

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

THE CSU WIND SYMPHONY PRESENTS



FOUNDATIONS

A Celebration of Liberal Arts

ARCHITECTURE

CONDUCTED BY REBECCA PHILLIPS

significant repertoire that showcase form and structure,
a key to both musical compositions and architecture

OCTOBER 3 / 7:30 P.M.

Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

The Colorado State University Wind Symphony Presents:

FOUNDATIONS: A CELEBRATION OF LIBERAL ARTS
“ARCHITECTURE”

REBECCA PHILLIPS / conductor
JAMES DAVID / composer

***Lohengrin: Introduction to Act III (1850)* / RICHARD WAGNER arr. George Drumm**

“Profanation” from *Jeremiah, Symphony No.1 (1943)* / LEONARD BERNSTEIN

trans. by Frank Bencriscutto

***Variants on a Mediaeval Tune (1963)* / DELLO JOIO**

5 MINUTE PAUSE

“Prelude and Fugue” from the opera *Schwanda, the Bagpiper (1927)* / JAROMIR WEINBERGER

trans. by Glenn Bainum

***With Soul Serene (2018)* / JAMES DAVID**

world premiere

***Common Threads (2016)* / KIMBERLY ARCHER**

As stated by architect Dana Brine, music and architecture have many common threads, such as rhythm, texture, harmony, and proportion. The overall qualities shared between music and architecture can help inspire each other. Rhythm has much to do with pattern. Patterns can be found in music through repetition and in architecture through shapes or structural elements. Texture in music involves the layering of different sounds and rhythms. In architecture, texture can be obtained through the combination of different materials and how they interact with each other. Harmony in music creates balance, and in architecture, harmony is created through the successful use of different materials or designs that become one unified space. Proportion in music relates to the balance of the compositional form while proportion in architecture relates to materials utilized to create a balance, and thus a harmonized architectural setting.

The 2018-19 CSU Wind Symphony season explores civilization, and how humans develop a creative, moral, spiritual, and intellectual understanding of the world. Colorado State University is committed to the humanities, and the Wind Symphony begins the season by highlighting famous works that showcase form and structure—a key to both musical compositions and architecture. Welcome to a celebration of the Liberal Arts at the UCA with the CSU Wind Symphony!

PROGRAM NOTES

Lohengrin: Introduction to Act III (1850)

RICHARD WAGNER

arr. George Drumm

Born 22 May 1813, Leipzig, Germany

Died 13 February 1883, Venice, Italy

Duration: 4 minutes

Richard Wagner led a tempestuous life, characterized in the early years by poverty, political persecution, derision, and repeated failure. An ultra-precocious child, he learned much of value concerning the stage from his stepfather, Ludwig Geyer, an actor of considerable talent. Wagner was inspired to become a musician and made phenomenal progress in the study of counterpoint. His intimate knowledge of the theatre helped him achieve success in composing operas with a dramatic story that included orchestral parts equal to the vocal parts. Franz Liszt recognized his genius and helped Wagner realize his fame, fortune, and tranquility in the later years of his life.

Lohengrin was first produced at Weimar in 1850, under the direction of Franz Liszt. The legend of the Holy Grail was the inspiration for the story of the opera. Lohengrin, keeper of the Holy Grail, appears as a knight in silver armor to defend Elsa of Brabant, unjustly accused of killing her brother, Godfrey, heir to the Duchy of Brabant. Victorious in combat with Telramund, Elsa's accuser, Lohengrin marries Elsa, after having extracted from her the promise that she will never inquire his name nor descent. When she, unfortunately, breaks her promise, Lohengrin publicly reveals his identity as Keeper of the Holy Grail and announces that he is compelled to leave the earth since his identity is known. As he is about to leave in a boat drawn by a swan, Telramund's fervent supplication breaks the sorceress' spell and Godfrey appears in his original form. As Lohengrin glides away, Elsa falls, unconscious, in her brother's arms. The present work is the instrumental introduction to the third act, which is followed by the festal music for the wedding of Elsa and Lohengrin. Berlioz described the piece as follows, "Nothing comparable to this can perhaps be found in all music for grandiose vigor, force, and brilliancy."

— program note by Norman E. Smith

"Profanation" from *Jeremiah*, *Symphony No.1* (1943)

LEONARD BERNSTEIN

trans. by Frank Bencriscutto

Born: 25 August 1918, Lawrence, Massachusetts

Died: 14 October 1990, New York, New York

Duration: 7 minutes

Leonard Bernstein shot up from obscurity to international celebrity literally overnight after stepping in for the indisposed Bruno Walter on very short notice to conduct a Sunday afternoon concert of the New York Philharmonic on November 14, 1943. The concert was broadcast nationally. Bernstein was 25 years old and had just taken up the position of assistant conductor of the Philharmonic. His next significant conducting date was with the Pittsburgh Symphony Orchestra (whose music director at that time, Fritz Reiner, had been his teacher) was a little more than two months later, when he presided over the premiere of his own *Symphony No. 1*. In a real sense, the symphony along with his early stage works identified him as a composer whose surest impulses were theatrical. He acknowledged, "a deep suspicion that every work I write, for whatever medium, is really theater music in some way."

While *Jeremiah* is not as specifically "theatrical," it is nonetheless entirely motivated by a clear and eminently sure-handed dramatic impulse. Bernstein explained that his motivation here was "not one of literalness, but of emotional quality." The three movements form a dramatic sequence: the prophet issues a solemn message; he is mocked by the people and their corrupt priests; the desolated City laments its fate.

The entire work is based in large part on Jewish liturgical traditions, and it is determinedly serious, even tragic, in its substance. The second movement, *Profanation*, opens with a theme derived from the Jewish cantillation of the Prophets. The mockery of Jeremiah by the corrupt priesthood leads to a "pagan celebration" in which the cantillation is distorted into "violent, dance-like, almost jazzy rhythms"--and in the midst of which the theme of the preceding movement is heard, in the nature of a solemn warning, from the horns that had introduced it.

Bernstein composed his First Symphony in 1943 and conducted the premier on January 28 of the following year in a concert of the Pittsburgh Symphony Orchestra.

— program note by Richard Freed

Variants on a Mediaeval Tune (1963)

NORMAN DELLO JOIO

Born 24 January 1913, New York, New York

Died 24 July 2008, East Hampton, New York

Duration: 11 minutes

Norman Dello Joio was born to Italian immigrants and began his musical career as organist and choir director at the Star of the Sea Church on City Island in New York at age 14. In 1939, he received a scholarship to the Juilliard School of Music, where he studied composition with Bernard Wagenaar.

As a graduate student at Juilliard he arrived at the conclusion that he did not want to spend his life in a church choir loft, and composition began to become his primary musical interest. In 1941, he began studies with Paul Hindemith, the man who profoundly influenced his compositional style. It was Hindemith who told Dello Joio, "Your music is lyrical by nature, don't ever forget that." Dello Joio states that, although he did not completely understand at the time, he now knows what he meant: "Don't sacrifice necessarily to a system; go to yourself, what you hear. If it's valid, and it's good, put it down in your mind. Don't say I have to do this because the system tells me to. No, that's a mistake."

Dello Joio taught at Sarah Lawrence College, the Mannes College of Music, and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University. From 1959 until 1973, he directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools who were salaried to compose music for school ensembles and programs. The project placed about ninety composers, many who successfully continued their careers.

In dulci jubilo is a melody which has been used by many composers, among them Johann Sebastian Bach, as the subject for a variety of musical works. Norman Dello Joio was inspired by it to compose a set of variations. They consist of a brief introduction, the theme, and five "variants" which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possibilities of the band to the highest degree.

Variants on a Mediaeval Tune is his first original work in the band medium and was commissioned by the Mary Duke Biddle Foundation for the Duke University Band, Paul Bryan, conductor. It was first performed on April 10, 1963.

— program note by the publisher

“Prelude and Fugue” from the opera *Schwanda, the Bagpiper* (1927)

JAROMIR WEINBERGER

trans. by Glenn Bainum

Born: 8 January 1896, Prague, Czech Republic

Died: 8 August 1967, St. Petersburg, Florida

Duration: 8 minutes

Although born in Prague, Jaromir Weinberger spent his boyhood years on the farm of his grandparents, where he first heard the folk songs and dances of his native land. Later, his most successful works were patterned after the folk music of his childhood. Weinberger attended the Prague Conservatory to study piano and composition and in 1922, he went to the United States for a year and taught composition at the Ithaca Conservatory in New York. During a visit to Cleveland to see his boyhood friend, the artist Richard Rychtarik, he wrote a series of preludes and fugues for Mrs. Rychtarik, one of which reappeared later as the famous fugue in his opera, *Schwanda the Bagpiper*. Weinberger returned to Prague to write music full time. In 1939, he left Czechoslovakia to escape persecution by the Nazis. He first went to Paris and then to England before returning to the U.S. He lived in New York for a time, became an American citizen, and made a final move to St. Petersburg, Florida. In his later scores, he attempted to replace his Czech style with “universal” American music.

Weinberger began seriously working on the opera *Schwanda the Bagpiper* in 1924. Although excerpts from the opera (including the Polka from Act II, Scene 2, and the Fugue from the closing scene) had previously become successful concert pieces, the entire opera was first performed in Prague on April 27, 1927. The premiere was not noteworthy, but the revival in German (as *Schwanda, der Dudelsackpfeifer*) in Breslau, on December 16, 1928, was a sensation. Over 2,000 performances were given in Europe between 1927 and 1931. In the next few years it was performed in cities around the world, including the New York premiere at the Metropolitan Opera House on November 7, 1931. For a time, Weinberger found himself both rich and famous.

The opera libretto is based on a Czech folk tale and is a delightful mixture of humor, fantasy, satire, and realism. The story involves Schwanda, the master bagpiper, and Babinsky, a robber who leads Schwanda on a series of adventures. The polka is taken from a scene in which Schwanda plays for Queen Iceheart, who is waiting for someone who can melt her heart. His irresistible playing does the trick, and the queen and Schwanda decide to get married, sealing their vow with a kiss. However, Schwanda is already married to Dorota, so the marriage to the queen is canceled. In response to his wife’s questions of his fidelity, he cries, “If I have given the queen a single kiss, may the devil take me” -- and the devil does. He is rescued from hell, however, by Babinsky, who plays cards with the devil and wins everything he owns. He returns it all in exchange for Schwanda, who plays the fugue on his bagpipe before he leaves, so that the servants of hell may hear the playing of a master bagpiper.

— program note by Norman E. Smith

With Soul Serene

JAMES DAVID

Born: 1978, Cairo, Georgia

Currently lives in Fort Collins, Colorado

Duration: 6 minutes

With Soul Serene is my third work written specifically for high school musicians and was inspired by a poem composed by a Civil War soldier in 1864. John Worrell Northrop fought for the Union and was captured and sent to Andersonville Prison, about one hundred miles from my hometown of Cairo, Georgia. Andersonville was a notoriously cruel and miserable place, but Northrop's poem reflects a man who remained optimistic in the face of adversity:

I've struggled hard for victory,

In pride, although in pain,

With soul serene and spirit free,

And so I must again.

My piece attempts to capture the indomitable spirit of this soldier's words, while reflecting on the harsh and conflicted past of the Southern United States. Howard Hanson's *Chorale and Alleluia* served as a guide for the form of this piece and the "alleluia" motive is quoted liberally in the second half of my work. Ultimately, I hope my composition leaves listeners with a sense of optimism for the future, despite the many tensions that pester our present day.

— program notes by James David

Common Threads

KIMBERLY ARCHER

Born: 1973, Mendota, Illinois

Currently lives in Edwardsville, Illinois

Duration: 9 minutes

Kimberly Archer is currently serving as Professor of Composition at Southern Illinois University in Edwardsville, Illinois. She teaches composition, music theory, analysis, counterpoint, and 20th century music. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter. *Common Threads* is face-paced and humorous at times and the composer writes, "It's amazing but true that nothing shuts off my creativity spigot faster than the word 'commission.' It can be so much pressure! After many false starts on this piece, I found myself sitting at a piano, banging repeatedly on an F and growling, "If I play this F long enough, something has to come out of it!" What ultimately came out was a work that meanders through many keys, meters, and styles, but is unified by the common thread of a repeated pitch. Usually it's that F, finally making good on its potential. As the larger form and character of this music began to take shape, I realized its goofy humor, carefree spirit, and unabashed joy."

— program note by Kimberly Archer

COLORADO STATE UNIVERSITY WIND SYMPHONY

PICCOLO

Elisabeth Richardson

FLUTE

*Katherine Miswell
Hollie Bennett
Elisabeth Richardson
Megan Doyle
Jenna Moore

OBOE

*Kyle Howe
Kira Cunliff
Rebecca Kopacz

ENGLISH HORN

Rebecca Kopacz

E♭ CLARINET

Andrew Blomfelt

B♭ CLARINET

*Omar Calixto
*Javier Elizondo
Zachary Franklin
Kaitlin Gelsinger
Andrew Blomfelt
Brian Celaya
Sheridan Monroe
Sarah Sujansky
Shannon Weber
Henry Buckley
Natalie Morris
Kaitlyn Knutson

BASS CLARINET

Henry Buckley

CONTRA CLARINET

Brian Celaya

BASSOON

*Anthony Federico
John Parker
Joseph Hoffarth
Bryce Hill

CONTRA BASSOON

Joseph Hoffarth

ALTO SAXOPHONE

*Jacob Kilford (soprano)
Jack Clay

TENOR SAXOPHONE

Hayden Holbrook
Joseph Hoffarth

BARITONE SAXOPHONE

Kevin Rosenberger

HORN

Ayo Derbyshire
Miranda Deblauwe
Isabel Waterbury
*Haley Funkhouser
Andrew Meyers
Kate Fieseler

TRUMPET

*Thad Alberty
*Maxwell Heavner
Karla Rogers
Kyle Tong
Casey Lawson
Brian Thomas

TENOR TROMBONE

*Holly Morris
Jonathon Hanlon
Anna Varosy

BASS TROMBONE

Peter McCarty

EUPHONIUM

Salvador Hernandez
Jens Peaslee

TUBA

*Carson Nolting
Colleen Duggan
Kelci Hartz

PERCUSSION

*Matthew Hauser
Michael Hamilton
Spencer Kinnison
Ian Maxwell
Malia Odekirk
Chase Hildebrandt
Derek Summers

STRING BASS

Michael Rinko

HARP

Abigail Enssle

KEYBOARD

Ty Huey

*Principal



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 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, "Concoction" 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 conducted a chamber winds concert featuring members of the Des Moines Symphony for the 2018 Iowa Bandmasters Association annual conference. In 2017, she conducted members of the Prague National Symphony at the inaugural "2017 American Spring Festival" in Prague, The Czech Republic. Dr. Phillips regularly conducts collegiate honor bands and all-state bands, and festival bands across the United States and in Canada 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. In 2019, the Colorado State University Wind Symphony will be featured at the American Bandmasters Association National 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 Bolcomb, Frank Ticheli, James David, John Mackey, John Fitz Rogers, Robert Bradshaw, and Brett Dietz. 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 First Vice President and President-Elect of the National Band Association and serves on the Music Education Committee of the College Band Directors National Association.



DR. JAMES M. DAVID is an internationally recognized composer who currently serves as associate professor of composition and music theory at Colorado State University and is particularly known for his works involving winds and percussion. His symphonic works for winds 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 Des Moines Symphony, the Ohio State University Bands, Northwestern University Bands, and the University of North Texas Wind Studies Program among many others. His compositions have been selected for performance at more than fifty national and international conferences throughout North and South America, Asia,

Europe, and Australia. These events include the Midwest International Band and Orchestra Clinic, the American Bandmasters Association Convention, the College Band Directors National Association Conferences, the National Band Association Conferences, the College Music Society National Conference, the Society of Composers, Inc. National Conference, seven International Clarinet Fests, the International Horn Symposium, the World Saxophone Congress, the International Trombone Festival, and the Percussive Arts Society International Convention. Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, national first-place winner in the MTNA Young Artists Composition Competition, two Global Music Awards, and national first-place winner in the National Association of Composers (USA) Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Zachary Shemon (Prism Quartet), the Oasis Quartet, BlueShift Percussion Quartet, Gerry Pagano (St. Louis Symphony), The International Saxophone Symposium and Competition, The Playground Ensemble, and the Atlantic Coast Conference Band Directors Association.

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 graduated with honors from 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. His music is available through Murphy Music Press, C. Alan Publications, Potenza Music, and Lovebird Music and has been recorded for the Naxos, Albany, Summit, Luminescence, and MSR Classics labels.

COLORADO STATE UNIVERSITY SCHOOL OF MUSIC, THEATRE, AND DANCE APPLIED WIND AND PERCUSSION FACULTY

FLUTE

Michelle Stanley
Ysmael Reyes
Colleen White

OBOE

Andrew Jacobson

CLARINET

Wesley Ferreira
Sergei Vassiliev

BASSOON

Brian Jack

HORN

John McGuire

TRUMPET

Caleb Hudson

SAXOPHONE

Peter Sommer

TROMBONE

Terry Leahy

TUBA / EUPHONIUM

Stephen Dombrowski

HARP

Courtney Hershey Bress

BASS

Forest Greenough

PERCUSSION

Eric Hollenbeck
Shilo Stroman

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THIS MOVING MUSICAL RESPONSE TO THE TRAGIC DEATH OF MATTHEW SHEPARD IS LED BY ARTISTIC DIRECTOR CRAIG HELLA JOHNSON AND SHOWCASES THE GRAMMY-WINNING CONSPIRARE SINGERS IN A CONCERT ORATORIO FUSED WITH SONG, CHAMBER INSTRUMENTATION, AND PROJECTED MEDIA.

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

MUSIC PERFORMANCES

Classical Convergence Concert / Conspire: Considering Matthew Shepard	October 7, 7:30 p.m.	GCH
Concert Orchestra Concert / FREE	October 7, 7:30 p.m.	ORH
Virtuoso Series Concert / Michelle Stanley, Flute	October 8, 7:30 p.m.	ORH
Symphonic Band Concert	October 9, 7:30 p.m.	GCH
Virtuoso Series Concert / Margaret Miller, Viola	October 9, 7:30 p.m.	ORH
Fall Choral Showcase Concert	October 11, 7:30 p.m.	GCH
Virtuoso Series Concert / Joel Bacon, Organ	October 15, 7:30 p.m.	ORH
Music in the Museum Concert Series / FREE	October 16, noon, 6 p.m.	GAMA

RALPH OPERA PROGRAM PERFORMANCES

<i>Myth of Orfeus (Orfeo ed Euridice)</i> by Christoph Willibald Gluck	October 25, 26, 27, 7:30 p.m.	GCH
<i>Myth of Orfeus (Orfeo ed Euridice)</i> by Christoph Willibald Gluck	October 28, 2 p.m.	GCH

DANCE PERFORMANCES

Fall Dance Concert	November 9, 10, 7:30 p.m.	UDT
Fall Dance Concert	November, 10, 2 p.m.	UDT
Fall Dance Capstone Concert	December 7, 8, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 8, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>The Laramie Project</i> by Moisés Kaufman	Oct. 4, 5, 6, 7:30 p.m.	UT
<i>The Laramie Project</i> by Moisés Kaufman	Oct. 7, 2 p.m.	UT
<i>Big Love</i> by Charles Mee	November 9, 10, 15, 16, 7:30 p.m.	ST
<i>Big Love</i> by Charles Mee	November 11, 17, 2 p.m.	ST
Freshman Theatre Project / FREE	November 30, 7:30 p.m.	ST

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