songs of Innocence and Songs of Experience* won four Grammy Awards in 2006. Currently, Bolcom is enjoying a collaborative career as a pianist with his wife and

musical partner, mezzo-soprano Joan Morris, performing and recordings cabaret songs, show tunes, and American popular songs of the 20th century. They just released their 23rd album in 2015.

Concerto for Soprano Saxophone and Band was commissioned by a consortium of ten saxophonists and their affiliated ensembles, including Peter Sommer and Colorado State University. The world premiere occurred at Arizona State University on February 2, 2016 with Christopher Creviston, soprano saxophone and Gary Hill, conductor. Creviston writes, "Bolcom's new concerto is a virtuosic showpiece that is incredibly well crafted, in a style that will definitely appeal to audiences. While still obviously a sophisticated classical composition, it has catchy melodies throughout and is clearly jazz influenced, even including a bit of space for some improvisation. If you like Bolcom – or George Gershwin or Leonard Bernstein for that matter — you will enjoy Bolcom's new *Concerto for Soprano Saxophone and Band!*"

SHOW STOPPING FINANCIAL PERFORMANCE

RamCard PLUS,

a blend of your university ID and First National Bank Visa Debit Card.
Is also your library card, rec center card, and UCA ticket.

Everything in one card.

First National Bank is located in room 272 next to the RamCard Office in the
Lory Student Center. (970) 495-9450

GET A FREE UPGRADE TO RAMCARD PLUS!

www.RamCardPlus.com



Member
FDIC

CSU WIND SYMPHONY

Piccolo

Emma Stark
Stephanie Lane

Flute

* Rylie Kilgore
Alexis Gwin
Theresa Bunker
Sierra-Marie Whigham

Oboe

*Mylie Payne
Kyle Howe

English Horn

Matthew Heimbegner

Eb Clarinet

Anthony Aguayo

Clarinet

*Sebastian Adams
*Omar Calixto
Rebecca Stapfer
Brian Celaya
Anthony Aguayo
Henry Buckley
Mariah Thompson
Katherine Oglesby
Sarah Sujansky
Adam Bell

Bass Clarinet

Asa Graf

Eb Contra-Alto Clarinet

Sarah Sujansky

Bassoon

*Joseph Hoffarth
*Blaine Lee
Mikalya Baker

Contra Bassoon

Mikalya Baker
Blaine Lee

Soprano Saxophone

Jack Harrington

Alto Saxophone

*Alfredo Junior Molina-Nogal
Jack Harrington

Tenor Saxophone

Oren Logan

Baritone Saxophone

Brittney Davis

Horn

*Camille Glazer
Ayo Derbyshire
Emelie Pfaff
Nicholas Gledhill
Katherine Wagner
Isabel Waterbury

Trumpet

Nikolas Valinsky
Casey Cole
Karla Rogers
Kyle Tong
Maxwell Heavner

Tenor Trombone

*William Gamache
Holly Morris
Jonathon Hanlon

Bass Trombone

Peter McCarty

Euphonium

*Andrew Gillespie
Jens Peaslee

Tuba

*Connor Challey
Heather Ewer

Percussion

*Joseph Jones
José Campuzano
Peter Hirschhorn
Sarah Foss
Matthew Brown
Henry Ives
Timothy Sanchez

Harp

Tonya Jilling

String Bass

Michael Rinko

Piano/Celeste

+Dr. Richard Frey

*Principal
+Faculty

BIOGRAPHIES



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, "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. 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.

• • •



PETER SOMMER Since establishing himself among the Denver area's elite jazz musicians, Peter Sommer has contributed his energetic tenor playing and creative spirit to a wide variety of musical projects ranging from mainstream bebop to avant garde and beyond at venues across the nation and around the world. Although rooted in the great jazz tradition of his heroes Duke Ellington, Thelonious Monk, John Coltrane and Ornette Coleman, he continues to search for the mystery in music making and takes great joy in sharing the present moment with the listener.

Peter has released four albums as a leader – *Sioux County* (2006) on Tapestry Records, featuring his original compositions in duo with jazz piano legend Art Lande, *Crossroads* (2008) on Capri Records, featuring a two-tenor frontline with the great NYC saxophonist Rich Perry, and *Tremolo Canteen* (2010) and *Narrando Historias* (2015) on Dazzle Recordings.

From a May 2009 *Saxophone Journal* review of *Crossroads*, "(Sommer) is the possessor of a dark, gritty sound, clean, fast technique, melodic ideas and a true understanding of the post-bebop style. In addition, he is fearless, thus the inclusion of one of the most original voices of the tenor saxophone in jazz as a guest artist, Rich Perry... Together the two tenor players complement each other perfectly... After hearing this CD, the name Peter Sommer will certainly jump out at you in a big way; this guy delivers."

Peter is a regular member of the Ken Walker Sextet, Ninth and Lincoln (modern big band under the direction of Tyler Gilmore), the Wil Swindler Elevenet, the Fred Hess Big Band, the Colorado Jazz Orchestra, the New Third Stream Saxophone Quartet and is an honorary member of the Russian Dragon Band. He also performs often as a soloist, in duo with Art Lande, and as a leader of his own quartet.

Sommer is also active as a concert saxophonist, performing recitals of newly commissioned pieces and masterworks both regionally and abroad. Recent performances include John Mackey's Soprano Saxophone Concerto and David Biedenbender's "Dreams in Dusk" with the Colorado State University Symphonic Band. He is also a member of the consortium to commission a new soprano saxophone concerto from William Bolcom, which he will premiere in Fall 2016 with the CSU Wind Symphony.

Peter has performed with the Dallas Symphony Orchestra, the Colorado Symphony Orchestra and the Colorado Music Festival Orchestra, and has been a featured jazz soloist at North American Saxophone Alliance Regional and Biennial Conferences. He has also performed at IAJE International Conferences in Anaheim and Toronto, Canada, and has performed at World Saxophone Congresses in Valencia, Spain, Bangkok, Thailand, St. Andrews, Scotland and Strasbourg, France.

Peter Sommer is Associate Professor of Jazz Studies and Saxophone at Colorado State University in Ft. Collins. At CSU, Mr. Sommer directs Jazz Ensemble I and coordinates the Jazz Studies area.

OFFICIAL HOTEL SPONSOR OF COLORADO STATE UNIVERSITY'S UNIVERSITY CENTER FOR THE ARTS 2016 - 2017 SEASON

Best Western UNIVERSITY INN



SPECIAL GROUP RATES!

**15% OFF for family and friends
attending performances!**

Across from CSU

**Four Blocks from the University Center for the Arts
Within Walking Distance from Historic Old Town**

Free High Speed Internet Access

Meeting Room • Pet Friendly Rooms • Laundry Facilities

Group Rates • Complimentary Breakfast

Locally Owned and Operated



914 S. College Avenue | Fort Collins, CO 80524
Fax: 970.484.1987 | www.bwui.com

970.484.1984

Toll Free: 888.484.2984 | www.bwui.com

All Best Western Hotels are independently owned and operated.

State of Generosity

Your gift provides crucial scholarship support, enables the evolution of our programs and performances, and gives our students the opportunity to obtain their education in one of the region's most distinctive facilities for arts students.

Make your gift online today at uca.colostate.edu/giving

An Elevated State

Want to make a bigger impact? The **Champion an Artist Scholarship** program gives donors a dynamic opportunity to provide one student with high-level tuition support throughout their arts education while giving faculty a powerful recruitment tool to bring the best and brightest talent to Colorado State. Champion donors have a unique opportunity to experience the immediate impact of their transformative gift while engaging with students, faculty, and VIP backstage experiences.

Every gift matters.

To learn more or make a gift visit uca.colostate.edu/giving or call (970) 491-3558



Colorado State University
SCHOOL OF MUSIC, THEATRE AND DANCE

U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

Percussion Ensemble Concert	October 16, 7:30 p.m.	GCH, UCA
Concert Orchestra Concert / FREE	October 16, 7:30 p.m.	ORH, UCA
<i>Virtuoso Series Concert</i> / Chris Van Hof, Trombone	October 17, 7:30 p.m.	IRH, UCA
Guest Artist Concert / Tom Knific Quartet / FREE	October 18, 6 p.m.	ORH, UCA
Symphonic Band Concert	October 20, 7:30 p.m.	GCH, UCA
Halloween Organ Extravaganza	Oct. 31, 7 p.m., 9 p.m., 11 p.m.	ORH, UCA

RALPH OPERA PROGRAM PERFORMANCES

<i>Die Fledermaus</i> by Johann Strauss II	November 3, 4, 5, 7:30 p.m.	GCH, UCA
<i>Die Fledermaus</i> by Johann Strauss II	November 6, 2 p.m.	GCH, UCA

DANCE PERFORMANCES

Fall Dance Concert	November 11, 12, 7:30 p.m.	UDT, UCA
Fall Dance Concert	November 12, 2 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 9, 10, 7:30 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 10, 2 p.m.	UDT, UCA

THEATRE PERFORMANCES

<i>Ubu Roi</i> by Alfred Jarry	Oct. 14, 15, 20, 21, 22, 7:30 p.m.	ST, UCA
<i>Ubu Roi</i> by Alfred Jarry	October 16, 23, 2 p.m.	ST, UCA
<i>Noises Off</i> by Michael Frayn	Nov. 11, 12, 17, 18, 19, 7:30 p.m.	UT, UCA
<i>Noises Off</i> by Michael Frayn	November 13, 20, 2 p.m.	UT, UCA
Freshman Theatre Project / FREE	December 2, 3, 4, 5, 7:30 p.m.	ST, UCA

w w w . C S U A r t s T i c k e t s . c o m

UNIVERSITY CENTER FOR THE ARTS **SEASON SPONSORS**



www.bwui.com



First National Bank
Official Bank of CSU

www.ramcardplus.com