

CSU **HONOR** BAND

DECEMBER 10-12, 2015

GRIFFIN CONCERT HALL
UNIVERSITY CENTER FOR THE ARTS



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE



CSU WIND SYMPHONY

7:30 P.M. DECEMBER 10, 2015

REBECCA PHILLIPS / Conductor

ERIC HOLLENBECK / Marimba

ROGER NIXON / *Fiesta del Pacifico* (1960)

VITTORIO GIANNINI / *Symphony No. 3* (1961)

- I. Allegro energico
- II. Adagio
- III. Allegretto
- IV. Allegro con brio

KURT WEILL /

Kleine Dreigroschenmusik für Blasorchester (1928)

Suite from "The Threepenny Opera" for Winds

- Overture (Overture)
- Die Moritat von Mackie Messer (The Ballad of Mack the Knife)
- Die Ballade vom angenehmen Leben (The Ballad of the Easy Life)
- Tango-Ballade (Tango Ballad)
- Kanonnen-Song (Canon)

ADAM SILVERMAN / *Carbon Paper and Nitrogen Ink* (2013)

Eric Hollenbeck, marimba

Consortium Premiere

- I. Spiral threads of vital spirit
 - II. glowing
 - III. on the fabric of the human body
-

NOTES ON THE PROGRAM

Fiesta del Pacifico (1966)

Roger Nixon

Born: 8 August 1921, Tulare, California

Died: 13 October 2009, Burlingame, California

Duration: 8 minutes

Roger Nixon began his musical career as a clarinet student of Frank Mancini, formerly of Sousa's Band. He later attended the University of California at Berkeley, majoring in composition and receiving a Bachelor of Arts degree in 1941. After four years of active duty as a line officer in the Navy during World War II, Nixon returned to Berkeley, first receiving a M.A. degree and later a Ph.D. He has received several awards for his compositions, including a Phelan Award, the Neil A. Kjos Memorial Award, and five grants from the National Endowment for the Arts. He was elected to the American Bandmasters Association in 1973 and was Professor Emeritus of Music at San Francisco State University until his death in 2009.

Most of Nixon's works are for band, including *Fiesta del Pacifico*. The piece is named after one of several festivals held annually in various communities in California, which celebrate the Old Spanish Days of the State. This particular festival is held in San Diego for twelve days in the summer, and features a play on the history of the area, casting over 1000 people in a parade, rodeo, and various street dances.

Symphony No. 3 (1961)

Vittorio Giannini

Born: 10 October 1903, Philadelphia, Pennsylvania

Died: 2 November 1966, New York, New York

Duration: 23 minutes

Vittorio Giannini is an American composer who attended the Milan Conservatory from 1913-1917. He studied violin with Hans Letz and composition with Rubin Goldmark at The Juilliard School in New York. Giannini taught at Juilliard, New York's Manhattan School of Music, and the Curtis Institute of Music in Philadelphia. In addition, he was the first director of the North Carolina School for the Arts in Winston-Salem beginning in 1965. As a composer, Giannini won three consecutive *Prix de Rome*. His technique moved from late romantic coupled with an Italianate vocal style toward a lighter neo-classical style and his later years were characterized by intense romanticism marked with dissonance and tonal freedom. His students include John Corigliano, Adolphus Hailstork, and Alfred Reed. The composer writes,

"The *Symphony No. 3* was composed on a commission by the Duke University Band and its conductor, Paul Bryan. I wrote it during the summer of 1958, in Rome Italy, where I was spending my vacation. It is my second work for band; the first, *Preludium and Allegro*, was commissioned by Richard Franko Goldman. I can give no other reason for choosing to write a Symphony to fulfill this commission than that I "felt like it," and the thought of doing it interested me a great deal. I will not go into the technical details of the work. Basically, the listener is not concerned with them beyond what they can hear for themselves. I follow no 'isms' when I compose; I try to project and communicate a feeling, a thought that is in me at the time, using whatever technique is suggested by my mood to achieve this communication. There is no program – only what I heard and felt at the time. I hope it makes music."

Kleine Dreigroschenmusik fur Blasorchester (1928)

Kurt Weill

Born: 2 March 1900, Dessau, Germany

Died: 3 April 1950, New York, New York

Duration: 12 minutes

Kurt Weill was a German composer of Jewish descent who grew up in the "Sandvorstadt", the Jewish quarter in Dessau where his father was a cantor. At the age of fifteen, he started taking piano, composition, music theory, and conducting lessons. At age nineteen, he decided the musical theater would be his calling and by 1925, a series of performances in Berlin and at international music festivals established Weill as one of the leading composers of his generation, along with Paul Hindemith and Ernst Krenek. In 1926, he made a sensational theatrical debut in Dresden with his first opera, *Der Protagonist*, a one-act on a text by Georg Kaiser. Later, Weill's stage works would enrage the Nazis and Weill fled to the United States where he composed numerous works for Broadway and Hollywood.

The Threepenny Opera was a "play with music" adapted by Brecht with music composed by Weill and taken from John Gay's eighteenth-century *The Beggar's Opera*. Eventually banned by the Nazi government, *The Threepenny Opera* paints an unflattering picture of German society in the 1920s, revealing the dregs of humanity through political satire. The work proved to be the biggest theatrical success of the Weimar Republic, running for over 300 performances between 1928 and 1930. The piece spread to other countries, including the United States, where 2000 consecutive performances were given in New York during the 1950s, making *The Threepenny Opera* the longest-running musical show at the time. *The Suite* from "The Threepenny Opera" was commissioned by the famous German conductor Otto Klemperer and performed four months after the opera's premiere at the Berlin Opera Ball.

Carbon Paper and Nitrogen Ink (2013)

Adam Silverman

Born 15 August 1973, Atlanta, Georgia

Currently lives in Swarthmore, Pennsylvania

Duration: 22 minutes

Adam Silverman is an American composer and Associate Professor of music composition, theory, songwriting, and orchestration at West Chester University. He works actively creating new compositions that are performed on concerts worldwide. Silverman's compositions feature a broad variety of instrumental and vocal settings, and his most frequently performed works have been for percussion ensemble, wind ensemble, and cello, including many compositions for accompanied and unaccompanied solo cello, and original works and arrangements for cello choirs. *Carbon Paper and Nitrogen Ink* was commissioned by a group of universities and percussion performers, including Colorado State University and Dr. Eric Hollenbeck. Of this piece, Silverman writes,

“In Michael Pollan’s popular book *The Omnivore’s Dilemma*, the author describes carbon as “supplying life’s quantity, since it is the main structural element in living matter,” and nitrogen as “supplying life’s quality,” since it is the essential ingredient in amino acids, proteins and nucleic acids. I particularly enjoyed his turn-of-phrase when he wrote “the genetic information that orders and perpetuates life is written in nitrogen ink,” and it also reminded me of some artwork by Hannah Burr, in which faint landscapes are inscribed on fragile leaves of carbon paper. The titles of the first three movements were extracted and loosely adapted from lines of *The Human Genome: Poems On The Book of Life* by Gillian K. Ferguson and the third movement’s title, “On the fabric of the human body,” is the translated name of a landmark text on human anatomy, Andreas Vesalius’ *De humani corporis fabrica* (1543). This book, a copy of which I inherited from my father, features intricately detailed illustrations of human dissections set in allegorical poses and settings. Together, the movement titles form a small poem.”

The music was composed freely, without attempts to “pictorialize” its topic. Instead, it takes as its overall approach the concept of “inscription,” with instrumental layers etching impressions on one another. The solo marimba, in particular, imprints upon the rest by triggering notes of the accompaniment that extend the marimba’s notes through sustaining, echoing, and forming cascading trails.”

COLORADO STATE UNIVERSITY WIND SYMPHONY

Piccolo

Amber Hodges	Longmont, CO	Junior	BM Music Education
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Flute

*Georgianna Oswald	Irmo, SC	Graduate Student	MM Inst Conducting
Rylie Kilgore	Conifer, CO,	Junior	BM Music Education
Katherine Miswell	Thornton, CO	Sophomore	BM Music Education/
Perf			
Keilani McConnel	Fort Collins, CO	Junior	BM Music Comp/Perf

Oboe

*Stephany Rhodes	Coon Rapids, MN	Senior	BM Music Therapy
Matthew Heimbegner	Sterling, CO	Sophomore	BM Music Therapy

English Horn

Matthew Heimbegner	Sterling, CO	Sophomore	BM Music Therapy
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E^b Clarinet

Lara Mitofsky Neuss	Wayne, NJ	Graduate Student	MM Performance
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Clarinet

*Chase Morin	Columbia, SC	Graduate Student	MM Inst Conducting
Julie Park	Seoul, South Korea	Graduate Student	MM Performance
Allison Allum	Monument, CO	Senior	BM Perf/BS Biomed
Emily Kerski	Lakewood, CO	Senior	BM Performance
Lara Mitofsky Neuss	Wayne, NJ	Graduate Student	MM Performance
Scott Chiu	Denver, CO	Freshman	BM Performance
Thomas Lack	Golden, CO	Senior	BM Composition
Anna Bowes	Evergreen, CO	Senior	BM Music Education
Sarah Sujansky	Westminster, CO	Freshman	BM Music Therapy

Bass Clarinet

Jamie Kimbrough	Bayfield, CO	Senior	BA Music
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E^b Contra-Alto Clarinet

Thomas Lack	Golden, CO	Senior	BM Composition
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Bassoon

*Mikayla Baker	Rifle, CO	Junior	BM Music Education
*Joseph Hoffarth	Denver, CO	Freshman	BM Jazz Studies/Perf
Blaine Lee	Thornton, CO	Sophomore	BM Music Therapy/Perf

Contra Bassoon

Blaine Lee	Thornton, CO	Sophomore	BM Music Therapy/Perf
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Alto Saxophone

*Andrew MacRossie	Littleton, CO	Sophomore	BM Performance
Brittany Davis	Grand Junction, CO	Junior	BM Performance

Tenor Saxophone

Bryan Sanders	Casper, WY	Junior	BM Performance
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Baritone Saxophone

Kate Duncan	Stillwater, OK	Graduate Student	MM Arts, Lead., Admin.
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Horn

*Nicholas Gledhill	Grand Junction, CO	Graduate Student	MM Performance
*Elise Hawkes	Plano, TX	Freshman	BM Music Therapy
Ayo Derbyshire	Cherry Hills Village, CO	Freshman	BM Performance
Greg Marxen	Highlands Ranch, CO	Senior	BM Education
Emelie Pfaff	Ljungby, Sweden	Graduate Student	MM Performance
Andrew Meyers	Centennial, CO	Freshman	BM Performance

Trumpet

*Samantha Ferbuyt	St. Michael, MN	Graduate Student	MM Performance
Casey Cole	Harleysville, PA	Senior	BA Music/BS Anthro
Karla Rogers	Pueblo, CO	Freshman	BM Music Education
Ryan Holbrook	Castle Rock, CO	Freshman	BS Mechanical Eng
Matthew Weaver	Fort Collins, CO	Sophomore	BM Music Education/Perf

Trombone

*Alex O'Leary	Lakewood, CO	Junior	BM Music Education
Amanda Tatara	Mason, MI	Graduate Student	MM Performance
Eli Johnson	Fort Collins, CO	Senior	BM Performance

Bass Trombone

Blaine Lemanski	Fort Collins, CO	Senior	BM Performance
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Euphonium

*Noah Dunlap	Colorado Springs, CO	Senior	BM Perf/BA Business
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Tuba

*Angelo Sapienza	Lakewood, CO	Graduate Student	MM Performance
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Percussion

*Landon Adams	Highlands Ranch, CO	Graduate Student	MM Performance
Natasha Miller	Lakewood, CO	Junior	BM Performance
José Campuzano	Denver, CO	Junior	BM Performance
Peter Hirshhorn	Centennial, CO	Junior	BM Music Comp/Perf
Jonah Bartels	Longmont, CO	Junior	BM Music Education
Emma Loeffler	Mt. Prospect, IL	Sophomore	BM Music Therapy
Ben Justis	Fort Collins, CO	Graduate Student	MM Performance

Harp

*Cora Marrama	Lakewood, CO	Junior	BS Wildlife Bio
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String Bass

*Jordan Asker	Lewiston, ID	Graduate Student	MM Performance
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Keyboards

Dr. Richard Frey		CSU Faculty	
José Campuzano	Denver, CO	Junior	BM Performance

CSU SYMPHONIC BAND

7:30 P.M. DECEMBER 11, 2015

RICHARD FREY / Conductor

GIOACHINO ROSSINI / *Overture to L'italiana in Algeri* (1813)

arr. by Lucien Cailliet

MAURICE RAVEL / *Ma mere l'oye* (1910)

trans. Richard Frey / Animations by Tom Scott

- I. Pavane de la Belle au bois dormant
- II. Petit Poucet
- III. Laideronnette, impératrice des pagodes
- IV. Les entretiens de la belle et de la bête
- V. Le jardin féerique

INTERMISSION

DMITRI SHOSTAKOVICH / *Jazz Suite no. 2* (1938)

arr. Johan de Meij

- I. March
- II. Waltz no. 2
- III. Finale

SIGUR RÓS / *ára bátur* (2008)

trans. David Vickerman

ROBERT RUSSELL BENNETT / *Suite of Old American Dances* (1949)

- I. Schottische
- II. Wallflower Waltz
- III. Western One Step

Shannon Gerney, Emily La Course, Samantha Purdy, dancers
Collaborative choreography by Jane Slusarski-Harris and the dancers

Overture to L'italiana in Algeri (Italian in Algiers) (1913)

Gioachino Rossini

arr. Lucien Cailliet

Born: 29 February 1792, Pesaro, Italy

Died: 13 November 1868, Passy, France

Duration: 9 minutes

Rossini is remembered as one of the great Italian opera composers, though he also wrote sacred music, songs, solo instrumental, and chamber works. Like Mozart, Rossini seemed to have a natural gift for melody, and his most popular works have a sense of compositional ease. Interestingly, unlike most composers who write until late into their lives, Rossini “retired” from composition halfway through his life, turning his attention to his passion for being a chef. Only at the end of his life did he return to composition, completing a few lesser-known works for smaller ensembles or solo piano.

L'italiana in Algeri was one of his very popular operas, and the overture displays all of the tunefulness and melody that mark Rossini's most popular works. Lucien Cailliet, who arranged *L'italiana in Algeri* for wind band, was one of the most famous music arrangers in the twentieth century. He performed with and arranged for groups as diverse as the Philadelphia Orchestra under Stokowski and Ormandy, and the University of Michigan Symphony Band. His arrangements for wind band remain standards in our repertoire.

Ma mère l'oye (Mother Goose Suite) (1910)

Maurice Ravel

trans. Richard Frey

Born: 7 March 1875, Ciboure, France

Died: 28 December 1937, Paris, France

Duration: 17 minutes

Ravel originally composed his *Mother Goose Suite* as a collection of five short works for two pianos, four hands. Each of these vignettes evokes the images and scenes of a different fairy tale. A year after its premiere, Ravel orchestrated the piece for symphony orchestra, and it is in this version that it became very popular. Ravel later adapted the piece once again, adding additional movements to create a complete ballet.

This evening's performance is the premiere of a new transcription for chamber winds and percussion. Added to the performance is an original animation by British pianist, organist, and animator Tom Scott. In creating the suite, Ravel focused on specific lines from each fairy tale, and included these lines on the inner three movements of the original piano score. Tom Scott's animation uses these lines as a point of departure, and then brings the five stories together in the final movement.

I. Pavane of Sleeping Beauty

II. Little Tom Thumb

“He thought that he would easily find his way back with the help of the bread he had scattered all along as he passed; but, to his surprise, he could not find a single crumb: birds had come to eat them all up.”

III. Little Ugly Girl, Empress of the Pagodas

“She undressed and got into the bath. All of a sudden, the miniature porcelain nodding dolls began to sing and play instruments: some had lutes made of walnuts, some viols made from almond shells, because the instruments had to be accommodated to their size.”

IV. Conversation of Beauty and the Beast

“When I think of how good-hearted you are, you do not appear so ugly to me.”

“Oh, Lady, yes, I do have a good heart, but I am a monster.”

“There are quite a lot of people who are more o a monster than you.”

“If I were witty enough, I would pay compliments to you, but I am only a beast... Beauty, will you marry me?”

“No, my Beast.”

“I happily die because I had the pleasure to meet you once more.”

“No, my dear Beast, you shall not die; you shall live to become my husband!”

The Beast disappeared, and all she saw in front of her was a prince more beautiful than Love, who thanked her for having put an end to his enchantment.

V. The Fairy Garden

Jazz Suite No. 2 (1938)

Dmitri Shostakovich

arr. by Johan de Meij

Born: 25 September 1906, St. Petersburg, Russia

Died: 9 August 1975, Moscow, Soviet Union

Duration: 9 minutes

Shostakovich's biography is one of the most hotly debated, and dramatic, of any twentieth-century composer. His early music, like that of his countryman Sergei Prokofiev, was angular, pointy, sarcastic, and imbued with a modernist ethos. His music was very popular within the Soviet Union until his famous denunciation by the authoritarian government in 1936. This was a year of particular difficulty for composers in the Soviet Union, as the Great Terror led to the imprisonment, and often death, of many artists considered by the government to be “formalist” or “against the people.” Shostakovich, fearful for his life, turned to a more conservative musical language, as is evident when comparing his *Fourth Symphony* from 1935, to the famous *Fifth Symphony* from 1937.

It is against this backdrop that Shostakovich composed the movements that form his *Jazz Suite No. 2*. As a manner of self-preservation, Shostakovich began frequently writing film scores and light music, which he assumed would have no ulterior political meaning. Unlike his modernist music from pre-1936, or the seriousness of Shostakovich's late pieces, the *Jazz Suite No. 2* represents a third side to Shostakovich: light-hearted, tuneful, and bordering on whimsy. Each movement is melodic, with the "Waltz" and "March" each sharing a tongue-in-cheek character. Aside from being wonderfully approachable music for the listener, what makes these movements stand out is that they were written by a composer fearing for his life, wondering what the future would hold for he and for his country. This optimistic façade in the face of impossible circumstances ultimately became a trademark of Shostakovich's style.

***ára bátur* (2008)**

trans. David Vickerman

sigur rós (k. sveinsson, j. þ. birgisson, g. holm, o. p. dyrásson)

ára bátur was recorded by the Icelandic post-rock band Sigur Rós in 2008 as part of their album "með suð í eyrum við spilum endalaust." As is typical of much of their music, the piece is built in layers, with a strong sense of atmosphere. The piece begins with the solo piano playing a simple harmonic pattern. The harmonies, however, are blurred across beats and barlines, creating haziness in the sound. The music remains thinly scored through its first half, until the winds dissipate, leaving the piano to play a new quarter note pattern. Over these quarter notes, the winds slowly re-enter, layering one over the other, giving the sense of waves lapping against each other. David Vickerman's transcription of this song for symphonic band, beautifully recreates the atmosphere of Sigur Ros's original.

This translation of the original Icelandic lyrics, difficult to render literally because of their frequent colloquialisms, helps set the scene for this unusual addition to the wind band repertoire:

*You tried everything.
Yes, thousandfold.
Experienced enough.
Had enough.
But it was you who everything
put into my heart.
And it was you who again
awoke my spirit.*

I parted, you parted

*You stir up
Emotions
In a blender
Everything in disarray
But it was you who was always
There for me
and it was you who never judged
True friend of mine.*

I parted, you parted

*You sail on over the rivers of the years,
An old rowboat
Leaking badly
You swim towards shore
Pushing away the waves
To no avail.
You float on the sea
Sleeping on the surface
A light in the fog.*

Suite of Old American Dances (1949)

Robert Russell Bennett

Born: 15 June 1894, Kansas City, Missouri

Died: 18 August 1981, Manhattan, New York

Duration: 9 minutes

American composer Robert Russell Bennett orchestrated some of the best-known Broadway musicals from the mid-twentieth century. Bennett collaborated with the heavyweights of American music; George Gershwin, Richard Rodgers, Jerome Kern, Cole Porter, and Kurt Weill all worked closely with Bennett to create memorable scores like *Oklahoma*, *The Sound of Music*, and *Anything Goes*. Perhaps because he was so acclaimed as an orchestrator, his catalog of original compositions, including twenty works for wind band, is less well known. The influence of his theater works is certainly evident in the sound of his original pieces.

The *Suite of Old American Dances* is the first work that Bennett composed for wind band, and was inspired in part by hearing a performance of the Goldman Band in 1948. Bennett later wrote that during the concert:

“[he] suddenly thought of all the beautiful sounds the American concert band could make that it hadn’t made yet... the sounds they made were so new to me after all my years with orchestra, dance bands, and tiny ‘com-

bos,' that my pen was practically jumping out of my pocket begging me to give this great big instrument some more music to play."

Tonight's concert includes three of the five movements from the suite. We begin with the **Schottische**, a dance that originated in Bohemia that was an early predecessor to the polka and that has often been described simply as a "slow polka". The dance is typically in 2/4 time and features quick shifts from foot to foot and the striking of the heel and became popular in the U.S. via England in the 1840s. **The Wallflower Waltz** begins with a melancholy English horn melody that then leads to the waltz. The term 'wallflower' in early American society referred to someone sitting along the wall at a dance without anyone to dance with. In Bennett's waltz, there is a sense that the wallflower imagines the fun of being on the dance floor, only to come back to reality at the end of the movement, as the melancholy music of the introduction returns. **The Western One-Step** is an up-tempo dance, full of life and vigor. According to the famous band conductor Frederick Fennell, "the composer informed me that this is also a dance known as the 'Texas Tommy.'" The Texas Tommy is an obscure dance from early in the twentieth century that is believed to have originated in some of the less refined establishments of the day. Bennett's setting captures a great rhythmic energy, with syncopations propelling the movement forward to a dramatic close.

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Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

b a n d s . c o l o s t a t e . e d u # c s u m u s i c

Colorado State University Symphonic Band

Piccolo

Sierra Marie Whigham	Colorado Springs, CO	Junior	BM Performance
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Flute

*Stephanie Lane	Thornton, CO	Junior	BM Music Education
Melyssa Hoffmann	San Diego, CA	Sophomore	BM Music Therapy
Emma Stark	Longmont, CO	Sophomore	BM Performance
Alexis Gwin	Fountain, CO	Freshman	BM Performance
Anna Howell	Parker, CO	Sophomore	BA Music
Pam Potzer	Aurora, CO	Freshman	BM Music Therapy

Oboe

Alice Street	Colorado Springs, CO	Freshman	BS Health & Exer. Science
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Clarinet

*Scott Chiu	Denver, CO	Freshman	BM Performance
Thomas Lack	Golden, CO	Junior	BM Music Composition
Mariah Thompson	Colorado Springs, CO	Sophomore	BM Performance
Henry Buckley	Loveland, CO	Freshman	BM Performance
Shelby Patzer	Puyallup, WA	Freshman	BM Performance
Katie Oglesby	Fort Collins, CO	Freshman	BM Music Education
Kennedy Malone	Fort Morgan, CO	Sophomore	BM Music Education
Allyson Drennan	Midland, TX	Freshman	BM Performance

Bass Clarinet

Kayleigh TenBarge	Castle Rock, CO	Junior	BA Music
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Contrabass Clarinet

Brian Celaya	Westminster, CO	Freshman	BM Music Education
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Bassoon

*Michelle McCandlish	Aurora, CO	Junior	BM Music Education
Nathan Korinek	Highlands Ranch, CO	Freshman	BS International Studies
Andrea Fairfield	Goleta, CA	Freshman	Undeclared

Alto Saxophone

*Oren Logan	Montrose, CO	Junior	BM Music Education
Alfredo Molina-Nogal	Silver City, NM	Junior	BM Music Education
Jacob Kilford	New Braunfels, TX	Freshman	BM Performance

Tenor Saxophone

Erin Paton	Colorado Springs, CO	Senior	BM Music Education
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Baritone Saxophone

Michael Doppler	Evergreen, CO	Junior	BA Music
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Horn

*Andrew Meyers	Centennial, CO	Freshman	BM Performance
Kathy Wagner	Windsor, CO	Sophomore	BM Music Education/Perf

Horn (cont.)

Natasha Reed	Fort Collins, CO	Freshman	BM Music Education
Mackenzie Beeler	Hillsboro, OR	Sophomore	BM Performance
Mikayla Caldwell	Centennial, CO	Senior	BS Biomedical Sciences
Chip Schofield	Savannah, GA	Sophomore	BS Human Res & Ind Psy
Caleb Smith	Kiowa, CO	Sophomore	BM Music Education

Trumpet

*Karla Rodgers	Pueblo, CO	Freshman	BM Music Education
Kyle Tong	Parker, CO	Sophomore	BM Music Education
Matt Chanlynn	Lyons, CO	Senior	BS Computer Science
Wade Miller	Northglenn, CO	Freshman	BM Music Education
Nicky Tisdall	Madison, SD	Sophomore	BM Music Education

Trombone

*Holly Morris	Pueblo, CO	Freshman	BM Music Education/Perf
Eric Lagergren	Colorado Springs, CO	Sophomore	BM Composition
Hannah Brown	San Antonio, TX	Freshman	BS Biology
Cole Wise	Sterling, CO	Sophomore	BM Music Education
Ryan Smith	Longmont, CO	Freshman	BM Music Therapy
Jon Hanlon	Castle Rock, CO	Freshman	BS Computer Science

Euphonium

*Jens Penslee	Centennial, CO	Sophomore	BM Perf/BS Biomed
Harley Cespedes	Indianapolis, IN	Freshman	BM Music Therapy

Tuba

*Nathan Larson	Fort Collins, CO	Sophomore	BS Computer Eng
Gavin Milburn	Longmont, CO	Freshman	BM Music Education

Percussion

*John Head	Houston, TX	Senior	BM Music Therapy
Matt Hauser	Littleton, CO	Freshman	BM Performance
Spencer Kinnison	Windsor, CO	Freshman	BM Music Education
Sarah Foss	Loveland, CO	Freshman	BM Music Education
Malia Odekirk	Parker, CO	Freshman	BM Music Education
Mark Alsip	Fort Collins, CO	Sophomore	BM Music Education
Kyle Kounovsky	Steamboat Springs, CO	Sophomore	BA Music
Natalie Dyer	Eaton, CO	Freshman	BM Music Composition

Piano

Lili Cai Guang	Zhou, China	Junior	BM Performance
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Harp

Yuri Machihara	Littleton, CO	Senior	BA Music/BS Math
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CSU HONOR BAND

2 P.M. DECEMBER 12, 2015

RODNEY DORSEY / Conductor

CLIFTON WILLIAMS / *Symphonic Suite*

- I. Intrada
- II. Chorale
- III. March
- IV. Antique Dance
- V. Jubilee

ALEXANDER Scriabin / *Nocturne, Op. 9 No. 2*
arr. by Alfred Reed

DAVID BIEDENBENDER / *Luminescence*

MALCOMB ARNOLD / *Prelude, Siciliano, and Rondo*
arr. by John P. Painter

- I. Prelude
 - II. Siciliano
 - III. Rondo
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COLORADO STATE UNIVERSITY HONOR BAND

Piccolo

Sophie Lockwood

Poudre HS

Flute

Caitlin Norris

Fossil Ridge HS

Heather Michel

Homeschool

Stephanie Hardee

Legacy HS

Elizabeth Richardson

Chaparral HS

Emma Shelby

Fossil Ridge HS

Julia Kallis

Legacy HS

Christine Weitz

Legacy HS

Kyra Schroeder

Skyline HS

Samantha Ye

Fort Collins HS

Nicole Knebel

Poudre HS

Randy Wang

Poudre HS

Caili Downs

Liberty HS

Oboe

Sahro Seong

Fort Collins HS

Corinne Howlett

Fossil Ridge HS

Anna High

Liberty HS

Clarinet

Andrew Blomfelt

Fossil Ridge HS

Jacie Matzke

Liberty HS

Lauren Rowan

Rocky Mountain HS

Amanda Nierman

Loveland HS

Jenna Gorham

Poudre HS

Morgan Sehi

Loveland HS

Nathan Ciraula

Rocky Mountain HS

Dani Couse

Resurrection Christian School

Stirling Pettit

Loveland HS

Crystal Fitts

Liberty HS

John Crowley

Loveland HS

Adam Hureau

Poudre HS

Daniel Kang

Poudre HS

Elijah Weekley

Longmont HS

Lexi Adams

Rocky Mountain HS

Olivia Becker

Rocky Mountain HS

Yessica Rodriguez

Greeley Central HS

Bass Clarinet

Rachel Lana

Rocky Mountain HS

Keegan Harris

Rocky Mountain HS

Bass Clarinet (cont.)

Savannah McDermott
WestonCrockett

Legacy HS
Discovery Canyon HS

Bassoon

Jessica Klink
Emma Kirby
Mira Bartell
Aiden Ruff

Liberty HS
Poudre HS
Loveland HS
Legacy HS

Alto Saxophone

Ted Howell
Rita Ramirez
Martha Strawbridge
Leah Steffens

Chaparral HS
Rocky Mountain HS
Thompson Valley HS
Loveland HS

Tenor Saxophone

Rica Ramirez
Kelly Kepler

Rocky Mountain HS
Poudre HS

Baritone Saxophone

Jack Clay
Francis Lowell Salazar

Poudre HS
Smoky Hill HS

Horn

Isabel Waterbury
William Martin
Corinne Farley
Audrey Parmentier
Zach Wilson
Kate Fieseler
Devin Driggs
Maddie Pettine
Arnold Pfahl
Ana Elliott
Sierra Rohlf
Jessica Palmer

Fairview HS
Fort Collins HS
Fort Collins HS
Homeschool
Loveland HS
Poudre HS
Lakewood HS
Fossil Ridge HS
Fossil Ridge HS
Rocky Mountain HS
Rocky Mountain HS
Arapahoe HS

Trumpet

Sam Dusinberre
Lauren Ware
Brian Thomas
Conor Simmons
Nicole Florian
Blake Petersen
Abbey Beaton
Avivah Malin

Fairview HS
Legacy HS
Arapahoe HS
Legacy HS
Highlands Ranch HS
Fossil Ridge HS
Chatfield Senior HS
Boulder HS

HIGH SCHOOL REPRESENTATION AND DIRECTORS

High School

Arapahoe HS
Boulder HS
Centaurus HS
Chaparral HS
Chatfield Senior HS
Discovery Canyon HS
Fairview HS
Fort Collins HS
Fossil Ridge HS
Greeley Central HS
Highlands Ranch HS
Lakewood HS
Legacy HS
Liberty HS
Longmont HS
Loveland HS
Mitchell HS
Poudre HS
Resurrection Christian School
Rocky Mountain HS
Skyline HS
Smoky Hill HS
Thompson Valley HS

Band Director

Shawn Funk
Beau Bryson
Aaron Vogelsburg
Stephen Hinman
Andy Michaud
Justin Carpenter
Travis Keller
David Miles
Daniel Berard
Doug Farr
Kevin Larsen
Bryce Melaragno
Clay Stansberry
Genice Matzke
David Merrill
Kyle Freesen
Andrew King
Corry Petersen
Chris Kruger
Scott Schlup & Kenyon Scheurman
Stephanie Texera
Zak Ruffert
Adam White

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

Flute

Michelle Stanley

Horn

John McGuire

Tuba

Stephen Dombrowski

Oboe

Andrew Jacobson

Trumpet

Dawn Kramer

Harp

Rachel Ellins

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer

Bass

Forest Greenough

Bassoon

Gary Moody

Trombone/ Euphonium

Christopher Van Hof

Percussion

Eric Hollenbeck
Shilo Stroman



Rodney Dorsey comes to the University of Oregon's School of Music and Dance from a position as the associate director of bands at the University of Michigan where he conducted the Concert Band, taught undergraduate conducting, and conducted the Michigan Youth Band. Dorsey will be taking on the director of bands, conducting, and conductor of the UO Wind Ensemble starting Fall of 2013.

Prior to this appointment at UM, Dorsey served on the faculties of DePaul and Northwestern Universities.

Dorsey studied conducting with Dr. James Croft, Mr. John P. Paynter, and Dr. Mallory Thompson. He was a clarinet student of Mr. Fred Ormand and Dr. Frank Kowalsky. He gained extensive experience teaching in the public schools of Florida and Georgia.

Ensembles under Dorsey's direction have performed at several state and national events including the Bands of America National Concert Band Festival. He is active as a guest conductor, clinician, and adjudicator in the United States.

Recent presentations include sessions at the Nebraska State Bandmasters Association Intercollegiate Band (guest conductor), Georgia Music Educators District Band Festival (adjudicator), and Kentucky Music Educators Association State In-Service Conference (presenter).

Dorsey holds a number of professional memberships that include the College Band Directors National Association, Music Educators National Conference, Illinois Music Educators Association, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Alpha Phi Alpha Fraternity Incorporated. Dorsey is also a member of the Midwest Clinic Board of Directors.

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Eric R. Hollenbeck, Associate Professor of Percussion at Colorado State University since the fall of 2003, earned a Doctorate of Music in Percussion Performance from Northwestern University in Evanston, Illinois. He holds a Master's degree from the University of Illinois, Champaign-Urbana in Percussion Performance, and a Bachelor's degree in Percussion Performance from Kent State University. Eric has studied with Michael Burritt, Thom Siwe, Leigh Stevens, Tom Freer, Paul Yancich, Joel Spencer, Paul Wertico, and Jim Ross. Hollenbeck is an artist/endorser for Pearl Corporation and Adams Musical Instruments, Innovative Percussion, Zildjian Cymbals, Remo Drum Heads, and Grover Pro Percussion.

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, Colorado, Columbus, Greeley, Tallahassee Symphony Orchestra, 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, TMEA, MENC and CMEA state conventions the Midwest Band and Orchestra clinic and as an instructor at Interlochen. He was a featured performer at the 1996, 2001, 2007, and 2011 Percussive Arts Society International Conventions. In 2008, Eric was awarded the “Outstanding Teacher of the Year” by Colorado State University

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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 hosted 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 included 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.

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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.

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Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

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TRY ON TEACHING with the Middle School Outreach Ensemble at Colorado State University
JAN. 16 - APRIL 23, 2016

PROGRAM OVERVIEW: With the goal of training the highest quality music teachers, this program provides an environment where the practice of inspired music teaching is cultivated, developed, and applied at the secondary level.

Over a period of 11 weeks, a staff of teaching artists (CSU faculty, music education majors, and **high school band students who are interested in exploring a career in music education**) instruct local middle school students through large ensemble and sectional rehearsals. Oriented toward social justice through music-making,

master teachers assist all teaching artists to design, implement, and teach all aspects of the program. The experience culminates in a formal concert for parents, friends, and community members given by the **Middle School Outreach Ensemble (MSOE)**.

ASK YOUR MUSIC TEACHER ABOUT BEING NOMINATED FOR THE PROGRAM



MORE INFORMATION:
Dr. Erik Johnson,
Instrumental Music
Education
Email:
E.Johnson@colostate.edu



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UPCOMING CSU BAND PERFORMANCES

Wind Symphony / Symphonies of Winds and Percussion: Hovhaness!

February 19, 7:30 p.m., Griffin Concert Hall, UCA

Throughout the 2015-1016 season, the CSU Wind Symphony celebrates some of the outstanding cornerstones written for winds and percussion. Join the band, directed by Dr. Rebecca Phillips, for Alan Hovhaness' *Symphony No. 4* conducted by graduate conductor Michael Bowles, along with works by Bernstein, Rodrigo, and Barber. In addition, faculty artist Dr. Christopher Van Hof, trombone, will perform the consortium premiere of Dana Wilson's *Concerto for Trombone and Wind Orchestra*.

Symphonic Band

March 2, 7:30 p.m., Griffin Concert Hall, UCA

The Symphonic Band, directed by Dr. Richard Frey, continues the 2015-2016 school year with *Night Dreams* a program inspired by the darkness and shortened days of winter. Graduate conductor Chase Morin conducts Frank Ticheli's *Rest*, and the highlight of the program will be Prof. Peter Sommer tackling David Bienenbender's challenging and emotional work, *Dreams in the Dusk*, for solo alto saxophone and wind band.

Concert Band / FREE

Sunday, March 6, 7:30 p.m., Griffin Concert Hall, UCA

The 100 member ensemble, directed by Dr. Erik Johnson will perform standard American concert band literature.

Wind Symphony / Symphonies of Winds and Percussion: Gould!

April 12, 7:30 p.m., Griffin Concert Hall, UCA

Join us for our final Symphonies of Winds and Percussion performance of the season, featuring faculty artist Dr. John McGuire, horn, performing James Beckel's *Glass Bead Game*, based on Herman Hesse's novel. Graduate conductor Georgianna Oswald conducts Grainger, and the Wind Symphony closes with a celebration of Morton Gould's *West Point Symphony!*

Concert Band / FREE

May 1, 7:30 p.m., Griffin Concert Hall, UCA

The 100 member ensemble, directed by Dr. Erik Johnson will perform standard American concert band literature. Also on the program will be the Concert Orchestra.

Symphonic Band

May 5, 7:30 p.m., Griffin Concert Hall, UCA

Join the Symphonic Band, directed by Dr. Richard Frey, for their final concert of the 2015-2016 school year. The program features Dr. Wesley Ferreira as clarinet soloist in the consortium premiere of David Maslanka's *Concerto for Clarinet and Wind Ensemble*. The program will also feature graduating Master's degree conducting student Michael Bowles, and will conclude with a work befitting a concert on Cinco de Mayo!

For a complete listing of events please visit: www.central.colostate.edu

STATE OF INSPIRATION

www.bands.colostate.edu