

Colorado State University

UPCOMING EVENTS

Theatre: STEP ON A CRACK by Suzan Zeder, Directed by Laura Jones

10/9, 10, 16, 17, 23, 24 • Studio Theatre • 7:30 pm

10/10, 11, 17, 18, 24, 25 • Studio Theatre • 2:00 pm

CONCERT CHOIR AND CHAMBER CHOIR CONCERT:

Music, Near and Far

10/9 • Griffin Concert Hall • 7:30 pm

VIRTUOSO SERIES CONCERT:

CSU Faculty Barbara Thiem, Cello and Special Guest Theresa Bogard, Piano

10/12 • Organ Recital Hall • 7:30 pm

MEN'S CHORUS AND UNIVERSITY CHORUS CONCERT:

Romantic Men and Music Around the World

10/13 • Griffin Concert Hall • 7:30 pm

SYMPHONIC BAND CONCERT: Mid-Century Masterpieces

With CSU Faculty Tiffany Blake, Soprano

10/15 • Griffin Concert Hall • 7:30 pm

event calendar • e-newsletter registration

www.uca.colostate.edu

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This is your UCA

The Colorado State University Wind Symphony Presents:

SYMPHONIES FOR WINDS & PERCUSSION: PAUL HINDEMITH

REBECCA PHILLIPS, Conductor

CHASE MORIN, Graduate Conductor

LUDWIG van BEETHOVEN &
PAUL HINDEMITH

Marches (1810 / 1946)

I. *Marsch im F*

II. *Geschwindmarsch* from the *Symphonia Serena*

ROBERT KURKA *The Good Soldier Schweik Suite, Op. 22* (1956)

I. Overture

II. Lament

III. March

IV. War Dance

V. Pastoral

VI. Finale

ERIC WHITACRE *October* (2000)

PAUL HINDEMITH *Symphony in B flat* (1951)

I. Moderately fast, with vigor; Molto agitato

II. Andantino grazioso; Fast and gay

III. Fugue

Wednesday, October 7, 2015 • 7:30pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Marsch im F (1810)
LUDWIG van BEETHOVEN
Born: December 17, 1770, Bonn, Germany
Died: March 26, 1827, Vienna, Austria
Duration: 3 minutes

Geschwindmarsch from *Symphonia Serena* (1946)
PAUL HINDEMITH
Born: November 16, 1895, Hanau, Germany
Died: December 28, 1963, Frankfurt, Germany
Duration: 4 minutes

Although best known for his music for piano, string quartets, and orchestras, Ludwig van Beethoven wrote a variety of *Harmoniemusik* (music for classical wind ensembles) and short military marches for woodwinds, brass, and popular percussion of the day, including triangle and cymbals. *Marsch im F* was composed for “his Royal Highness Archduke Anton” and is one of several ceremonial marches that Beethoven composed during the classical period.

Perhaps the greatest compliment that Beethoven’s march has received came from Paul Hindemith, who in 1946 used the first theme of the original as the basis for his second movement, *Geschwindmarsch*, in the larger orchestral work *Symphonia Serena*. Composed for the Dallas Symphony, *Geschwindmarsch* was premiered February 1, 1947 under the direction of Antal Dorati.

The Good Soldier Schweik Suite, Op. 22 (1956)
ROBERT KURKA
Born: December 22, 1921, Cicero, Illinois
Died: December 22, 1957, New York, New York
Duration: 20 minutes

Robert Kurka, an American composer and teacher, was a Guggenheim Fellow who received the National Institute of Arts and Letters award. Shortly before his death at the age of 35, Brandeis University honored him with an award that read, “to a composer on the threshold of a promising career.” Interestingly enough, the Suite is not a product of Kurka’s opera of the same name. It was inspired by the book *The Good Soldier Schweik*, an anti-war satire by Czech novelist and journalist Jaroslav Hasek, and was completed before Kurka began work on the opera. *The Suite* was premiered by the Little Orchestra Society, conducted by Tom Sherman in 1952. The opera was completed two years later and was premiered with great success at the New York City Center on April 23, 1958. The composer writes:

The Good Soldier Schweik was authored shortly after the First World War, and is essentially the story of the civilian, the common man, forced to become a soldier who must fight for a cause for which he has no sympathy. Although classified by his German masters as “feebleminded,” Schweik is, in reality, crazy like a fox, exposing the arrogance, stupidity, and hypocrisy of these “authorities” by his seemingly idiotic behavior. In spite of the indignities to which Schweik is subjected, his optimism manages to emerge indestructible and triumphant. He is, therefore, not only a single individual, but also the symbol of the common people and their resistance to a war from which they can derive no benefit other than suffering.

Each of the six short pieces in the Suite represents general themes reoccurring throughout the book, rather than any specific episodes. Thus, the “Overture” is a character sketch of Schweik, the good-natured common man, the genial collector of homeless dogs. The “Lament” represents the element of sadness and seriousness underlying many of the episodes, such as the outbreak of war. The “March,” of course, represents the soldier’s chief means of getting from place to place—Schweik does quite a bit of it. The “War Dance” represents the “authorities,” both civilian and military, and their fanatical pounding of the war drum. The “Finale” is Schweik’s optimism, triumphant and indestructible.

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(* = deceased)



Chase Morin is a native of Columbia, South Carolina where he earned his Bachelor’s Degree in Music Education and Performance Certificate (clarinet) from the University of South Carolina. Mr. Morin served as Director of Bands at Longleaf Middle School and Assistant Director of Bands at both Blythewood and Westwood high schools, all in Columbia, South Carolina. His middle school program gained recognition for its significant growth under his leadership and his ensembles received high ratings at the SCBDA Concert Festivals. In addition, his students earned placements in SCBDA region honor bands and Longleaf band students were annually selected for the Columbia Tri-District Arts Consortium summer program.

Mr. Morin is currently pursuing a Master of Music in Wind Conducting at Colorado State University and serves as graduate assistant with the CSU Marching Band, the basketball pep bands, and the Presidential Pep Band. In addition, he serves as guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. His conducting teachers have included Dr. Rebecca Phillips, Professor Wesley Kenney, and James Copenhaver.

As a clarinetist, Mr. Morin’s principal teachers have been Dr. Wesley Ferreira and Professor Joseph Eller. In addition, he has studied with Doug Graham, John Bruce Yeh, Maurita Murphy Mead, and Karel Donhal. Morin performed with the University of South Carolina Wind Ensemble at the 2008 North American Saxophone Alliance International Convention, the 2009 American Bandmaster’s Association Convention, and the 2010 South Carolina Music Educators Association Conference. In addition, he performed with the Palmetto Concert Band at the 2008 Midwest Clinic, An International Band and Orchestra Conference and at the 2011 North Carolina Music Educators Convention. Mr. Morin has performed internationally in London, England.

Mr. Morin is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), the Conductors Guild, and the International Clarinet Association.

PROGRAM NOTES

October (2000)
ERIC WHITACRE
Born January 2, 1970, Reno, Nevada
Currently lives in Los Angeles
Duration: 8 minutes

Eric Whitacre has quickly become one of the most popular and performed composers of his generation. The Los Angeles Times has praised his compositions as “works of unearthly beauty and imagination, (with) electric, chilling harmonies.” Though he received no formal training before the age of eighteen, his first experiences singing in college choir changed his life and he completed his first concert work, *Go, Lovely Rose*, at the age of twenty-one. Whitacre eventually attended the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano.

The composer writes: “October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar), as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.”

Symphony in B flat (1951)
PAUL HINDEMITH
Born: November 16, 1895, Hanau, Germany
Died: December 28, 1963, Frankfurt, Germany
Duration: 18 minutes

Paul Hindemith is perhaps one of the most undervalued and overlooked of twentieth century composers, though his numerous achievements as a performer, composer, professor, conductor, theorist, and philosopher are truly remarkable. Hindemith was quickly recognized at a young age for his exceptional talents in music. After studying violin with a local teacher for only a few short years, he began studies with Adolf Rebner, leader of the Frankfurt Opera Orchestra, first violinist in his own Rebner Quartet, and professor at the Hoch Conservatory in Frankfurt.

While still performing a great deal after returning from serving in the military during WWI in 1919, Hindemith’s focus shifted to composition. Over the next several decades, his compositional voice was transformed through periods of experimentation in expressionism and an eclectic variety of styles associated with the “New Objectivity.” His interest and studies in music from the Baroque and Classical periods along with his work on a series of music theory texts, *The Craft of Musical Composition*, were significantly influential in the development of a style that was both uniquely “neo-classical” and tonally progressive. The brilliance of his contrapuntal genius is notably evident in the *Symphony in B flat*. Each of the three movements are structured in some type of ternary form where themes presented in the first two sections return simultaneously in each third section. This strategic layering culminates at the conclusion of the third movement where Hindemith ingeniously revives the first theme of the symphony in an ingenious display of contrapuntal technique.

Late in 1950, Hindemith received a phone call from Army Sergeant Keith Wright inviting him to appear as a guest conductor with the Army Band on an upcoming concert in February. Hindemith agreed, but proposed that if he could appear at a later date he “just might write a little something.” That “little something,” his *Symphony in B flat*, is the earliest example of an extended symphonic work for band. It is recognized as one of the greatest masterpieces in the concert band repertoire, as well as the catalyst and inspiration for many iconic works written in the second half of the twentieth century for concert band by other esteemed composers, many of whom had previously been reluctant at best to consider the ensemble as a serious performance medium. Hindemith conducted the premiere on April 5, 1951 in Washington, D.C. and gifted the original manuscript score to the band’s director. It was inscribed with the following message: “To Captain Hugh B. Curry after a very pleasant time with the Band and many thanks.”

COLORADO STATE UNIVERSITY WIND SYMPHONY

Piccolo
Amber Hodges

Flute
*Georgianna Oswald
Rylie Kilgore
Katherine Miswell
Keilani McConnell

Oboe
*Stephany Rhodes
Matthew Heimbegner

English Horn
Matthew Heimbegner

Eb Clarinet
Lara Mitofsky Neuss

Clarinet
*Chase Morin
Julie Park
Allison Allum
Emily Kerski
Lara Mitofsky Neuss
Scott Chiu
Thomas Lack
Anna Bowes
Sarah Sujansky

Bass Clarinet
Jamie Kimbrough
Lara Mitofsky Neuss

Eb Contra-Alto Clarinet
Thomas Lack

Bassoon
*Mikayla Baker
*Joseph Hoffarth
Blaine Lee

Contra Bassoon
Blaine Lee

Alto Saxophone
*Andrew MacRossie
Brittney Davis

Tenor Saxophone
Bryan Sanders

Baritone Saxophone
Kate Duncan

Horn
*Nicholas Glendhill
*Elise Hawkes
Ayo Derbyshire
Greg Marxen
Emelie Pfaff
Andrew Meyers

Trumpet
*Samantha Ferbuyt
Casey Cole
Karla Rogers
Ryan Holbrook
Joshua Nash
Matthew Weaver

Trombone
*Alexander O’Leary
Amanda Tatara
Eli Johnson

Bass Trombone
Blaine Lemanski

Euphonium
*Noah Dunlap

Tuba
*Angelo Sapenzia

Percussion
*Landon Adams
Natasha Miller
José Campuzano
Christopher Hewitt
Peter Hirschhorn
Jonah Bartels
Emma Loeffler

String Bass
*Jordan Asker

*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, 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 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.

APPLIED FACULTY

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Ron Francois
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Margaret Miller

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Barbara Thiem

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