

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

C S U W I N D S Y M P H O N Y P R E S E N T S

CONDUCTED BY REBECCA PHILLIPS

GRADUATE CONDUCTORS  
SHANNON WEBER AND AARON HERMAN

# Myaku PULSE!

OCTOBER 10  
7:30 P.M.

Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

**Thursday Evening, October 10, 2019 at 7:30 p.m.**

THE COLORADO STATE UNIVERSITY WIND SYMPHONY PRESENTS:

# **MYAKU: Pulse!**

**REBECCA PHILLIPS**, conductor

**AARON HERMAN**, graduate student conductor

**SHANNON WEBER**, graduate student conductor

***Myaku for Wind Ensemble (1999) / DAVID DZUBAY***

**“Second Prelude” from *Three Preludes for Piano (1927)* / GEORGE GERSHWIN**

arr. by JOHN KRANCE

conducted by Aaron Herman, graduate student conductor

***Symphony for Band: West Point (1952) / MORTON GOULD***

I. Epitaphs

II. Marches

**— 10 MINUTE PAUSE —**

***Wine-Dark Sea: Symphony for Band (2014) / JOHN MACKEY***

I. Hubris

II. Immortal thread, so weak

III. The attentions of souls

conducted by Shannon Weber, graduate student conductor

## NOTES ON THE PROGRAM

### *Myaku for Wind Ensemble* (1999)

**DAVID DZUBAY**

**Born: 4 October 1964, Minneapolis, Minnesota**

**Currently resides in Bloomington, Indiana**

**Duration: 5 minutes**

David Dzubay moved to Portland, Oregon at an early age with his parents and, as is true with so many children who begin studying music early in life, he started with piano lessons. Dzubay recalls:

I took a few piano lessons from my mother when I was six, learned *Blowin' in the Wind* on guitar in 4th grade, and switched to violin in 5th grade (that only lasted two weeks – I didn't like that they would not let us sit down while playing). But, when my Uncle John gave me a cornet in the summer of 1974 in Wisconsin, I was hooked! I played *Three Blind Mice* in the VW bus all the way back to Portland, Oregon. And then in an amazing act of patience, my parents let me keep playing cornet, eventually buying me a trumpet in 7th grade.

Dzubay's interest in contemporary art music was kindled by his Portland Youth Philharmonic experience, in which a performance of Stravinsky's *Symphony of Psalms* inspired him to begin his own compositional experiments. After three degrees from Indiana University and a single year on the faculty at the University of North Texas, Dzubay returned as a faculty member at Indiana where he conducts the new music ensemble and is on the composition faculty.

*Myaku* is the winner of the 2001 Walter Beeler Memorial Composition Prize and was commissioned by the Musashino Academy of Music, Tokyo, Japan, in honor of their 70th anniversary. The work is dedicated to Ray Cramer, who also conducted the first performances of *Myaku*, with the Indiana University Wind Ensemble and the Musashino Academy of Music Wind Ensemble. Of his piece, Dzubay writes:

Opening with gentle waves of woodwind oscillations and building to powerfully repetitive arpeggios near the end, this fanfare for wind band takes two main ideas as themes: Pulse (*Myaku*, in Japanese), and the number 7 (from the 7 decades the Musashino Academy is celebrating). The pulses occur on many levels, often as groups of seven evenly spaced articulations, but also as rhythmic underpinnings. Working the number seven into the fanfare in various ways accounts for the tempo markings of 140, 160, and 77. The principal musical motive is a four-note subset of a pentatonic scale: A, B, D, and E. There is also extensive use of diatonic clusters (built by stacking up transpositions of the above motive) and the ascending melodic minor scale.

*Myaku* is dedicated to Ray Cramer, (former) Director of Bands at Indiana University and tireless supporter of contemporary music for wind band. I send the fanfare to the Musashino Academy with best wishes for another 7 decades of fine music making.

**“Second Prelude” from *Three Preludes for Piano* (1927)**

**GEORGE GERSHWIN**

**arr. by John Krance**

**Born: 26 September 1898, Brooklyn, New York**

**Died: 11 July 1937, Los Angeles, California**

**Duration: 5 minutes**

George Gershwin's musical career followed an unlikely trajectory from a teenage high school dropout, working as a song plugger in New York's Tin Pan Alley in the 1910s, to a composer of international renown who bridged the genres of classical and popular music in America. A child of Russian Jewish immigrants, Gershwin shot to fame with his *Rhapsody in Blue* (1924), as well as his collaborations for Broadway with brother Ira Gershwin. After being rejected from studying composition in Paris with both Nadia Boulanger and Maurice Ravel, Gershwin composed more songs for Broadway in the late 1920s and early 1930s, including the jazz standards “Embraceable You” and “I Got Rhythm.” After the premiere of his opera *Porgy and Bess* in 1935, Gershwin worked as a film composer in Hollywood until his death from a brain tumor at the age of 38.

Following the success of *Rhapsody in Blue*, Gershwin was asked to compose a solo piano work for a series of joint recitals with English contralto Marguerite d'Alvarez. The recitals would be an experiment in combining classical art song performance with popular Broadway numbers. Gershwin's resulting composition was a series of five piano preludes, with a distinct jazz influence, performed in recital on December 4th, 1926 at the Hotel Roosevelt in New York City. Three of the preludes were published in 1927 after a repeat performance of the recital which featured a sixth (and subsequently lost) prelude. *Three Preludes* has since become part of the standard piano repertoire, and has spawned multiple arrangements.

The “Second Prelude” loosely follows American popular song form, or AABA, which was commonly used in the music of Tin Pan Alley from the early part of the 20th century. In this arrangement for band by John Krance, the subdued blues melody is first stated by solo cornet and repeated several times throughout the ensemble, supported by a repetitive bass line. This is contrasted with the “Con Moto” B section, which features a more cheerful melody led by the trombones. Finally, a return to the opening A section concludes the piece with an overall feeling of tranquility. This prelude was referred to by Gershwin as “a sort of blues lullaby.”

— program note by Aaron Herman

***Symphony for Band: West Point* (1952)**

**MORTON GOULD**

**Born: 10 December 1913, Richmond Hill, New York**

**Died: 21 February 1996, Orlando, Florida**

**Duration: 21 minutes**

When Morton Gould died, American music lost not just a consummate composer but also one of its finest all-around musicians, one of its most subtle educators, and one of the most eloquent defenders of the music profession. The United States was truly blessed to have had Morton Gould as part of its landscape for 82 years, and made no secret about its appreciation. Its most prestigious awards landed in his lap; a Grammy in 1965; a Kennedy Center Honor Award; a Pulitzer Prize. In fact, he passed away in Orlando, Florida while visiting that city during a three-day festival celebrating him and his music.

No work better represents the complexity and subtlety of Gould's patriotism than his monumental *Symphony for Band: West Point*. Written in 1952 in honor of the sesquicentennial of the United States Military Academy at West Point, the symphony is cast in two movements: "Epitaphs" and "Marches."

As the title suggests, the first movement is a memorial, not only to the soldiers of West Point, but to all of humanity. Gould sought to honor all "who have suffered needless loss due to mankind's inhumanity, to war, and to all the things that cause war." The elegiac nature of this movement is evident from the opening yearning statement in the clarinets and bassoons, a melody that is both sweet and melancholy, but also hesitant and questioning. A contrasting brass chorale appears, noble and expansive, offering a strong response to the questions posed in the opening measures. An extended development ensues, and Gould masterfully manipulates these gestures into dialogues between different sections and soloists within the ensemble. This musical conversation eventually gives way to the most optimistic music of the movement, a horn solo that the composer describes as "a burst of soft light."

But the serenity of this moment is short-lived, for it yields to a martial passacaglia that is the centerpiece of the first movement. The mood of this section is established by an insistent ostinato pattern played by muted trumpets and cornets. The effect is machine-like and inhuman, reflecting the coldness and brutality of war. Hidden within this stream of seemingly ceaseless notes are the seeds of the timeless "Dies Irae" melody, a tune that composers have used for centuries to represent death. To help convey the image of marching soldiers, Gould employs an instrument of his own invention, a "marching machine" that was devised specifically for this work. A variety of musical gestures are added in layers above this passacaglia, including the complete "Dies Irae," a jazzy clarinet melody reminiscent of "When Johnny Comes Marching Home," a fife and drum tune played by the piccolos, shrieking clarinets, and a battle fanfare played by the cornets and trumpets. These layers build and accumulate toward a visceral climax that is both thrilling and terrifying. The climactic moment suddenly gives way to a return of the tender opening motives, which seem to restore humanity and reason to this chaotic scene. Fragments of "Taps" also appear, and it is this classic melody of remembrance that appropriately closes the opening movement.

"Marches" is radically different in character than "Epitaphs." As he stated throughout his life, Gould found great inspiration in American musical genres, and chief among these was the march form. According to biographer Peter Goodman, some of Gould's earliest memories were influenced by "parading and the frequent sound of military and American Legion bands in the air." Gould's father loved to recount the day when he came home from work to hear an approximation of John Philip Sousa's "The Stars and Stripes Forever" that his five-year-old prodigy had taught himself on the family piano. In addition to the stand-alone marches that Gould composed, the style of the march influenced several of his more serious and expansive works. None of these, however, approach the masterful treatment he offered the form in his *Symphony for Band*. The composer offered the following insight into this movement of his symphony:

The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a Fife and Drum Corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso Coda with martial fanfares and flourishes.

## ***Wine-Dark Sea: Symphony for Band (2014)***

**JOHN MACKEY**

**Born: 1 October 1973, New Philadelphia, Ohio**

**Currently resides in San Francisco, California**

**Duration: 32 minutes**

John Mackey is a world renowned modern composer, most famously known for his wind ensemble and concert band works. He attended Juilliard and received his Master's Degree in composition, and since has become one of the most programmed composers in the band world. Some of his award-winning works include *Redline Tango* (2004), *Aurora Awakes* (2009), *Foundry* (2011), and his most recent work, *Places We Can No Longer Go* (2019). Mackey's music is distinguishable by his rhythmic style, colorful harmonies, use of extended techniques in winds and percussion, and heavy use of ostinati (his music company is called OstiMusic for this reason). John Mackey says the following about his work:

For the past 10 years, I've written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. Without her help, "Aurora Awakes" would be "Slow Music Then Fast Music #7 in E-flat." Sometimes she'll hear a piece halfway through my writing process and tell me what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I've learned that the earlier she is involved in the process, the better the piece turns out. So with "Wine-Dark Sea," my symphony for band, I asked for her help months before I ever wrote a note of music.

The commission, from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with "Harvest," my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I'd use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in *The Odyssey*.

The full *Odyssey*, it turned out, was too large, so Abby picked some of the "greatest hits" from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music. Here is the story the way Abby outlined it (in three movements), and I set it:

*After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.*

### I. Hubris

Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.

### II. Immortal thread, so weak

This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has give him. Kalypso is heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

### III. The attentions of souls

But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night. When Odysseus cuts the throats of the sacrificed animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping. Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.

*Wine-Dark Sea is dedicated to Jerry Junkin, without whom the piece would not exist. The second movement, "Immortal thread, so weak" telling of Kalypso's broken heart, is dedicated to Abby, without whom none of my music over the past ten years would exist.*

# COLORADO STATE UNIVERSITY WIND SYMPHONY

## **PICCOLO**

Megan Doyle

## **FLUTE**

\*Carmen Chavez

Megan Doyle

Jenna Moore

Rachel Dugger

Molly Etkin

## **OBOE**

\*Beatrice Lincke

Kira Cunniff

## **ENGLISH HORN**

Kira Cunniff

## **E<sup>b</sup> CLARINET**

Jerry Su

## **B<sup>b</sup> CLARINET**

\*David Leech

Jerry Su

Rachel Phillips

Zach Franklin

Andrew Mendizabal

Sarah Sujansky

Kaitlyn Knutson

Megan Johnson

Michael Palomares

Mariah Baechle

Katherine St. Gemme-Pate

## **BASS CLARINET**

Natalie Morris

Michael Palomares

## **CONTRA CLARINET**

Kaitlyn Knutson

## **BASSOON**

\*John Parker

Mira Bartell

Kyle Minthorn

## **CONTRA BASSOON**

Mira Bartell

## **SOPRANO/ALTO SAXOPHONE**

\*Jack Clay

Joshua Zimmerman

## **TENOR SAXOPHONE**

Isaac Barreras

## **BARITONE SAXOPHONE**

Kevin Rosenberger

## **HORN**

\*Isabel Waterbury

Kate Fieseler

Haley Funkhouser

Jake Elam

Kathlyn Dixon

Miranda Deblauwe

## **TRUMPET**

\*Maxwell Heavner

Brian Thomas

Sydney Brown

Jesse Glass

Aaron Herman

Jacob Wilkinson

## **TENOR TROMBONE**

\*Myron Peterson

Mark Hanlon Jr.

Raechel Bradey

## **BASS TROMBONE**

Peter McCarty

## **EUPHONIUM**

\*Salvador Hernandez

Kaley Barnes

## **TUBA**

\*Kelci Hartz

Carson Nolting

## **PERCUSSION**

\*Matthew Hauser

Sarah Foss

John Andretsos

Brant Shettron

Zach Van Hook

Maggie Gracia

Derek Summers

## **STRING BASS**

\*Zackary Niswender

## **HARP**

\*Abigail Enssle

## **KEYBOARD**

\*Ty Huey

\*Principal





**REBECCA PHILLIPS** is the Director of Bands at Colorado State University where she conducts the CSU Wind Symphony and guides all aspects of the band and graduate wind conducting program. Prior to this appointment, she served as the Associate Director of Bands and Director of Athletic Bands at the University of South Carolina where she was responsible for directing the Symphonic Winds Concert Band, "The Mighty Sound of the Southeast" Carolina Marching Band, "Concocktion" Pep Bands, teaching undergraduate instrumental conducting, and directing the Carolina Summer Drum Major Clinic.

Dr. Phillips has served as a guest-conductor, clinician, and performer throughout North America, Europe, and Asia. Most recently, she was invited to Prague, Czech Republic in June 2019 to conduct the wind band and symphony orchestra for the "Prague Multicultural Music Project." In 2018, she conducted a chamber winds concert featuring members of the Des Moines Symphony for the Iowa Bandmasters Association annual conference. In 2017, she conducted members of the Prague National Symphony at the inaugural "2017 American Spring Festival" in Prague, Czech Republic. Dr. Phillips regularly conducts collegiate honor bands and all-state bands, and festival bands across the United States and Canada, 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 2019 American Bandmasters Association National Convention, 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 commissioned and conducted world and consortium premieres of works by several leading composers, including William Bolcomb, Frank Ticheli, James David, John Mackey, John Fitz Rogers, Robert Bradshaw, and Brett Dietz. 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 is featured 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. Currently, she is the First Vice President and President-Elect of the National Band Association and serves as chair of the Music Education Committee for the College Band Director's National Association.



**AARON HERMAN** is a native of Morganton, North Carolina and is currently pursuing a Master of Music degree in wind conducting at Colorado State University. He serves as a graduate assistant with the CSU Marching Band, Basketball Pep Bands, and the Presidential Pep Band. In addition, he is a guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. His conducting teachers include Dr. Rebecca Phillips and Dr. Leslie Hicken.

Mr. Herman received a Bachelor of Music degree in music education from Furman University (Greenville, South Carolina), graduating Magna Cum Laude. While at Furman, he performed with the Furman Wind Ensemble and the "Paladin Regiment" marching band, and

studied orchestration with Jay Bocook. Mr. Herman participated in Furman's "Music in Italy" study abroad program in the Fall of 2012, studying Italian music, language, and culture at the Accademia dell'Arte in Arezzo, Italy.

Before beginning his master's degree, Mr. Herman taught middle and high school band for five years in South Carolina. He began his career in 2014 as Director of Bands at Walhalla High School, where he taught symphonic band, percussion ensemble, and beginning band. He then served as assistant band director at Boiling Springs High School from 2015-2017, where he co-taught the wind ensemble and jazz band, directed the symphonic band, concert band, and percussion ensemble, and helped oversee the winterguard program. The Boiling Springs Marching Band was a *Bands of America* Regional Class AAAA Champion and participated in the 2016 BOA Grand National Championships.

From 2017-2019, Mr. Herman served as Director of Bands at R.P. Dawkins Middle School and assistant band director for Spartanburg School District Six. In this capacity, he taught 5th grade beginning band at three elementary schools, coordinated a middle school band program of 250 students, and assisted with the Dorman High School Marching Band. The R.P. Dawkins Middle School Band Program was the recipient of the South Carolina Band Directors Association's "Outstanding Performance Award" in 2018 and 2019. Ensembles under Mr. Herman's direction have received consistent superior ratings at concert performance assessment, and his students have earned placement into Region and All-State bands.

As a trumpeter, Mr. Herman performs with the Colorado State University Wind Symphony and the Poinsett Wind Symphony (Greenville, SC). Formerly, he performed with the Furman University Wind Ensemble and Spirit of Atlanta Drum and Bugle Corps. His trumpet instructors include Dr. Gary Malvern and Dr. Stanley Curtis.

Mr. Herman has been an active member of the South Carolina Band Directors Association. Additionally, he holds professional affiliations with the National Association for Music Education, the South Carolina Music Educators Association, the Colorado Music Educators Association, the College Band Directors National Association, the National Band Association, and Phi Mu Alpha Sinfonia.



**SHANNON WEBER** is a native of Fresno, California who is currently seeking a Master of Music degree in wind conducting at Colorado State University. She serves as graduate assistant with the CSU Band Program, which includes the CSU Wind Symphony, Symphonic Band, Concert Band, Marching Band, basketball pep bands, and the Presidential Pep Band. In addition, she serves as guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. Her conducting teachers have included Dr. Rebecca Phillips, Professor Wesley Kenney, Dr. Gary P. Gilroy, and Dr. Anna Hamre. Weber received her Bachelor of Art degree in music education from Fresno State University, graduating Cum Laude. While at Fresno State, she performed with the Fresno State Wind Orchestra as a clarinetist and was drum major of the Bulldog Marching Band.

Previously, Weber was the Director of Instrumental Music at the Reagan Educational Center, which also included all instrumental music programs in the eastern portion of the Clovis Unified School District. The Reagan Educational Center campus includes Clovis East High School, Reyburn Intermediate School, and Reagan Elementary School. In addition to this administrative position, she served as Director of Bands at Clovis East High School and Associate Director of Bands at Reyburn Intermediate.

During her tenure, she taught the Clovis East High School Wind Ensemble, Symphonic Band, Jazz Band, concert percussion ensembles, Marching Band, and oversaw the winterguard and indoor percussion programs. In addition, she taught the Reyburn Symphonic Band, Concert Band, percussion ensembles, and Jazz Band. Weber's concert and jazz ensembles consistently earned superior ratings at the California Music Educators Association festivals. The Clovis East Wind Ensemble was regularly invited to and performed at the *Music for All San Joaquin Valley Concert Band Festival*, held at the Paul Shaghoian Concert Hall and the *Dr. Lawrence R. Sutherland Wind Festival*, held at Fresno State University. In 2015, the Clovis East Marching Band won the Class 3A State of California Western Band Association Championship.

Weber has performed as a clarinetist in the Sydney Opera House (Sydney, Australia), Symphony Hall (Chicago, IL), and at the Midwest Clinic, *An International Band and Orchestra Conference* (Chicago) in December of 2018. She recently conducted and performed in the multi-cultural music festival Wind Ensemble and Symphony Orchestra in Prague, Czech Republic. During the summer of 2010, Weber was a conductor of the Phantom Regiment Drum and Bugle Corps.

Weber currently holds a membership in the California Music Educators Association (CMEA), the National Association for Music Education (NAfMe), the National Band Association (NBA), the College Band Directors National Association (CBDNA), and previously served as a board member for the California Band Directors Association (CBDA).

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

### FLUTE

Michelle Stanley  
Megan Lanz

### OBOE

Andrew Jacobson

### CLARINET

Wesley Ferreira  
Sergei Vasilliev

### BASSOON

Brian Jack

### HORN

John McGuire

### TRUMPET

Stanley Curtis

### SAXOPHONE

Dan Goble  
Peter Sommer

### TROMBONE

Drew Leslie

### TUBA / EUPHONIUM

Stephen Dombrowski

### HARP

Courtney Hershey Bress

### BASS

Forest Greenough

### PERCUSSION

Eric Hollenbeck  
Shilo Stroman

### PIANO

Byran Wallick  
Tim Burns

# U P C O M I N G P E R F O R M A N C E S

## MUSIC PERFORMANCES

Guest Artist Concert / Session Brass Quintet	October 11, 7:30 p.m.	ORH
Concert Orchestra Concert / FREE	October 13, 4 p.m.	ORH
<b>Virtuoso Series Concert / Bryan Wallick, Piano</b>	<b>October 14, 7:30 p.m.</b>	<b>ORH</b>
Music in the Museum Concert Series / FREE	October 15, noon, 6 p.m.	GAMA
Guest Artist Concert / Frahm-Lewis Trio / FREE	October 15, 7:30 p.m.	ORH
Guest Artist Concert / TrioPolis / FREE	October 16, 7:30 p.m.	ORH
Fall Choral Showcase Concert	October 17, 7:30 p.m.	GCH

## RALPH OPERA PROGRAM PERFORMANCES

<i>L'enfant et les sortilèges</i> by Maurice Ravel	October 31, November 1, 2, 7:30 p.m.	ST
<i>L'enfant et les sortilèges</i> by Maurice Ravel	November 3, 2 p.m.	ST

## DANCE PERFORMANCES

Fall Dance Concert	November 15, 16, 7:30 p.m.	UDT
Fall Dance Concert	November, 16, 2 p.m.	UDT
Fall Dance Capstone Concert	December 13, 14, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 14, 2 p.m.	UDT

## THEATRE PERFORMANCES

<i>A Midsummer Night's Dream</i> by William Shakespeare	October 10, 11, 12, 7:30 p.m.	UT
<i>A Midsummer Night's Dream</i> by William Shakespeare	October 13, 2 p.m.	UT
<i>Cabaret</i> by John Kander with lyrics by Fred Ebb	November 8, 9, 14, 15, 16, 7:30 p.m.	UT
<i>Cabaret</i> by John Kander with lyrics by Fred Ebb	November 10, 17, 2 p.m.	UT
<i>The Beckett Experience</i>	December 5, 6, 7, 7:30 p.m.	ST
<i>The Beckett Experience</i>	December 8, 2 p.m.	ST
Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST

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