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Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

CSU SYMPHONIC BAND PRESENTS

STEVEN BRYANT'S

ECSTATIC WATERS

DECEMBER 7, 7:30 P.M. / GRIFFIN CONCERT HALL

CSUARTSTICKETS.COM

CONDUCTED BY
RICHARD FREY

FEATURING
TIFFANY BLAKE, SOPRANO



Colorado State University

THURSDAY EVENING, DECEMBER 7, 2017, 7:30 P.M.

CSU SYMPHONIC BAND

presents

Ecstatic Waters

RICHARD FREY / Conductor

TIFFANY BLAKE / Soprano

Canzon Septimi toni No. 2 (before 1597) / GIOVANNI GABRIELI

Songs from the End of the World (2015) / JOHN MACKEY

I. A long time alone

II. Raveling

III. At sea

Tiffany Blake, soprano

INTERMISSION

The Moorlands (2016) / JAMES DAVID

Ecstatic Waters (2006) / STEVEN BRYANT

I. Ceremony of Innocence

II. Augurs

III. The Generous Wrath of Simple Men

IV. The Loving Machinery of Justice

V. Spiritus Mundi

This evening's concert will last approximately 80 minutes, with a ten-minute intermission.



PROGRAM NOTES

Canzon Septimi toni No. 2 (before 1597)

GIOVANNI GABRIELI

Born: ca. 1557, Venice, Italy

Died: 12 August 1612, Venice, Italy

Duration: 3 minutes

Giovanni Gabrieli composed his *Canzon septimi toni* (literally “song on the seventh tone”) for St. Mark’s Cathedral in Venice, where he was organist and principal composer from 1585 until his death. Gabrieli came from a musical family - his uncle Andrea preceded him as principal composer at St. Mark’s. After Gabrieli’s father died in 1572, Andrea was likely his guardian and teacher.

The *Canzon* comes from the *Sacrae symphoniae*, published by Gabrieli in 1597. This collection of brass pieces was the first devoted exclusively to Gabrieli’s works, each composed for various combinations of trumpets and trombones, whose players would have been placed antiphonally inside St. Mark’s to take advantage of the church’s acoustics. Characteristic of these works, the *Canzon septimi toni* develops musical ideas in dialogue between instrumental groups, like a musical conversation between the two instrumental choirs. The spatial arrangement of the various instruments envelops the listeners in a late 16th-century version of surround sound, an effect recreated here by positioning the performers on opposite sides of the concert hall.

Songs From the End of the World (2015)

JOHN MACKEY

Text by A. E. JAKUES

Born: 1 October 1973, New Philadelphia, Ohio

Duration: 21 minutes

The cycle is inspired by a passage in the *Odyssey* in which Odysseus, shipwrecked and near death, washes up on the shore of an island belonging to the nymph Kalypso. Homer’s telling treats the ensuing interlude as just another bit of exotic travelogue, one of many adventures on Odysseus’ long journey home; these three songs imagine what it meant to Kalypso herself, and are sung in her voice.

I. A long time alone

Kalypso’s island home is beautiful beyond imagining but remote beyond reach. Her immortality is thus an eternal solitude. The first song in the cycle, set before Odysseus’ arrival, is her lament of this loneliness. Standing on her shore, she remembers long-gone days when she could still delight in her paradise, and tells of the slow erosion of sensation and even sense after endless ages alone.

II. Raveling

The second movement begins after Odysseus has been with Kalypso for seven years. She sings as she moves back and forth with a golden shuttle at her loom, weaving a tapestry—the work of all that time—that tells their story. At one end, the luminous threads show the near-dead castaway washed ashore; nearby the nymph nurses him back to health. Flowers and fruit, ripe and radiant, tumble through images of the love they found together. But the simple happiness of the scene and the song curdles: Odysseus wants to return to his home, leaving Kalypso to her solitude; nothing she has given or can give means anything to him anymore. She is shattered,

but he is cold. So Kalypso returns to her loom, singing again, but now unraveling the tapestry, unmaking the document of love.

III. *At sea*

In the final song, Kalypso watches Odysseus sail away on a boat she has given him, born by a breeze she has called up to fill a sail she has fashioned from the unmade tapestry. Waves carry him toward the horizon, and her loneliness washes in again.

— program note by A. E. Jaques

The Moorlands: Scherzo Fantastique (2016)

JAMES DAVID

Born: 1978

Duration: 6 minutes

“The Moorlands: Scherzo Fantastique for Wind Ensemble” is a short, but intense work intended to evoke the mysterious and brooding moors of England, Scotland, and Wales. Featured prominently in many works of fiction, including notable chase scenes in the works of Brontë, Tolkien, and Doyle, these desolate landscapes have inspired a sense of wonder, dread and excitement for generations. The scherzo seemed an appropriate vehicle for such places as it often combines an intense allegro with a sense of mischief or foreboding (i.e. Dukas and Mendelssohn). A syncopated rhythmic motive binds the work together which is interrupted by a nod towards an English folksong in the center section. The melody returns later to be united with the dominant syncopated motive as the chase winds towards its inevitable conclusion. This work was commissioned by Dr. Rebecca Phillips for the 2016 South Carolina All-State Band.

—program note by James David

Ecstatic Waters (2008)

STEVEN BRYANT

Born: 28 May 1972, Little Rock, Arkansas

Duration: 23 minutes

Ecstatic Waters is music of dialectical tension—a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naïveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix.

The overall title, as well as “Ceremony of Innocence” and “Spiritus Mundi” are taken from poetry of Yeats (“News for the Delphic Oracle,” and “The Second Coming”), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece’s structural reality – as a hybrid of electronics and living players – *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, Ceremony of Innocence, begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant – the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence.

In Mvt. II, Augurs, the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat’s gyre, until “the center cannot hold,” and it erupts with supreme force into The Generous Wrath of Simple Men.

Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, Spiritus Mundi. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

— program note by Steven Bryant

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COLORADO STATE UNIVERSITY SYMPHONIC BAND

FLUTE

Tony Swope	Highlands Ranch, CO	Sophomore	BM Music Education
Julia Kallis	Thornton, CO	Sophomore	BM Performance
Sarah Tapia	Erie, CO	Freshman	BM Music Education
Zoe Marshall	Gunnison, CO	Sophomore	Music Therapy
Keilani McConnell	Fort Collins, CO	Senior	BM Performance

OBOE

Rebecca Kopacz	Monument, CO	Freshman	Business
Maggie Korbek	Libertyville, IL	Junior	Music Therapy
Daisy Gurrola	Longmont, CO	Freshman	Biomedical Science
Tatiana Stoecker	Colorado Springs, CO	Senior	Conservation Biology

CLARINET

Mariah Thompson	Colorado Springs, CO	Senior	BM Performance
Michael Palomares	Loveland, CO	Sophomore	Biology
Holden Whitney	Fort Collins, CO	Freshman	Electrical Engineering
Amber Sheeran	Littleton, CO	Freshman	BM Music Education
Katie Knutson	Aurora, CO	Sophomore	BM Music Education
Kennedy Malone	Fort Morgan, CO	Senior	BM Music Education
Irene Wald	Oskosh, WI	Freshman	Music Therapy
Alex Salek	Monument, CO	Sophomore	BM Music Education
Kinzi Kaiser	Sterling, CO	Freshman	BM Music Education
Andy Firebaugh	Arvada, CO	Sophomore	BM Music Education

BASS CLARINET

Amanda Nierman	Loveland, CO	Sophomore	Music Therapy
Rachel Lana	Fort Collins, CO	Sophomore	Health and Exercise Science

BASSOON

Bryce Hill	Pueblo West, CO	Freshman	Microbiology
Naomi Davis	Colorado Springs, CO	Sophomore	Music Therapy
Mira Bartell	Loveland, CO	Freshman	BM Music Education

SAXOPHONE

Jack Clay	Fort Collins, CO	Freshman	BM Music Performance
Andres Fernandez	Fort Collins, CO	Freshman	Biochemistry
Andrew Dutch	Commerce City, CO	Freshman	BM Music Education
Emily Krogmeier	Holyoke, CO	Freshman	BM Music Education
Rebekah Johnson	Ordway, CO	Junior	Music Therapy
Taran Whincop	Parker, CO	Freshman	BM Music Education
Kevin Rosenberger	Monument, CO	Sophomore	BM Music Performance

HORN

Sydney Egbert	Colorado Springs, CO	Freshman	BM Music Education
Natasha Reed	Fort Collins, CO	Junior	BM Music Education
Aaron Murphy	Parker, CO	Freshman	Electrical Engineering

HORN (CONT.)

Jessica Palmer	Littleton, CO	Freshman	BM Music Therapy
Brianna Eskridge	San Diego, CA	Sophomore	BM Music Therapy
Fionn Cool	Castle Rock, CO	Freshman	BA Music
Luke Nelson	Sterling, CO	Freshman	BM Music Education
Austin Lowder	Colorado Springs, CO	Sophomore	BM Music Education
Caleb Smith	Kiowa, CO	Junior	BM Music Education
Scout Perez	Aurora, CO	Freshman	BM Music Education

TRUMPET

Jake Petmecky	Riverside, CA	Freshman	BM Performance
Alexis Martinez	Pueblo, CO	Sophomore	BM Composition
Bryan McKinstry	Parker, CO	Sophomore	BA Music
Daniel Proctor	Centennial, CO	Freshman	Business
Drew Guyor	Fort Collins, CO	Sophomore	Business
Jacob Wilkinson	Longmont, CO	Freshman	BM Music Education
Nicky Tisdall	Madison, SD	Junior	BM Music Education

TROMBONE

Cassandra McDonald	Fairfax, VA	Sophomore	Equine Science
Erin Carlson	Bayfield, CO	Sophomore	Zoology
Caylyn Newcomb	Stafford, VA	Junior	Rangeland Ecology
Anna Varosy	Aurora, CO	Freshman	BM Music Education

EUPHONIUM

Harley Cespedes	Nacogdoches, TX	Junior	Music Therapy
Jennifer Lee	Los Alamos, NM	Freshman	Interdis. Liberal Arts

TUBA

Justin Frank	Billings, MT	Senior	BM Music Performance
Kelci Hartz	Loveland, CO	Sophomore	BM Music Education
Gavin Milburn	Longmont, CO	Junior	BM Music Education
Finn Ziemer	Denver, CO	Freshman	Natural Resource Management

PERCUSSION

Spencer Kinnison	Windsor, CO	Junior	BM Music Education
Andrew Findley	Thornton, CO	Freshman	BM Composition
Derek Summers	Fort Collins, CO	Freshman	BM Performance
Zachary Van Hook	Colorado Springs, CO	Freshman	BA Music
Micho Schulz	Arvada, CO	Freshman	BM Performance

CSU WIND SYMPHONY PRESENTS

STATE OF INNOVATION

Featuring the music of Bryant and Williams

CONDUCTED BY

REBECCA PHILLIPS

DECEMBER 8, 7:30 P.M. / GRIFFIN CONCERT HALL

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Colorado State University

FRIDAY EVENING, DECEMBER 8, 2017, 7:30 P.M.

CSU WIND SYMPHONY

presents

*Find Your State:
State of Innovation*

REBECCA PHILLIPS / Conductor

***Concerto for Wind Ensemble (2011)* / STEVEN BRYANT**

- I.
- II.
- III.
- IV.
- V.

slight pause...

***Star Wars Trilogy Suite (1977-1983)* / JOHN WILLIAMS**
trans. by STEPHEN BULLA and DONALD HUNSBERGER

- I. Star Wars**
- II. Imperial March (Darth Vader's Theme)**
- III. Princess Leia's Theme**
- IV. The Battle in the Forest**
- V. Yoda Theme/Main Title**

A word from the conductor...

The 2017-18 CSU Wind Symphony season highlights Colorado State University's commitment to community, spirit, innovation, and inspiration. All of these ideals clearly connect to music and the arts, and the Wind Symphony continues their season by highlighting works of innovation. Both selections on this concert changed the way music and theatre were conceived, interpreted, and enjoyed by audiences around the world. Thank you for joining us to "Find Your State."

PROGRAM NOTES

Concerto for Wind Ensemble (2011)

STEVEN BRYANT

Born: 28 May 1972, Little Rock, Arkansas

Duration: 32 minutes

My Concerto for Wind Ensemble came into existence in two stages, separated by three years. The first movement came about in 2006, when Commander Donald Schofield (then director of the USAF Band of Mid-America) requested a new work that would showcase the band's considerable skill and viscerally demonstrate their commitment to excellence as representatives of the United States Air Force. From the outset, I decided against an outright depiction of flight, instead opting to create a work that requires, and celebrates, virtuosity. Initial discussions with Cdr. Schofield centered on a concerto grosso concept, and from this, the idea evolved into one of surrounding the audience with three groups of players, as if the concertino group had expanded to encompass the audience. These three antiphonal groups, along with the onstage ensemble, form the shape of a diamond, which, not coincidentally, is a core formation for the USAF Thunderbirds Air Demonstration Squadron. As a further analog, I've placed Trumpet 5 and Clarinet 5 in the back of the hall, serving as an 'inversion' of the ensemble onstage, which mirrors the role of the No. 5 pilot who spends the majority of the show flying inverted. The musical material consists of a five-note ascending scale-wise motive and a repeated chord progression (first introduced in the Vibraphone about 2'30" into the work). The rhythm of this chord progression (inspired by a Radiohead song) informs the rhythmic make-up of the remainder of the movement.

As the piece took shape, I realized I wanted to write much more than the "five to seven minutes" specified in the original commission, so I intentionally left the end of the work "open," knowing I would someday expand it when the opportunity presented itself. That chance came in 2009, thanks to Jerry Junkin: shortly after his fantastic 2009 performance of *Ecstatic Waters* at the College Band Directors National Association conference in Austin, we discussed my desire to write more movements, and he graciously agreed to lead a consortium to commission the project.

In expanding the work, I planned to reuse the same few musical elements across all five movements. "Economy of materials" is a guiding principle of my approach to composing, and I set out to tie this work together as tightly as possible. The original ascending five-note motive from movement I returns often (in fact, the number 5 insinuates itself into both the melodic and rhythmic fabric of the entire work).

In Movement II, this scalar passage is stretched vertically, so that its total interval now covers a minor seventh instead of a perfect fifth. The F# Phrygian harmony eventually resolves upward to G major, acting as five-minute expansion of the F#-G trills introduced in the Clarinets at the beginning of Movement I. The second movement exploits the antiphonal instruments for formal purposes, as the music gradually moves from the stage to the surrounding instruments. Extended flute solos permeate the movement.

Movement III is bright, rhythmically incessant, and veers toward jazz in a manner that surprised me as it unfolded. The accompaniment patterns revisit the Vibraphone rhythm from movement I, which various scalar threads swirl around the ensemble. The melodic material for this movement comes from a trumpet solo my father played years ago, and which I transcribed in 2006, while composing the first movement. I knew from the beginning that this would end up in the work, though my original plan was to set it in the fourth movement. Instead, it wound up in the much brighter third movement, and led the music into a completely unexpected direction.

Movement IV's weighty character, then, comes from that initial plan to set my father's solo, however, I realized it wasn't going to sound as I had anticipated – I had envisioned something similar to Ives' *The Unanswered Question*, but it simply wasn't working. Once I let go of the solo and focused on the surrounding sonic landscape, the music formed quickly, recalling various fragments from earlier in the piece. The movement also pays homage to Webern's *Six Pieces for Orchestra* (elements of which appear in other movements), and Corigliano's score to the film *Altered States*. Both of these have been early, powerful, lasting influences on my compositional choices.

Movement V returns to the opening motive of the entire work, this time with a simmering vitality that burns inexorably to a no-holds-barred climax. Where the first four movements of the work only occasionally coalesce into tutti ensemble passages, here, the entire band is finally unleashed.

I owe a debt of gratitude to Jerry Junkin and the consortium members for allowing me the opportunity to create this work – all 54,210 notes of it. *Concerto for Wind Ensemble* is a true one-on-a-part wind ensemble work.

—program note by Steven Bryant

Star Wars Trilogy Suite (1977-1983)

JOHN WILLIAMS

trans. by Stephen Bulla and Donald Hunsberger

Born: 8 February 1932, Floral Park, New York

Duration: 23 minutes

The phenomenal success twenty years ago of *Star Wars* and its two companion films, *The Empire Strikes Back* and *Return Of The Jedi* and, renewed interest in movies as huge spectacles. Although set in futuristic terms for we earthbound travelers, the three films are in many ways historical in nature. Frequently described as “the morality plays of film,” the stories in the TRILOGY share a common theme of the primary struggle between good and evil and the eventual success of love conquering all.

Created originally to be a nine-part series, each film is complete within itself while remaining open-ended for its eventual position in the nine tales. The characters obviously grow older and the production technology develops more and more as each year goes by. The re-release of the films in 1997 in the United States generated massive interest and box-office success for the shows, bringing an entirely new generation in on the adventure.

Of musical interest, the *Star Wars* project brought to international prominence the talents of John Williams, one of the most gifted composers for film and television. Williams worked in a totally different compositional style for the late 1970s in that he did not write short “cue music” for individual scenes, but rather composed large free-standing compositions that accompanied large segments of the film.

The five excerpts gathered in the trilogy are each capable of individual contrast, excitement, and beauty. The themes for Leia and Yoda have received recognition, and the “Darth Vader Death March” and “The Main Title Music” are some of the best-known film music performed today. The hidden gem in this set is the fourth movement, “The Battle in the Forest,” from *Return Of The Jedi*, an extremely humorous Prokofiev-esque vivace which supports the little Ewoks in their fight with the huge metallic giants.

— program note by Donald Hunsberger

COLORADO STATE UNIVERSITY WIND SYMPHONY

PICCOLO/FLUTE/ALTO FLUTE

*Theresa Bunger	Vernon, NJ	Graduate Student	MM Performance
Anna Howell	Parker, CO	Junior	BM Music Education
Samantha Post	Colorado Springs, CO	Senior	BM Music Education
Elisabeth Richardson	Parker, CO	Sophomore	BM Music Education
Emma Stark	Longmont, CO	Senior	BM Performance

OBOE/ENGLISH HORN

Olivia Martin	Denver, CO	Junior	BM Music Education
*Mylie Payne	Mokena, IL	Graduate Student	MM Music Therapy

E^b CLARINET/B^b CLARINET/BASS CLARINET/CONTRA ALTO CLARINET

Sebastian Adams	Baltimore, MD	Graduate Student	MM Music Education
Anthony Aguayo	Grants, NM	Graduate Student	MM Performance
Adam Bell	Centennial, CO	Sophomore	BM Performance
Andrew Blomfelt	Fort Collins, CO	Sophomore	BM Composition
Henry Buckley	Loveland, CO	Junior	BM Performance /Comp.
Omar Calixto	Bronx, NY	Graduate Student	MM Performance
Brian Celaya	Henderson, CO	Junior	BM Music Education/Perf
Katherine Oglesby	Fort Collins, CO	Junior	BM Music Education
*Rebecca Stapfer	Leavenworth, KS	Graduate Student	MM Performance
Sarah Sujansky	Westminster, CO	Junior	BM Perf/Music Therapy
Kaitlin Gelsinger	Buffalo, NY	Graduate Student	MM Performance

BASSOON/CONTRA BASSOON

*Tony Federico	San Diego, CA	Graduate Student	MM Performance
Joseph Hoffarth	Denver, CO	Junior	BM Performance
Blaine Lee	Thornton, CO	Senior	BM Perf/Music Therapy

SOPRANO/ALTO/TENOR/BARITONE SAXOPHONE

James Ackermann	Cañon City, CO	Senior	BM Music Education
Hayden Holbrook	Pocatello, ID	Graduate Student	MM Performance
Jacob Kilford	New Braunfels, TX	Junior	BM Performance
*Andrew MacRossie	Castle Pines, CO	Senior	BM Performance

HORN

MacKenzie Beeler	Hillsboro, OR	Senior	BM Performance
Miranda Deblauwe	Overland Park, KS	Sophomore	BM Performance
*Ayo Derbyshire	Cherry Hills Village, CO	Junior	BM Performance
Andrew Meyers	Centennial, CO	Junior	BM Performance
Katherine Wagner	Windsor, CO	Senior	BM Music Education
Isabel Waterbury	Boulder, CO	Sophomore	BM Music Education/Perf

PICCOLO TRUMPET/B^b TRUMPET/FLUGEL HORN

*Thad Alberty	Rapid City, SD	Graduate Student	MM Performance
Sydney Brown	Loveland, CO	Freshman	BM Music Education
Maxwell Heavner	Fort Collins, CO	Sophomore	BM Performance
*Karla Rogers	Pueblo, CO	Junior	BM Music Education
Brian Thomas	Centennial, CO	Freshman	Business Administration
Kyle Tong	Parker, CO	Senior	BM Music Education

TROMBONE/BASS TROMBONE

Samantha Boies	Pueblo, CO	Senior	BM Music Education
*William Gamache	Iowa City, IA	Graduate Student	MM Performance
Peter McCarty	Loveland, CO	Sophomore	BM Performance
Holly Morris	Pueblo, CO	Junior	BM Music Education/Perf

EUPHONIUM

Connor Marsh	Loveland, CO	Sophomore	BM Music Education
*Jens Peaslee	Centennial, CO	Senior	BM Performance

TUBA

Connor Challey	Danville, CA	Graduate Student	MM Performance
Heather Ewer	Arvada, CO	Graduate Student	MM Performance

PERCUSSION

Sarah Foss	Loveland, CO	Junior	BM Performance
Matthew Hauser	Littleton, CO	Junior	BM Performance
Peter Hirschhorn	Centennial, CO	Senior	BM Performance/Comp
*Joseph Jones	Melbourne, FL	Graduate Student	MM Performance
Malia Odenkirk	Parker, CO	Junior	BM Music Education/Perf
Kevin Poelking	Gathersburg, MD	Graduate Student	MM Wind Conducting
Matthew Shiley	Elmhurst, IL	Freshman	BM Music Education

BASS

*Zuri Kargbo	Boulder, CO	Junior	BM Music Education/Perf
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HARP

*Abigail Enssle	Boulder, CO	Freshman	BM Performance
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PIANO

Madoka Asari	Fort Collins, CO	Faculty	
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*Principal



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SATURDAY AFTERNOON, DECEMBER 9, 2016, 2 P.M.

CSU HONOR BAND

SCOTT TOBIAS / Conductor

Kirkpatrick Fanfare / **ANDREW BOYSEN**

Only Light / **AARON PERRINE**

Handel in the Strand / **PERCY ALDRIDGE GRAINGER**
arr, by **SOUSA/BRION/SCHISSEL**

El Camino Real / **ALFRED REED**



COLORADO STATE UNIVERSITY HONOR BAND

PICCOLO

Kaitlin Wicklein

Legacy High School

FLUTE

Adam Sewald

Legacy High School

Breanna Baessler

Legacy High School

Kaleigh Lask

Legacy High School

Katie Bridgman

Frontier Academy

Avery Wickersham

Legacy High School

Jenna Moore

Longmont High School

Allison Hall

Mountain View High School

Mary Vogelsberg

Centaurus High School

Elise Thompson

Legacy High School

Bayli Young

Windsor High School

Megan Doyle

Golden High School

OBOE

Meera Bhatia

Lewis Palmer High School

Kateri Matzke

Liberty High School

Shaley Toureene

Rocky Mountain High School

Alyssa Week

Legacy High School

Angel Dong

Rocky Mountain High School

CLARINET

Jenna Gorham

Poudre High School

Natalie Morris

Colorado Springs Christian School

Jensen Christensen

Legacy High School

Stirling Pettit

Loveland High School

Cameron Oliver

Rocky Mountain High School

Katie St. Gemme-Pate

Legend High School

Triston Told

Fossil Ridge High School

Annalyn Boothe

Legacy High School

Valerie Nguyen

Legacy High School

Eunsoo Kim

Fort Collins High School

Andrew Dorsett

Legacy High School

Cody Cheadle

Chatfield High School

Joslyn Cianfrance

Legacy High School

Catherine Zhang

Fossil Ridge High School

Lexi Adams

Rocky Mountain High School

Jayson Nguyen

Loveland High School

Stacia McKinney

Castle View High School

Kylie Von Eiff

Loveland High School

Autumn Truitt

Greeley West High School

Natalie Robinson

Rocky Mountain High School

BASS CLARINET

Vedha Vijayasaraty

Poudre High School

Abby Foster

Rocky Mountain High School

Evan Kim-Thamm

Poudre High School

Tanner Wenzel

Loveland High School

Humberto Damian

Rocky Mountain High School

BASSOON

Piper McIntyre
Zoe Beck
Olivia Babcock
Kyle Thomas
Sam Russell

Denver School of the Arts
Rampart High School
Loveland High School
Loveland High School
Poudre High School

ALTO SAXOPHONE

William Sessions
Nathan Ciraula
Anthony Trifiletti
Joshua Zimmerman

Fossil Ridge High School
Rocky Mountain High School
Arapahoe High School
Vista Peak Preparatory High School

TENOR SAXOPHONE

Isaac Barreras
Ted Davies

Brush High School
Poudre High School

BARITONE SAXOPHONE

Lowell Salazar
Adam Hernandez

Smoky Hill High School
Sterling High School

TRUMPET

Aaron Lucas
Tristan Doan
Evan Mossel
Glenn Gibson
Jay Vazquez
Conor Simmons
Hayden Simms
Kyterra Waters
Abbey Beaton
Matthew Johnson
Luke Marshall
Garrett Johannsen
Alexander Hardin
Braden Collison
Emily Parker

Fossil Ridge High School
The Academy
Fossil Ridge High School
Windsor High School
Windsor High School
Legacy High School
Fossil Ridge High School
Pinnacle Charter Academy
Chatfield High School
Legacy High School
Fossil Ridge High School
The Academy
Vista Peak Preparatory High School
Frederick High School
Frederick High School

HORN

Arnold Pfahnl
Audrey Parmentier
Kyra Yehle
Cole Toothaker
Ervin Keeling
Lucas Buffington
Jocelyn Burnside
Patrick Gillette
Laura Kaiser
Ella Paschke
Ian Ophaug-Johansen
Matthew Brown

Fossil Ridge High School
Colorado Springs Christian School
Lakewood High School
Niwot High School
Legend High School
Legacy High School
Fort Collins High School
Lakewood High School
Eaglecrest High School
Fort Collins High School
Legacy High School
Thunderridge High School

TROMBONE

Carson Sachtleben
Dylan Perez
Everett Boudrieau
Daniel Orthel
Daniel VanFarowe
Mikayla Frank-Martin
Sebastian Alvarez Piras
Beckett Olbrys
Calbert Guest

Fossil Ridge High School
Eaglecrest High School
Legacy High School
Denver School of the Arts
Fort Collins High School
Centaurus High School
Legacy High School
Rocky Mountain High School
Fort Collins High School

BASS TROMBONE

Matthew Thompson
Wyatt Rokke

Legacy High School
Rocky Mountain High School

EUPHONIUM

Kaley Barnes
Jorin Benson
Evan Hanson
Karl Gjerapic
Noah Tibbetts
James Marr

Legacy High School
Centaurus High School
Arapahoe High School
Sky View Academy
Legacy High School
Legacy High School

TUBA

Colleen Duggan
Connor Henderson
Jake Miller
Jack Lana
Dane Johnson
Jayce Blanchette
Hailie McCrimmon
Aaron Hardee

Loveland High School
Air Academy High School
Loveland High School
Rocky Mountain High School
Poudre High School
Eaglecrest High School
Thompson Valley High School
Legacy High School

PERCUSSION

Jackson Cates
Matthew Boyle
Preston Dunton
Dillon Henritze
Alex Cohen
Chloe Ellison
Tommy Dainko
Brandon diLorenzo

Legacy High School
Fort Collins High School
Legacy High School
Windsor High School
Legacy High School
Fort Collins High School
Vista Peak Preparatory High School
Smoky Hill High School

STRING BASS

Zachary Niswender

Loveland High School

DIRECTORS AND HIGH SCHOOLS REPRESENTED

BAND DIRECTOR

Stoney Black
Shawn Funk
Darline Miner
Mark Cellar
Aaron Vogelsberg
Andy Michaud
Debbie Baker
Dave Hammond
Jason Mabrey
David Miles
Dan Berard
Christopher Thomas
Paul Royle-Grimes
Katherine Parker
Chet Arthur
Bryce Melaragno
Clay Stansberry
Orlando Otis
Genice Matzke
David Merrill
Kyle Freesen
Peter Toews
Wade Hendricks
Zach Garcia
Corry Petersen and Chris Leonard
Keith Acuncias
Scott Schlup and Kenyon Scheurman
Ryan Meinkoth
Zak Ruffert
Risa Lamorie
Derek Hebert
Spencer Poston
Adam Terry
Randall Hoepker
Jennifer Grice

HIGH SCHOOL

Air Academy High School
Arapahoe High School
Brush High School
Castle View High School
Centaurus High School
Chatfield High School
Colorado Springs Christian School
Denver School of the Arts
Eaglecrest High School
Fort Collins High School
Fossil Ridge High School
Frederick High School
Frontier Academy
Golden High School
Greeley West High School
Lakewood High School
Legacy High School
Legend High School
Liberty High School
Longmont High School
Loveland High School
Mountain View High School
Niwot High School
Pinnacle Charter Academy
Poudre High School
Rampart High School
Rocky Mountain High School
Sky View Academy
Smoky Hill High School
Sterling High School
The Academy
Thompson Valley High School
Thunderridge High School
Vista Peak Preparatory High School
Windsor High School



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. Most recently, she conducted chamber wind performances with members of the Prague National Symphony in the inaugural "2017 American Spring Festival" in Prague, The Czech Republic. In May 2018, she will conduct members of the Des Moines Symphony in a chamber winds concert at the Iowa Bandmasters Association Annual Conference. Dr. Phillips 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. 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 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 World Association for Symphonic Bands and Ensembles, 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, the CBDNA Music Education committee, and is currently the NBA College/University Representative.



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

Dr. Frey's research has centered on opera transcriptions for winds in the eighteenth-century, specifically Johann Went's transcription of *Le nozze di Figaro*. He has given presentations on this work at universities around the country and at the 2016 CBDNA Southwest Division conference. In July 2014, Dr. Frey lead the CSU Faculty Chamber Winds on a performance tour of

Germany, Austria, Slovakia, and Hungary that included his performance edition of *Figaro* and a new edition of the introduction to Rossini's *Zelmira*. His modern *harmonie* performance edition (Sedlak) of the overture to *Semiramide* was premiered by the Gateway Chamber Orchestra at the 2015 CBDNA National Conference in Nashville, Tennessee.

As a conductor, Dr. Frey has led world and consortium premieres by composers Steven Bryant, Eric Nathan, David Maslanka, James David, and Matthew Peterson, and his concerts with the CSU Symphonic Band have often incorporated multimedia and interdepartmental collaborations. He has presented on expressive conducting and Laban terminology, wind band repertoire, and modern performance practice at state and national conferences, and as a guest lecturer for undergraduate and graduate classes at universities nationwide.

Under his direction, the CSU Marching Band has expanded its national and international reputation, including a 2013 tour of Ireland that culminated in a performance at the St. Patrick's Festival Parade in Dublin. The band performs nationally at bowl games and regularly for the Denver Broncos. In 2015, CSU hosted the College Band Directors National Association's Athletic Band Symposium, the first non-Power Five conference school to do so.

He has performed as a freelance percussionist with the Oregon Symphony, Oregon Ballet Theater, Tacoma Symphony, and Bellevue Philharmonic, and in recitals as a collaborative pianist and accompanist. As a music arranger and drill designer for marching and athletic bands, Dr. Frey has been regularly commissioned by university and high school ensembles in over a dozen states, resulting in performances of nearly 100 of his musical arrangements.

In 2011 Dr. Frey received his Doctor of Musical Arts degree in Wind Conducting at Michigan State University. In 2008 he received a Master of Music degree in Wind Conducting from the Jacobs School of Music at Indiana University. From 2002-2006 he taught instrumental music in the public schools of Salem, Oregon. Dr. Frey received a Bachelor of Music degree in Percussion Performance from the University of Puget Sound in 2002.



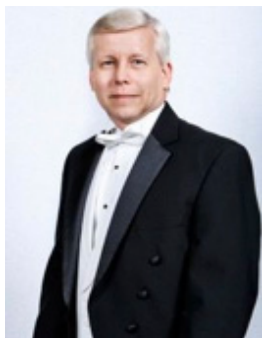
Praised by *Opera News Online* for her "...truly virtuoso performance... immaculate tone, good support and breath to spare.", soprano, **DR. TIFFANY BLAKE**, received her D.M.A. in Vocal Performance with a minor in Opera Stage Direction from the Eastman School of Music, where she also earned her M.M. and was awarded the prestigious Performer's Certificate.

Dr. Blake's operatic roles include Desdemona in *Otello*, Marguerite in *Faust*, the title role in Carlisle Floyd's *Susannah*, and Mercedes in *Carmen* among others. Solo engagements have included appearances with the Rochester Philharmonic Orchestra, Missouri Symphony Orchestra, and Opera Fort Collins. Dr. Blake has a special interest in song literature, and

has given several recitals in Scotland, France, Salzburg, and across the U.S., appearances with Chicago's Arts at Large and the Odyssey Chamber Music concert series in Columbia, Missouri, and a vocal chamber music recital with Salzburg International Chamber Music Concerts.

Students of Dr. Blake have been accepted at major conservatories and music programs across the United States, including the Eastman School of Music, Cincinnati Conservatory of Music and the University of North Texas. She has served on the faculties of the University of Missouri-Columbia, Syracuse University, Alfred University, and Sonoma State University.

She currently serves as associate professor of voice and director of the Charles and Reta Ralph Opera Center at Colorado State University.



SCOTT C. TOBIAS currently holds the position of Director of Bands and Assistant Professor of Music at West Virginia University where his responsibilities include conducting the Wind Symphony, teaching courses in conducting, and providing administrative leadership for the WVU Bands program. Prior to his appointment at West Virginia University, Dr. Tobias served on the faculties of the University of Central Florida and Appalachian State University. He also previously served as a high school band director in the public schools of Georgia and South Carolina. Dr. Tobias has worked with a number of community music organizations including the Youth Band of Orlando, the Macon Symphony Youth Orchestra, and the Appalachian Youth Wind Ensemble. He remains active as a clinician conducting honor bands throughout the United States.

Bands under Dr. Tobias' direction have performed nationally and internationally at events such as the Bands of America National Concert Band Festival, the Western International Band Clinic, the London New Year's Day Parade, and the Cabalgata de Reyes (Madrid, Spain). Dr. Tobias is a recipient of the National Band Association Citation of Excellence, the University of North Carolina Board of Governors Excellence in Teaching Award, and has been named to *Who's Who Among America's Teachers*. While at Appalachian State University, he was also recognized with the Hayes School of Music Outstanding Teacher Award.

Dr. Tobias received the Doctor of Musical Arts degree in Conducting from the University of Georgia, where he also earned a Masters degree in Music Education. He received the Bachelor of Music degree in Music Education from Furman University. Dr. Tobias presently serves as 1st Vice-President and President-Elect of the National Band Association. Additional professional affiliations include the National Association for Music Education, College Band Directors National Association, West Virginia Music Educators Association, Pi Kappa Lambda, Kappa Kappa Psi, Tau Beta Sigma, Sigma Alpha Iota, and Phi Mu Alpha Sinfonia.

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



MICHELLE BATTY STANLEY is associate professor of Flute at Colorado State University. A regular performer in solo, chamber and orchestral settings, Michelle performs frequently in the Colorado Symphony Orchestra, is principal flute for the Pro Musica chamber orchestra, and the Colorado Bach Ensemble. From early music to new music, Michelle is a passionate performer and strong advocate of the musical arts. As an enthusiastic and dedicated teacher, she enjoys an active and successful university flute studio. She is a regular international performing artist and has enjoyed giving masterclasses from China, Russia, and the U.S.. She has performed in throughout the U.S. and in Japan, China, France, England, Scotland, Italy, Germany, Austria, Slovakia, Hungary, and Russia. She is on the faculty of the Interharmony Music Festival in Italy and was the co-creator of the Cape Cod Flute Institute in Falmouth, Massachusetts.



ANDREW JACOBSON is adjunct professor of Oboe at CSU and has performed with several fine orchestras and organizations, including the National Symphony Orchestra, the Choral Arts Society (both of Washington, D.C.), and the Richmond Symphony (Va.), and has been involved with numerous masterclasses across the country. He currently performs with the Colorado Symphony, the Fort Collins Symphony, the Fort Collins Wind Symphony, and the Wyoming Symphony. Jacobson re-located to Northern Colo. four years ago, and has embraced the regional performing and private teaching opportunities; last summer, he joined the CSU Faculty Chamber Winds on their European Tour.



WESLEY FERREIRA is associate professor of Clarinet at CSU. One of the prominent clarinetists of his generation, Ferreira has been praised by critics for his "beautiful tone" and "technical prowess" (*The Clarinet Journal*) as well as his "remarkable sensitivity" (*CAML Review*). *Fanfare Magazine* notes, Ferreira is "clearly a major talent." Ferreira leads an active and diverse career performing worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator and clinician. He has been featured soloist with numerous wind bands and orchestras in North America and Europe, and has been broadcast nationally on both Canadian and Australian Broadcasting Corporation's. Recent performances have taken him to Austria, Brazil, Canada, China, France, Germany, Hungary, Italy, Portugal, Slovakia, and Spain. Upcoming engagements include performances in Poland and Russia. Ferreira is frequently invited to give performances, workshops, and masterclasses at high schools, colleges and universities throughout North America. In addition, he has been

invited to perform at national and international academic conferences including the International Clarinet Association's annual ClarinetFest nine consecutive times (2009-2017). He is the co-founder and artistic director of the Lift Clarinet Academy, a summer music festival and training ground which attracts students from around the world.



GARY MOODY is Professor of Bassoon at Colorado State University. He has been a member of the Des Moines Symphony, the National Repertory Orchestra, and the Orchestra of the Nico Milan Opera House in Cape Town, South Africa. From 1981 through 2008, he was principal bassoon with the Breckenridge Music Festival Orchestra in Breckenridge Colorado, and has been a soloist with the Breckenridge Music Festival Orchestra, performing Vivaldi, Hummel, and Michael Daugherty's *Dead Elvis*. He has performed recitals across the United States, and in 2008 and 2010 performed at the International Double Reed Society convention. Dr. Moody's scholarly work and publication has included work in tuning systems and improvement of performance intonation utilizing resultant tones. He has also published articles dealing with the challenges and solutions of making double reeds for high altitude performances. His current duties at CSU include teaching applied bassoon, chamber music, music theory, and woodwind techniques.



PETER SOMMER is associate professor of Jazz Studies and Saxophone at Colorado State University in Fort Collins. At CSU, Mr. Sommer directs Jazz Ensemble I and coordinates the Jazz Studies area. 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. 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 premiered 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.



CALEB HUDSON is assistant professor of Trumpet at CSU and the newest member of the Canadian Brass, having graduated from the Juilliard School with both a Bachelor and Master of Music degree. Acclaimed by the *New York Times* as 'brilliantly stylish,' Caleb made his solo debut with the Chamber Music Society of Lincoln Center, performing Bach's *Brandenburg Concerto No. 2*. Caleb has performed as a soloist around the world, most recently with the Israel Philharmonic in Tel Aviv. Possessing a wide range of musical styles, his experience ranges from soloing in Carnegie Hall to appearing with rock band Vampire Weekend on Jimmy Kimmel Live. Other recent solo engagements include the Santa Fe Chamber Music Festival, Yellow Barn Festival, University of Georgia Wind Ensemble, University of Scranton, and a solo recital at the University of Georgia that was broadcast nationally on NPR's *Performance Today*. Caleb won first place at the National Trumpet Competition

multiple times, and performed with pianist Vladimir Feltsman at the Aspen Music Festival, as well as the New York City Ballet, New World Symphony, Jupiter Symphony Chamber Players, and New York Trumpet Ensemble. An avid baroque musician, Caleb also performs with notable early music ensembles including Philharmonia Baroque, American Bach Soloists, The American Classical Orchestra, Concert Royal, and the Trinity Baroque Orchestra. He is an alumnus of Interlochen Arts Academy and Ensemble ACJW, a fellowship program of Carnegie Hall that promotes arts advocacy, community outreach, and music education.



JOHN MCGUIRE is assistant professor of Horn at CSU and has performed with many orchestras around the country, most notably the Dallas Symphony Orchestra, the Dallas Opera, the Fort Worth Symphony, the New World Symphony in Miami, FL, the Civic Orchestra of Chicago, the Illinois Symphony Orchestra, and the Florida West Coast Symphony. As a soloist he was awarded the title Yamaha Young Artist, has been a finalist in the American Horn Competition, won several regional solo competitions and has appeared as a guest artist at many workshops, festivals and schools across the United States. With

several world-premiere performances to his credit, John is a passionate proponent for the creation of new solo horn literature as well as a sought-after contemporary music performer. Prior to serving on the faculty of CSU, John served as adjunct instructor of Horn at the University of Alabama, Mississippi State University, Appalachian State University, Texas Women's University, the Music Institute of Chicago, and Florida A&M University. In addition, John maintained a private studio of over fifty students in the Dallas/Fort Worth area public school systems for many years where he was also a prominent clinician and adjudicator. Today, many of John's former students have moved into successful careers as music educators in reputable school systems and have attained positions as orchestral performers in premier ensembles such as the Detroit Symphony Orchestra.



DR. TERRY LEAHY is associate professor of Trombone at Colorado State University. Originally from Australia, Dr Leahy has performed as a soloist in the UK, Finland, Australia, the US, South Africa, and Austria. He holds degrees from the Australian National University, the University of Minnesota and Northwestern University. As an orchestral musician, Dr. Leahy held tenured positions in the Finnish National Opera Orchestra, The Savonlinna Festival Opera Orchestra (Finland) and currently performs with the Peninsula Music Festival Orchestra (Wisc.). He is equally at home on tenor and bass trombones and has recorded

and performed on bass trumpet and tenor tuba. He has performed as guest principal bass trombone with the London Symphony, the Sydney Symphony, the Finnish Radio Symphony Orchestra, the Welsh National Opera, the Chicago Philharmonic, and the Mahler Chamber Orchestra. As guest principal trombone he has performed with the Australian Opera and Ballet Orchestra, the Scottish Opera, the City of Birmingham Symphony Orchestra (UK), and the Helsinki Philharmonic. As an educator, Dr. Leahy has presented masterclasses in Australia, the US, the UK, and South Africa. He has previously been on the faculties of Central Michigan University and Northwestern University.

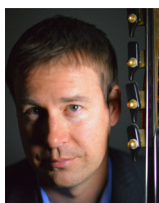


STEPHEN DOMBROWSKI is principal tubist of the Colorado Symphony Orchestra, and instructor of Tuba at Colorado State University. A native of Shrewsbury, Mass., he received his Bachelor of Music degree in tuba from Boston University, where his teachers were Gary Offenloch, and Toby Hanks. Mr. Dombrowski continued his studies with Daniel Perantoni at Indiana University. In addition to his performances with the Colorado Symphony Orchestra and Brass Quintet, Stephen has performed with the Cincinnati Sym-

phony Orchestra, Central City Opera, Colorado Music Festival, Denver Municipal Band, and Bartel's Brass Ensemble. He has also performed with the Summit Brass, Grand Teton Music Festival, Tanglewood Music Center Brass, Lafayette Symphony Orchestra (Ind.), Chicago Civic Orchestra, and Schleswig-Holstein Musik Festival. Mr. Dombrowski has served on the faculty of the Rafael Mendez Brass Institute, Fairbanks Summer Arts Festival, Metropolitan State College of Denver, Colorado Christian University, and the Music at Maple Mount Festival. Stephen has also been a clinician for the University of Colorado at Boulder, Colorado State University, the International Tuba-Euphonium Association, Lakewood High School (Colo.), and Denver School of the Arts.



ERIC HOLLENBECK has been associate professor of Percussion at Colorado State University since the fall of 2003. Hollenbeck has performed with diverse performing organizations ranging from principal positions held in Fort Collins and Cheyenne Symphony Orchestras to appearances with the Alabama, Sinfonia De Camera, Chicago Civic, Tallahassee, Colorado, Columbus Symphony Orchestras, and as timpanist for the International Cathedral Music Festival, London, England. As a chamber musician, Eric has appeared with the Chicago Chamber Players, Eighth Blackbird, Alarm Will Sound, Xavier Cougat Orchestra and the Jack Daniels Silver Cornet Band. As a recitalist, Eric has performed in England, Ecuador, Mexico, Canada, and over thirty universities in the United States. He has presented clinics and master classes at several PAS Days of Percussion, MENC and CMEA state conventions the Midwest Band and Orchestra clinic and as a featured performer at the 1996, 2001, and 2007 Percussive Arts Society International Conventions. In 2008, Eric was awarded the Outstanding Teacher of the Year by Colorado State University.



FOREST GREENOUGH is associate professor of bass at CSU. Known as a very diverse performer, Dr. Greenough has performed concerts and given clinics on four continents, and is a regular member of the Fort Collins Symphony, principal bass of the Steamboat Symphony Orchestra, and principal bass of the Colorado Bach Ensemble. He has also performed in various roles with the Greeley Philharmonic, Cheyenne Symphony, Strings in the Mountains Summer Festival, and Boulder Philharmonic, and has toured nationally as a soloist and with artists such as Andrea Bocelli. As a chamber musician,

he has received commissions and premiered many new works in many genres, and has performed with the Front Range Chamber Players and members of the Colorado Chamber Players. As a jazz bassist, Dr. Greenough currently plays regular engagements throughout Colorado and is also in demand nationally and internationally as a clinician and adjudicator. An accomplished studio musician, he has performed on numerous recordings across the musical spectrum, from contemporary jazz and classical to pop/rock and metal.



COURTNEY HERSHEY BRESS is adjunct professor of Harp at CSU and joined the Colorado Symphony Orchestra as principal harp in 2001. She has appeared with the orchestra as a soloist on numerous occasions. Before coming to Colorado, Ms. Bress enjoyed a wide and varied freelance career, including engagements with the Singapore Symphony Orchestra and the Chicago Symphony Orchestra. She was also the principal harpist of the Civic Orchestra of Chicago. She has served as acting principal of the Baltimore Symphony Orchestra and was principal harp with the United States Army

Field Band in Washington, D.C. where she toured the 48 continental states, playing concertos and concerts. Ms. Bress has played with the Grand Teton Music Festival since 2007 and the Strings Music Festival, Steamboat Springs, Colo. from 2011-2014. She held the principal harp position with the Cabrillo Festival of Contemporary Music in Santa Cruz, California. for many years. She has also performed as a guest artist with Colorado College Summer Music Festival. She was selected and performed for the American Harp Society and the World Harp Congress. Ms. Bress is much sought-after as a teacher and has given master classes around the country.



DR. ERIK JOHNSON is a member of the music education faculty at Colorado State University where he teaches undergraduate and graduate courses in music education, conducts the CSU Concert Band, and is the director of the CSU Middle School Outreach Ensemble program. As an award-winning conductor, teacher, and scholar, Erik's goals are to cultivate a passion for music learning for students at all levels. Erik is a 2016 GRAMMY Research Award winner - an award that is accompanied by a grant that supports research into how peer-assisted learning in music can help to improve social

responsiveness for students with Autism Spectrum Disorder. As a conductor, clinician, and educational consultant, Erik has worked extensively as a conductor and consultant throughout Colo., the United States, Japan, India, Spain, and China. He currently is on the conducting staff of the Greater Boulder Youth Orchestras and is the founder of the Greater Boulder Youth Wind Ensemble which was invited to perform in 2017 at the Kennedy Center in Washington, DC. He is a frequent music festival adjudicator and presenter at state, national and international music conferences including recent presentations in India, Spain, Scotland, and Lithuania, and Ireland. As a researcher, Erik focuses upon ways that scholarship can help teachers in the K-12 classroom deliver outstanding and inspired instruction. His current research focuses peer-assisted learning, music teacher identity development, and music theory pedagogy.



DR. JAMES M. DAVID is associate professor of composition and music theory at Colorado State University. He previously taught on the faculty of the Schwob School of Music at Columbus State University and the Georgia Governor's Honors Program. Additionally, he has served as composer-in-residence for Leon County Public Schools in Florida and ART 342 in Colo. 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, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the NACUSA Young Composers Competition. Commissioned works include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Robert Rumbelow (University of Illinois), Blair Bollinger (Philadelphia Orchestra), and the Commission Project of Rochester, NY. In 2009, he received a consortium commission from twelve university wind ensembles through the Atlantic Coast Conference Grant for Emerging Wind Band Composers. His works have been selected for performance at more than twenty conferences and festivals throughout the United States, Thailand, and Japan, including the SCI National Conference, CMS conferences, the MTNA National Conference, the Percussive Arts Society International Convention, two World Saxophone Congresses, and three International Clarinet Fests.

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