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CSU WIND SYMPHONY CONCERT

ELEMENTS: Fire

Rebecca Phillips, *Conductor*
Richard Frey, *Guest Conductor*
Michael Bowles, *Graduate Conductor*
Wesley Ferreira, *Clarinet*

John Mackey

Redline Tango (2004)

Jan Pieterszoon Sweelinck

*Variations on Mein junges
Leben hat ein End (c.1580)*

Richard Frey, *guest conductor*

Adolphus Hailstork

American Guernica (1982)

Michael Bowles, *graduate conductor*

Edwin Franko Goldman

On The Mall (1923)

Michael Daugherty

Brooklyn Bridge (2005)

I. East (Brooklyn and Brooklyn Heights)

II. South (Statue of Liberty)

III. West (Wall Street and Lower Manhattan)

IV. North (Empire State Building, Chrysler Building, and Rockefeller Center)

Wesley Ferreira, *clarinet*

Friday, April 24, 2015

GRIFFIN CONCERT HALL • UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Redline Tango (2004)

Duration: 9 minutes

John Mackey

Born: October 1, 1973, New Philadelphia, Ohio

In 2000, the Parsons Dance Company commissioned John Mackey to write a chamber work for the ballet "Promenade." The result of this commission was *Breakdown Tango* for clarinet, violin, cello, and piano. Premiered on June 13, 2000 at the Joyce Theater in New York City, the work was dedicated to Garrick Zoeter of the Elm City Ensemble. The New York Times hailed the work as "darkly dramatic" and The Clarinet Magazine described the piece as "appealing, and at times wonderfully trashy." Gramophone Magazine writes, "Certainly one would be hard pressed to find a better piece than John Mackey's Breakdown Tango..."

Breakdown Tango was the source material for the orchestral work, *Redline Tango*, commissioned by The Brooklyn Philharmonic. In 2004, a consortium organized by Scott A. Stewart of Emory University and Scott Weiss of Lamar University commissioned Redline Tango for wind ensemble. The consortium included Emory University, Lamar University, Arizona State University, Florida State University, Louisiana State University, Illinois State University, University of Kansas, and Mercer University. The Emory University Wind Ensemble, Scott Stewart conducting, premiered the work on February 26, 2004.

Redline Tango takes its title from two sources. The first refers to "redlining an engine," or pushing it to the limit. The work also refers to the "red line," or the Interborough Rapid Transit (IRT) subway line (trains 2 & 3) of the New York subway system. The "red line" travels by the Brooklyn Academy of Music, where this work was premiered. The work is in three sections. The first section is the initial virtuosic "redlining" section, with constantly driving 16th-notes and a gradual increase in intensity. After the peak comes the second section, the "tango," which is rather light but demented, and even a bit "sleazy." The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final pop at the end.

Redline Tango for wind ensemble is the winner of the 2005 American Bandmaster's Association Ostwald Award and winner of the 2004 Walter Beeler Memorial Composition Prize.

- program note by Rebecca Phillips

Variations on Mein junges Leben hat ein End (c.1580) **Jan Pieterszoon Sweelinck**

Duration: 6 minutes

Born: May, 1562, Deventer, Netherlands

Died: October 16, 1621, Amsterdam, Netherlands

Jan Pieterszoon Sweelinck was a Dutch organist and composer, and one of the principal figures in the development of organ music before J.S. Bach. Sweelinck succeeded his father as organist of the Oude Kerk (Old Church), Amsterdam, in about 1580 and remained here over forty years until his death. He composed a great deal of sacred and secular vocal music, but was chiefly known as an organist and composer of keyboard music.

Variations on Mein junges Leben hat ein End, is one of Sweelinck's most well-known works. The variations are based on a secular tune that Sweelinck likely learned from one of his students. Though the tune is simple, beginning as an unassuming descending minor scale, each of the six variations has a different character and mood. Ramon Ricker's transcription of this piece for modern wind ensemble sets each of these variations for a different small ensemble from within the full band: clarinet quartet, full brass, and more exotic combinations like alto flute/harp/celeste/vibraphone all appear. The quiet and introspective nature of this music stands in stark contrast to the fiery rest of the program.

Text from original secular song:

"My young life is at an end, as are also my joy and suffering; Let my poor soul leave my body quickly. My life can no longer stand (proudly with strength), it is weak and must pass away and along with all my suffering."

- program note by Richard Frey

American Guernica (1982)

Duration: 7 minutes

Adolphus Hailstork

Born: April, 1941, Rochester, New York

Adolphus Hailstork is currently Professor of Music and Eminent Scholar at Old Dominion University in Norfolk, Virginia. Hailstork is known as one of the most prolific African-American Composers in the United States. Hailstork has written music for orchestra, choir, solo instruments, piano as well as other mediums.

The title of the piece takes the word "Guernica" from the 1936 Picasso painting by the same name. The painting encapsulates

the destruction and carnage following the two-hour bombing of Guernica, Spain by German planes during the Spanish Civil War on Monday, April 26th 1937. Hailstork uses “Guernica” in his title to emphasize the emotions and havoc surrounding the 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama.

The 16th Street Baptist Church was a popular and well-known meeting place for the leaders of Civil Rights Movement. Non-violent trainings and gathering were a part of daily life at the church. On September 15th 1963, 18 days after the famous march on Washington, the Klu Klux Klan bombed the church. 15 people were injured and 4 girls were killed while on their way to Sunday school. Their names were Addie Mae Collins, Cynthia Wesley, Denise McNair, and Carole Robertson. Even though the KKK was suspected in the bombing no convictions were achieved until Robert E. Chambliss was convicted in 1977. Thomas Blanton and Bobby Frank Cherry were also brought to trial and convicted in 2001 and 2002 respectively. This bombing served as a catalyst for acceleration of the Civil Rights Movement.

American Guernica depicts the events following the explosion. The opening is a representation of the chaos and panic that ensued following the initial attack. Scenes of people running and screams are heard throughout the ensemble. The piano representing the church services interrupted is heard just before a revisit of the initial musical material with the addition of distorted version of the church hymn “Jesus Loves Me” heard in the brass. The middle section and extended piano solo that follows are a portrayal of the funeral march during the memorial service. The work concludes with the musical embodiment of souls of the girls rising to heaven, represented by the off stage percussion.

- program note by Michael Bowles

On The Mall (1923)

Duration: 3 minutes

Edwin Franko Goldman

Born: January 1, 1878, Louisville, Kentucky

Died: February 21, 1956, New York, New York

One The Mall, Edwin Franko Goldman’s most popular march, was composed for the dedication of the splendid new bandstand in New York City’s Central Park, where the famous Goldman Band had given its summer concerts for many years. The march derives its name from the Park’s spacious Mall or Promenade, where the bandstand is located, and where thousands of New Yorkers gathered to stroll or listen to the strains of melodious music. *On The Mall* is a musical suggestion of the enthusiasm and spirit of the huge audiences, which attended these concerts. Its animation and cheerfulness are direct and spontaneous and it never fails to arouse a mood of brisk alertness – a definite indication of a truly great march. The singing and whistling during the trio section of the piece has further endeared this march to millions of music lovers.

- program note by Ed Lisk

Brooklyn Bridge (2005)

Duration: 25 minutes

Michael Daugherty

Born April 28, 1954, Cedar Rapids, Iowa

Michael Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. His music is rich with pop culture allusions and bears the stamp of classic modernism, with colliding tonalities, jazz influences and colorful blocks of sound. He joined the University of Michigan School of Music in 1991, where he has mentored many of today’s talented young composers. Daugherty writes:

Brooklyn Bridge for solo clarinet and symphony band was commissioned by the International Clarinet Association. The world premiere was given by the University of Michigan Symphony Band under the direction of Michael Haithcock, with Michael Wayne, solo clarinet, at Hill Auditorium, Ann Arbor, Michigan on February 11, 2005.

Designed by John Roebling (1806-1869), the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge to the public in 1883, Harper’s Monthly reported, “The wise man will not cross the bridge in five minutes, nor in twenty. He will linger to get the good of the splendid view about him”. As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York skyline have inspired me to compose a panoramic clarinet concerto.

Like the four cables of webs of wire and steel that hold the Brooklyn Bridge together, my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a musical view from the Brooklyn Bridge: I. East (Brooklyn and Brooklyn Heights); II. South (Statue of Liberty); III. West (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers); IV. North (Empire State Building, Chrysler Building, and Rockefeller Center). In the final movement of the concerto, I also imagine Artie Shaw, the great jazz swing clarinetist of the 1940s, performing with his orchestra in the once glorious Rainbow Room on the sixty-fifth floor of the Rockefeller Center.

- program note by Michael Daugherty

Colorado State University Wind Symphony

Piccolo

Amber Hodges

Flute

Gabriela Bliss
*Rachelle Crowell
Rylie Kilgore
Stephanie Lane
Keilani McConnell

Oboe

*Dana Kettlewell
Matthew Heimbegner
Stephany Rhodes

English Horn

Matthew Heimbegner

Bassoon

Blaine Lee
Michelle McCandlish

Contra Bassoon

Blaine Lee

Bb Clarinet

Anna Bowes
Zachary Fruits
Jamie Kimbrough
Thomas Lack
Chase Morin
*Julie Park

Bass Clarinet

+Copper Ferreira
Asa Graf

Contrabass Clarinet

Brandon Mattes

Soprano Saxophone

Brittney Davis

Alto Saxophone

Brittney Davis
Alfredo Molina-Nogal
Bryan Sanders

Tenor Saxophone

Eli Cegan
Bryan Sanders

Baritone Saxophone

*Katelyn Vincent

Horn

MacKenzie Beeler
Mikayla Caldwell
*Travis Howell
Gregory Marxen
Deanna Sinclair
Katherine Wagner

Trumpet

Bethany Bohnenblust
Casey Cole
*Samantha Ferbuyt
Holly Kessler
Mathew Weaver

Tenor Trombone

Alexander O'Leary
Kelan Rooney
Katherine Virostek

Bass Trombone

*Blaine Lemanski
*Amanda Tatara

Euphonium

Catherine Beyerly
*Noah Dunlap

Tuba

Justin Franks
*Angelo Sapienza

Harp

*Katherine Miksch

Percussion

Landon Adams
Matthew Carroll
Jose Diaz
Matthew Hollaway
*Benjamin Justis
Natasha Miller
Spencer Poston

Keyboards

Matthew Carroll
+Ms. Copper Ferreira
+Dr. Richard Frey

* Principal
+ CSU Faculty



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, “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. 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 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.

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 recently performed for halftime at the 2013 NFL Kickoff game at Sports Authority Field in Denver, in a national media campaign for Conoco-Phillips, and for President Barack Obama's visit to CSU in 2012. In 2015, CSU will host the College Band Directors National Association Athletic Band Symposium.

Dr. Frey's doctoral work 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 his work at universities around the country, and in July 2014, Dr. Frey led the CSU Faculty Chamber Winds on a performance tour of Germany, Austria, Slovakia, and Hungary that include his new performance edition of *Figaro* and a new edition of the Introduction to Rossini's *Zelmira*.

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.

As an arranger and drill designer for marching and athletic bands, Dr. Frey has been regularly commissioned by university and high school ensembles in Arkansas, Colorado, Florida, Georgia, Indiana, Michigan, North Carolina, Ohio, Oregon, Pennsylvania, and Tennessee. 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.



Michael Bowles is a native of Greeley, Colorado and is currently pursuing a Master of Music (wind conducting) from Colorado State University where he assists with the CSU Marching Band, the Basketball Pep Band, volleyball pep band, Wind Symphony, and Symphonic Band. In 2011, he received his Bachelor of Music from Colorado State University, performing with a variety of ensembles including the CSU Wind Ensemble, Symphonic Band, Marching Band, and the CSU Percussion Ensemble. Bowles was the primary drum set player for the "Rams Horns" Basketball Pep Band from 2006-2010, and performed as a pit musician for the CSU Theater Department. In addition, Bowles was a member of the Colorado State University Percussion Ensemble performing at the 2010 Percussive Arts Society International Convention (PASIC).

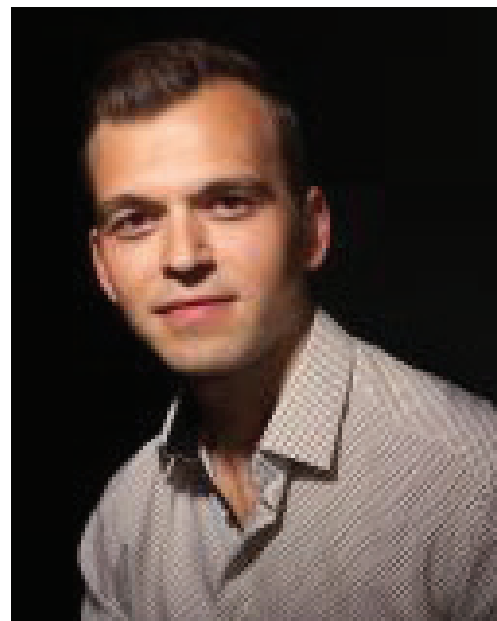
From 2011-2014, Bowles served as the Director of Bands and Choirs at Cedaredge High School and Cedaredge Middle School where his ensembles consistently earned superior ratings in concert band and marching band contests. Under Bowles' direction, the Cedaredge High School Marching Band was named the 1A State Champions for three consecutive years and in 2012, his ensemble earned the honor as the smallest marching band to win a state championship in Colorado CBA history. In addition, Bowles was the facilitator for the Delta County Schools Music Curriculum Committee and coordinator for the Delta County Middle School Honor Band and Choir Festival.

Bowles has performed professionally as a percussionist with the Valley Symphony Orchestra and Fort Collins Wind Symphony. He also was a professional drum set player for the Union Colony Dinner Theater and high school musical productions. As an educator, he has taught drum line at Eaton High School, Greeley Central High School, the Greeley All-City Marching Band, and Colorado State University's cymbal line. Bowles has presented clinics at both Colorado State University and the Colorado Music Educators Association Clinic/Conference.

Bowles percussion teacher is Dr. Eric Hollenbeck and he has studied conducting with Dr. Rebecca Philips, Dr. J. Steve Moore, and Professor Wesley Kenny. He is a member of the National Association of Music Educators and the Colorado Music Educators Association.

Wesley Ferreira is one of the prominent clarinetists of his generation, Wesley Ferreira has been praised by critics for his “beautiful tone” and “technical prowess” (The Clarinet) as well as his “remarkable sensitivity” (CAML Review). Fanfare Magazine notes, Ferreira is “clearly a major talent.”

As a recital clarinetist, his performances continually engage audiences, provoking the Artistic Director of one recent concert series performance to remark that Ferreira “showcased a potent synthesis of serious musicianship, technical ferocity, and bravery of programming that was effectively tempered by a dynamic flair for showmanship. With this performance Ferreira proved not only is he an artist of some consequence, but also a consummate showman capable for presenting even the most challenging works with the ease and fluency of a world-class player.”



Represented by Price-Rubin & Partners artist management, Ferreira leads an active and diverse career performing worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator and clinician. Equally at ease performing the masterworks as well as contemporary pieces. 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 Corporations. Recent performances have taken him to Portugal, Canada, China, Italy, France, Germany, Austria, Hungary, Slovakia, and Portugal. Upcoming engagements include performances in Spain and Poland.

Ferreira’s discography now totals six, including the 2013 East Coast Music Award winner – Classical Recording of the Year, for *Beyond the Shore and the Ships* with soprano Helen Pridmore (Centrediscs label). His debut solo album entitled *Madison Avenue* (Potenza label), was released in 2014 to critical acclaim and features the premiere recordings of noteworthy North American composers.

As a means of artistic growth and furthering scholarship, Ferreira demonstrates avid support for new music by frequently commissioning and premiering works. Of note, upcoming commissions include works by prominent Portuguese composers for a forthcoming album slated for release in 2016. This advances his doctoral research project of curating works that feature the clarinet and which include Portuguese folk elements. Indeed, Ferreira continues to champion Portuguese music in North America.

Born in Canada to parents of Portuguese heritage, he received his musical training at the University of Western Ontario (B.M) and Arizona State University (M.M and D.M.A) studying with Robert Riseling and Robert Spring, respectively. Following four years in the position of single-reeds instructor at Mount Allison University, he joined the music faculty at Colorado State University School of Music, Theatre and Dance in 2011 as Assistant Professor where he maintains a thriving clarinet studio.

Ferreira is a dedicated music educator and pedagogue. Passionate about teaching, he mentors students towards the achievement of their career goals, with emphasis placed on striving for professional and personal growth. His innovative teaching methods are acclaimed, including the development of the breath support training program for musicians, Air Revelation®.

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 seven times (2009, 2010, 2011, 2012, 2013, 2014, 2015). 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.

Ferreira’s industry endorsements include positions on the Performing Artist rosters of Selmer Paris where he performs exclusively on the new Privilege clarinets, and with D’Addario, performing on the Reserve model mouthpiece and reeds.

To learn more about Wesley Ferreira, please visit his website: wesleyferreira.com

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The CSU Marching Band Campaigns for New Uniforms

Comprised of talented musicians from all eight colleges at CSU, the Colorado State University Marching Band has proven time and again its commitment to outstanding performances and inspiring Ram pride. These efforts include the need for a first-rate visual presentation, starting with new uniforms.

Marching with pride has long been the ritual for the band. “As our uniforms have started to show the wear and tear that naturally occurs over the course of several years, we all sense that we aren’t able to represent the standard that reflects the best of CSU,” said Richard Frey, associate director of bands.

The College of Liberal Arts recently announced that, thanks to a generous gift from an anonymous supporter, the band will receive new uniforms this summer. In order to raise the remaining 20 percent (\$45,000) needed, the College has launched a campaign extending to alumni, fans, and the larger CSU community. Will you make a gift and help us reach our goal?

The average lifespan of a uniform is seven years, yet, for nearly a decade, the current uniforms have appeared at hundreds of performances within the community, as well as stages beyond Northern Colo. New uniforms will bring professionalism, breathability, and comfortable movement, enabling the ensemble to perform in the best environment possible.

“The uniform is a symbol of the band, and the chance to wear new uniforms on the field will contribute to the pride band members feel for themselves, and the ensemble,” said Dr. Frey.

The award-winning CSU Marching Band continually energizes crowds at university events and annual high-profile occasions such as the 9NEWS Parade of Lights in Denver and half-time performances at Denver Broncos games. In 2014, the band traveled to Las Vegas to support the Rams at the Royal Purple Las Vegas Bowl, and in 2013, the band accepted an invitation to march in the St. Patrick’s Day Parade in Dublin, Ireland.

According to Ann Gill, dean of the College of Liberal Arts, the band is at the heart of CSU traditions. “Fans near and far love the Marching Band,” Dean Gill said. “They appeal to, and honor, generations of Rams and Aggies.”

Gifts to the uniform campaign will enhance the student experience, and reward the continued dedication of the 240 members of the band. “[Their] performances, as well as the way they represent the university, are sources of enormous pride, not only for me, but also the administration, students, faculty, alumni, and donors,” said Gill. “People who give to the uniform campaign become part of the tradition, part of the success of this wonderful marching band.”

Please make your gift online today at <https://advancing.colostate.edu/MARCHINGBAND> and support the uniform campaign. Thank you! For more information, please contact Tonya Malik-Carson at tonya.malik-carson@colostate.edu or (970) 491-3558.

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UPCOMING EVENTS

THEATRE: THE HOBBIT

by Patricia Gray. Based on the classic by J.R.R. Tolkien

4/23, 24, 25, 26 and 5/1, 2, 3 • 7:30 pm

4/25, 26 and 5/2, 3 • 2:00 pm

DANCE: DANCE MAJOR CAPSTONE CONCERT

5/1, 2 • University Dance Theatre • 8:00 pm

5/2 • University Dance Theatre • 2:00 pm

UNIVERSITY SYMPHONY ORCHESTRA & COMBINED CHOIRS

Behold the Sea

5/1, 2 • Griffin Concert Hall • 7:30 pm

CONCERT ORCHESTRA & CONCERT BAND CONCERT

With CSU Faculty Rachel Ellins, Harp

5/3 • Griffin Concert Hall • 7:30 pm • FREE

VIRTUOSO SERIES CONCERT: Faculty Chamber Ensemble

5/4 • Organ Recital Hall • 7:30 pm

event calendar • e-newsletter registration

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