

## UPCOMING EVENTS

### Jazz Ensembles Concert: With Special Guest

Paul Hanson, Bassoon

11/20 • Griffin Concert Hall • 7:30 pm

### Jazz Combos Concert: Jazz Combos I, II, and III

12/3 • Griffin Concert Hall • 7:30 pm

### ANNUAL HOLIDAY SPECTACULAR

12/4 • Griffin Concert Hall • 7:00 pm

12/5 • Griffin Concert Hall • 2:00 pm & 7:00 pm

### THEATRE: A Year with Frog and Toad

By Robert & Willie Reale Directed by: Walt Jones

12/4, 5, 6, 7, 11, 12, 13, 14 • University Theatre • 7:30pm

12/6, 7, 13, 14 • University Theatre • 2:00 pm

### Concert Orchestra Concert: With Zachary

Bush, Erik Deines, and Andrew Miller, Bass Soloists

12/7 • Organ Recital Hall • 7:30 pm • FREE

### Symphonic Band Concert

12/10 • Griffin Concert Hall • 7:30 pm

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## CSU WIND SYMPHONY

Dr. Rebecca Phillips, Conductor

Zachary Fruits, Graduate Conducting Assistant

### PROGRAM

Frank Ticheli *Nitro* (2006)

Gustav Holst *Hammersmith, Op. 52* (1930)

Leonard Bernstein  
 arr. by Clare Grundman *Candide Suite* (1956/1993)

- I. *The Best of All Possible Worlds*
- II. *Westphalia*
- III. *Auto-da-fe*
- IV. *Glitter and Be Gay*
- V. *Make Our Garden Grow*

Zachary Fruits, Graduate Conducting Assistant

Andy Francis *Threnody for Haiti* (2010)

### INTERMISSION

Darius Milhaud *Le Création du Monde* (1923)  
 Katelyn Vincent, alto saxophone; Ji Hye Chung, violin;  
 Elizabeth Furuiye, violin; Lydia Hynson, cello; Drew Miller, string bass

Joseph Schwantner *...and the mountains rising nowhere* (1977)  
 Dr. Richard Frey, piano

Tuesday, November 18, 2014

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

**Nitro (2006)**

**Frank Ticheli**

Born January 21, 1958, Monroe, Louisiana  
Currently lives in Los Angeles, California

**Performance Time: 3 minutes**

Frank Ticheli is a well-known composer of concert band, orchestral, and choral works. He has been on the composition faculty of the University of Southern California since 1991 and frequently appears as a guest conductor both internationally and nationally. Among many of his accolades, he is the winner of the 2006 National Band Association's William D. Revelli Memorial Band Composition Contest for his Symphony No. 2 and the 2009 American School Band Directors Association's A. Austin Harding Award.

Of this work, Ticheli writes:

Nitro, an energy-charged three-minute fanfare for band, was commissioned by the Northshore Concert Band, Mallory Thompson, music director, in celebration of their 50th anniversary season, and received its premiere performance by them on April 9th, 2006.

Nitrogen is the most abundant component of the Earth's atmosphere (78 per cent by volume), and is present in the tissues of every living thing. It is the fifth most abundant element in the universe, created by the fusion deep within stars; it has recently been detected in interstellar space. The sheer prevalence of nitrogen in all of nature, and the infinite range of compounds it is part of — life giving, energizing, healing, cleansing, explosive — all appealed to me, and served as the inspiration for my music.

The main musical idea for Nitro is a powerful, angular theme, first announced by the trombones and horns, and then imitated in the trumpets. Trumpet fanfare calls and a busy and relentless chattering in the woodwinds enhance the bright, festive mood.

The middle section is based on a woodwind theme that is partly fanfare-like, partly dance-like. This contrasting theme is built from intervals occurring in the natural overtone series (octave and twelfth), giving it an expansive, open-air quality. The main theme reappears, growing in power and density all the while, building to a thunderous conclusion.

**Hammersmith, Op. 52 (1930)**

**Gustav Holst**

Born September 21, 1874, Gloucestershire, England  
Died May 25, 1934, London, England

**Performance Time: 14 minutes**

Nineteen years passed between the composition of Holst's last two works for winds, the *Second Suite in F* and his masterful prelude and scherzo, *Hammersmith*. The British Broadcasting Corporation (BBC) commissioned Holst to write this work for its military band, and *Hammersmith* was Holst's first band work for professional musicians. *Hammersmith* represents his long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. The prelude depicts this meandering river that Holst claimed, "goes on its way unnoticed and unconcerned."

The composer was to have conducted the first performance at the third annual convention of the American Bandmasters Association, but he was forced to cancel his appearance due to illness. The premiere took place as scheduled on April 17, 1932 at Constitution Hall in Washington, D.C. by the United States Marine Band led by their director, Taylor Branson.

**Candide Suite (1956/1993)**

**Leonard Bernstein**

Born August 25, 1918, Lawrence, Massachusetts  
Died October 14, 1990, New York, New York  
arr. by Clare Grundman

**Performance Time: 12 minutes**

*Candide Suite* for concert band is made up of five numbers from the musical *Candide*, which premiered on Broadway in 1956. The satiric novella *Candide* by Voltaire was the basis for a political and musical satire with a libretto by Lillian Hellman and music by Leonard Bernstein. *Candide* as a musical has since had many incarnations, but the sections of this Suite utilize musical numbers that have remained virtually unchanged from the original Broadway production.

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**Rebecca Phillips** is the newly appointed 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, “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. 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. Recently, she conducted 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 Eganagan, 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 Collegiate Marching Band committee and is currently on the Music Education committee, both for CBDNA.

**Zachary Fruits** is a native of Columbia, Missouri where he earned his Bachelor’s Degree in Music Education and Performance Diploma (clarinet) from Missouri State University. Mr. Fruits served as Assistant Director of Bands at Joplin High School and Director of the South Middle School Band, both in Joplin, Missouri where he helped to developed award-winning concert band programs. During his tenure at Joplin High School, Mr. Fruits’ band played for President Obama at the memorial service commemorating the one-year anniversary of the devastating 2010 Joplin tornado.

In 2013, Fruits was accepted into the Master of Music (wind conducting) program at Colorado State University as graduate assistant with the CSU Marching Band, the basketball pep bands, and as director of the Presidential Pep Band. In addition, he serves as guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. Under his direction, the Colorado State University’s new music ensemble performed the world premiere of Kevin Olsen’s *When I Am Silent, I Have Thunder Hidden Inside*.

Mr. Fruits’ conducting teachers have included Dr. Rebecca Phillips, Dr. Belva Prather, and Professor Jerry Hoover. In addition, he has studied with Professor Wes Kenney, Dr. Kevin Sedatole, Dr. John Lynch, and Dr. Steven Davis. He has been a clinician throughout Missouri and Colorado and was guest conductor of the Springfield Community Band. In 2014, he was the instrumental conducting teacher for the Missouri Fine Arts Academy in Springfield, Missouri. As a clarinetist, Mr. Fruits won the Missouri State Concerto Competition in 2009 and performed Krommer’s *Concerto for 2 Clarinets* with the Missouri State Symphony. He has also performed internationally in London and Westminster, England.

Mr. Fruits is a member of Phi Mu Alpha Sinfonia National Music Fraternity and Kappa Kappa Psi National Band Service Fraternity. He also is a member of the National Association for Music Education (NAfME) and the National Band Association (NBA).



#### 1. *The Best of All Possible Worlds*

Doctor Pangloss, Voltaire’s satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Wesphalian pupils (Candide and Cunegonde among them) in the finer points of optimism, refined by a classical education. The music alternately enjoins the pupil’s responses with Pangloss’s pedantic free associative explanations that the ills of the world are somehow all for the best. The refrain is, of course, that this is the best of all possible worlds.

#### 2. *Westphalia Chorale and Battle Scene*

The devout Westphalians sing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army. *The Battle Scene* adroitly juxtaposes major and minor modes of material familiar from the *Overture*.

#### 3. *Auto-da-fe’*

Candide and Dr. Pangloss find themselves in Lisbon, where, being free thinkers (and optimists), they are prosecuted as heretics by the Spanish Inquisition. The handing of heretics was meant to prevent earthquakes, and the joyous music depicts the happy crowd celebrating the deliverance. However, the earthquake happens anyway, and Candide and Doctor Pangloss escape.

#### 4. *Glitter and Be Gay*

Cunegonde, Candide’s true love, has become the reigning madam in Paris, France. In a parody of “Jewel Songs,” (such as that in Gounod’s *Faust*), she sings of how she endeavors to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.

#### 5. *Make Our Garden Grow*

At the conclusion of the musical, and of Voltaire’s novella, Candide realizes that the only purpose of living is to cultivate the earth, and to create a garden. He enjoins the others to assist him in bringing things to life, and even Cunegonde proposes to bake a loaf of daily bread. Optimism is transformed into practical necessity, and the entire casts of characters join in a hymn full of hope.

## *Threnody for Haiti*

### Andy Francis

**Born September 26, 1986, Parkersburg, West Virginia**

**Currently lives in Reedsville, Ohio**

**Performance Time: 6 minutes**

Andy Francis is an award-winning composer and percussionist. His music has been performed at festivals, conferences, and universities across United States. As a performer, Andy has performed at venues all over the country, including the Lincoln Center for the Arts in New York City and the Kennedy Center for the Performing Arts in Washington, D.C. Andy holds a Doctor of Musical Arts degree in composition and a Master of Music degree in music theory pedagogy from Michigan State University, a Master of Music degree in composition from Central Michigan University, and two Bachelor of Music degrees cum laude in percussion performance and composition from Ohio University. His teachers include Jere Hutcheson, Ricardo Lorenz, David Gillingham, and Mark Phillips.

The composer writes:

*Threnody for Haiti* was completed in January 2010 after the horrific earthquake disaster that hit the country of Haiti. I can remember watching the different US cable news networks coverage of the events and being completely disgusted. Both sides of the political aisle were arguing about whether or not President Obama reacted to the disaster appropriately and whether or not those actions would affect his approval rating. What a load of hogwash. Thousands of people were killed as a result of the earthquake, and even more were left homeless, yet the only thing our “news” networks could focus on was politics? I was angry. As a result, I chose to compose this piece for those who were affected by the disaster in an effort to help spread the message that the people of Haiti are still in need of help.

## *Le Création du Monde (1923)*

### Darius Milhaud

**Born 1892, Marseilles, France**

**Died 1974, Geneva, Switzerland**

**Performance Time: 17 minutes**

As the new sound of jazz swept over America in the 1910s and 1920s, one European country took special notice: France. Intrigued by the upbeat rhythms and cheeky “blue notes,” several French composers incorporated jazz elements into their otherwise serious music. The result is an impressive collection of brilliant works, by a host of French composers, which syn-

thesize the jazz idiom with the “Classical” tradition. The movement even exerted an influence on Igor Stravinsky, whose early successes had come in Paris and who remained connected to the city well into the 1930s. Like all artistic exploration on the cutting edge, the hybridized style had its detractors, who charged that uninspired composers were merely latching on to the latest trend in order to draw attention to their music.

Milhaud, whose teachers included Paul Dukas, had already achieved recognition as such a “crossover” composer, particularly with his amusing ballet *Le boeuf sur le toit* (“The ox on the roof,” named after a fashionable Paris café). In 1922, the composer toured the United States and heard “authentic” jazz for the first time, on the streets of Harlem. The following year, he completed *La création du monde* (“The creation of the world”), which is cast as a ballet in six continuous scenes.

The introduction, before the curtain, is slow-moving and mysterious; the rhythm shows only minimal evidence of jazz influence, but the harmonies give a clearer indication of the kind of music that will follow. The introduction comes to rest on a timpani roll, and then the first scene begins with a flashy solo on the string bass – metaphorically remaining true to the work’s ostentatious title by infusing the piece with the “new life” of this different style. The remaining scenes each focus on one or two new melodies, with elements of the introduction frequently returning to confirm their influence. The ending of the piece is, in some ways, similar to the beginning, but the puzzling dissonance that characterized the opening measures has given way to the easy-going feel of this new, “laid back” musical style.

### ...and the mountains rising nowhere

### Joseph Schwanter

Born March 12, 1943, Chicago, Illinois  
Currently lives in Spofford, New Hampshire

**Performance Time: 12 minutes**

Joseph Schwantner is an independent composer known for his dramatic and unique style and has earned a reputation as a gifted orchestral colorist. He received his musical and academic training at the Chicago Conservatory and Northwestern University and previously served on the Juilliard, Eastman, and Yale faculties. Schwantner’s compositional career has been marked by many awards, grants, and fellowships, including the Pulitzer Prize in 1979 for his orchestral composition *Aftertones of Infinity*. His Percussion Concerto, which was commissioned for the 150th anniversary season of the New York Philharmonic, is one of the most performed concert works of the past several decades.

Donald Hunsberger and the Eastman Wind Ensemble commissioned Joseph Schwantner with a grant from the National Endowment for the Arts to write a piece for wind ensemble. *...and the mountains rising nowhere* was the result of this commission and became Schwantner’s first composition for wind ensemble. The premiere was given in College Park, Maryland at the 1977 National Conference of the College Band Directors National Association by the Eastman Wind Ensemble, Hunsberger conducting. It is dedicated to children’s author Carol Adler and the title is inspired by a line in her poem, “Arioso,” which reads:

*arioso bells  
sepia  
moon-beams  
an afternoon sun blanked by rain  
and the mountains rising nowhere  
the sound returns  
the sound and the silence chimes*

**The CSU Wind Symphony** performs the finest literature of yesterday, today, and tomorrow with a flexible instrumentation that includes as few as eight or as many as seventy-five players. Membership, determined each semester by a blind audition, includes the most accomplished graduate and undergraduate CSU music and non-music majors. In addition to commissioning and premiering new works, the CSU Wind Symphony regularly features faculty artists and the ensemble tours throughout the state and region, performing at conventions, conferences, and other venues across the west.

## CSU Wind Symphony

### Piccolo

Gabriela Bliss

### Flute

Rachelle Crowell, *Principal*  
Rylie Kilgore  
Katherine Miswell  
Stephanie Lane  
Amber Hodges

### Oboe

Stephany Rhodes, *Principal*  
Dana Kettlewell

### Eb Clarinet

Chase Morin

### Bb Clarinet

Chase Morin, *Principal*  
Julie Park  
Anna Bowes  
Jamie Kimbrough  
Zachary Fruits  
Joshua Knox

### Bass Clarinet

Thomas Lack

### Contra Alto Clarinet

Kayleigh TenBarge

### Bassoon

Mark Thompson, *Principal*  
Emma Vakili  
Mikayla Baker

### Alto Saxophone

Alfredo Molina, *Principal*  
Brittney Davis  
Haleigh Silz

### Tenor Saxophone

Bryan Sanders

### Baritone Saxophone

Katelyn Vincent

### Horn

Travis Howell, *Principal*  
Rachel Artley  
AJ Williams  
Greg Marxen  
Deanna Sinclair

### Trumpet

Samantha Ferbuyt, *Principal*  
Casey Cole  
Andrew Funk  
Ian Schmid  
Matthew Weaver  
Joshua Garcia

### Trombone

Katherine Virostek  
David Hanson  
Kelan Rooney

### Bass Trombone

Amanda Tatara, *Principal*

### Euphonium

Catherine Beyerly, *Principal*  
Noah Dunlap

### Tuba

Angelo Sapienza, *Principal*  
Charles Mathews

### Percussion

Benjamin Justis, *Principal*  
Landon Adams  
Josiah Gaiter  
Jonah Bartels  
Matthew Hollaway  
Christopher Hewitt  
Timothy Sanchez

### Piano

Dr. Richard Frey\*

### Harp

Katie Miksch

### Violin

Ji Hye Chung\*\*  
Elizabeth Furuiye\*\*

### Cello

Lydia Hynson\*\*

### String Bass

Drew Miller\*\*

\*CSU Faculty Guest Performer

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Many thanks to the students from the studios of Ronald Francois, Forest Greenough, and Barbara Thiem for their participation in the performance of Milhaud’s *Création du Monde*. In addition, thank you to Margaret Miller for helping to find and coordinate these wonderful string players.

## Applied Faculty

### Violin

Ron Francois  
Leslie Stewart

### Viola

Margaret Miller

### Cello

Barbara Thiem

### Bass

Forest Greenough

### Flute

Michelle Stanley

### Oboe

Gary Moody

### Clarinet

Wesley Ferreira

### Bassoon

Gary Moody

### Horn

John McGuire

### Trumpet

Steven Marx

### Saxophone

Peter Sommer

### Trombone / Euphonium

Christopher Van Hof

### Tuba

Stephen Dombrowski

### Percussion

Eric Hollenbeck

### Harp

Rachel Ellins

### Piano

Janet Landreth