

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

CSU SYMPHONIC BAND PRESENTS

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**YASUhide ITO'S**

*Gloriosa*

CONDUCTED BY  
**RICHARD FREY**

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**WEDNESDAY,  
FEBRUARY 28,  
7:30 P.M.**

**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

# TONIGHT'S PROGRAM

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## *Trittico* (1963) / **VACLAV NELHYBEL**

- I. Allegro maestoso
- II. Adagio
- III. Allegro marcato

## *Dum Spiro Spero* (2009) / **CHRIS PILSNER**

## *A Movement for Rosa* (1992) / **MARK CAMPHOUSE**

Andrew Gillespie, graduate conductor

## INTERMISSION

## *William Byrd Suite* (1923) / **GORDON JACOB**

- I. The Earle of Oxford's March
- II. Pavana
- VI. The Bells

## *Gloriosa* (1990) / **YASUhide ITO**

- I. Oratio
- II. Cantus
- III. Dies festus

*This evening's concert will last approximately 80 minutes, with a ten-minute intermission*

## Notes on the Program

### **Trittico**

VACLAV NELHYBEL

Born: 24 September 1919, Polanka, Czechoslovakia

Died: 22 March 1996, Scranton, Pennsylvania

Duration: 12 minutes

Vaclav Nelhybel's 400 works span a variety of genres, including ballets, operas, orchestral pieces, works for chorus, and a variety of chamber compositions, yet he is best known today as a composer for wind bands of all abilities. As noted in the *Grove Dictionary of Music*:

“An interaction of autonomous melodic lines and complementary rhythmic patterns creates a vigorous drive that is the hallmark of his style. This whirlwind propulsion is the result of a generation of tension through the accumulation of dissonance; increase in textural density; and the use of a wide range of dynamics and timbres.”

The publisher writes of *Trittico*:

The first and third movements are, in several ways, related to one another: their character is brilliantly forward-moving and energetic; the main theme of the first movement reappears in the culminations

point of the third movement; and the instrumentation of the movements is identical, with the individual instruments themselves being used quite similarly.

The second movement is a strongly contrasting dramatic scene with turbulent recitative and expressive woodwind solos, punctuated by low brass and percussion. The emphasis is on the woodwinds and the low brass; cornets and trumpets enter only at the very end with an extremely intense phrase to conclude the movement. The dramatic character is underlined by the strong use of percussion which is extended by a second timpanist, piano, and celesta.

*Trittico* was composed in 1963 for Dr. William D. Revelli, who gave the first performance of the work in Spring of 1964 with the Symphonic Band of the University of Michigan.

### **Dum Spiro Spero**

CHRIS PILSNER

Born: 28 December 1986, Fort Collins, CO

Duration: 7 minutes 30 seconds

*Dum Spiro Spero* takes its title from a Latin phrase meaning “While I breathe, I hope.” When I read that phrase for the first time, I was taken back by the incredible amount of power it held and immediately knew it would be the basis for a new piece.

When I started writing, my goal was to write something as deeply emotional and human as the title was. The result was a series of simple melodies supported by some of the most colorful orchestration and harmonies I’ve ever written. From the lush opening, the gentle singing, and ultimately the triumphal climax, the human quality to the music is what I think gives *Dum Spiro Spero* a powerful sense of grace and splendor.

It is dedicated to Casey Cropp, the man who has served as a mentor and friend for much of my musical career.

*Dum Spiro Spero* was commissioned by director Casey Cropp and the Rocky Mountain High School Winds Ensemble in 2009. The piece premiered on January 28th, 2010 at the Colorado Music Educator’s Association Conference in Colorado Springs, CO with the composer conducting.

—Notes by the composer

### **A Movement for Rosa**

MARK CAMPHOUSE

Born: 1954, Oak Park, Illinois

Duration: 11 minutes 30 seconds

Mark Camphouse started composing at an early age. His *First Symphony* was premiered by the Colorado Philharmonic when he was 17 years old. He received his undergraduate and graduate degrees from Northwestern University, where he studied composition with Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowicz. He has written 28 published works for wind band, with many receiving awards. He has served as guest conductor,

lecturer, and clinician across the world. In 2006, he joined the faculty of George Mason University in Fairfax, Virginia, where he serves as conductor of the wind symphony and teaches courses in composition and conducting.

On December 1st, 1955 Rosa Parks was arrested for refusing to give up her seat to a white man on a bus in Montgomery, Alabama. Her strength and courage through the events that followed would make her a leader of civil rights movement. Camphouse's *A Movement for Rosa* not only honors her life, but also depicts the horrible events she had to endure. The piece is divided into three sections. The first section depicts the early years of Rosa Parks, reminiscing on her upbringing and foreshadowing the triumph to come. The second section is written in a march darker tone, depicting the horrible events that occurred during the civil rights movement. The last section is one of reflection and looking forward. Camphouse uses the hymn *We Shall Overcome* as the primary melodic material for his piece. Quoting fragments of the hymn throughout the first two sections until he fully states the hymn in the third section of the piece. He ends the piece with an ominous statement, symbolizing racism's lingering presence in modern American society.

*A Movement for Rosa* was commissioned by the Florida Bandmasters Association in 1992. It was premiered at their convention in January of 1993.

### **William Byrd Suite**

as "freely transcribed" by GORDON JACOB

Born: 5 July 1595

Died: 8 June 1684

Duration: 11 minutes

The *William Byrd Suite* is remarkable for showcasing the talents of 2 composers: William Byrd (1540-1623), an English Renaissance composer and a founder of the English Madrigal School; and Gordon Jacob (1895-1984), a 20th century British composer who, along with Holst and Vaughan Williams, is known as an early champion of the wind band and a skilled composer in the medium. Jacob assembled the suite in 1923, most likely as part of the festivities for the tercentenary of Byrd's death. He "freely transcribed" it from six pieces of Byrd's keyboard work that appeared in the *Fitzwilliam Virginal Book*, a contemporary collection of almost 300 pieces written between about 1562 and 1612. This collection contained keyboard works of more than a dozen composers. While the collection had the virginal – a keyboard instrument that is essentially a portable harpsichord – in mind as its medium, the compositions inside could have been played on any contemporary keyboard instrument.

The virginal lacked any means of dynamic or timbral contrast: every note sounded the same and was just as loud as any other. So composers for the instrument had to find other ways to make their music interesting. Thus, the pieces in the *Fitzwilliam Virginal Book* are full of melodic variation and rhythmic invention. While Mr. Jacob preserved all of this in his suite, he also artfully added the dynamic shadings and instrumental color that the wind band is known for.

This evening's program features three of the six movements from the suite: The Earle of Oxford's March, Pavana, and The Bells.

—program notes adapted from Andy Pease

## **Gloriosa**

YASUhide ITO

Born: 7 December 1960, Hamamatsu, Shizuoka, Japan

Duration: 20 minutes

Yasuhide Ito, professor at Senzoku Gakuen College of Music, has earned international acclaim for his compositions. His more than 1000 works include 90-plus wind band scores, and *Gloriosa* is one of the most frequently performed masterworks in the world, having the distinction of appearing in a standard Japanese high school music textbook. His Festal Scenes saw its US premiere with Ito himself conducting, marking his first international appearance at the 1987 ABA-JBA joint convention.

Mr. Ito was born in Hamamatsu, Shizuoka Prefecture, Japan in 1960. His musical career began with childhood piano lessons and later compositional studies while in high school. He graduated from the Tokyo University of Fine Arts and Music with a bachelor of music degree in composition. Mr. Ito has been recognized through awards at the Shizuoka Music Competition (piano, first prize, 1980), Japan Music Competition (composition, third prize, 1982), the Competition for Saxophone Music (1987) and the Bandmasters Academic Society of Japan (the Academy Prize, 1994; Research Branch Prize, 2012).

*Gloriosa* is inspired by the songs of the Kakure-Kirishitan (Crypto-Christians) of Kyushu who continued to practice their faith surreptitiously after the ban of Christianity, which had been introduced to that southern region in the mid-16th century by Roman Catholic missionary Francisco Xavier. The worship brought with it a variety of western music.

Though Christianity was proscribed in 1612 by authority of the Tokugawa Shogunate in Edo (today Tokyo), Kakure-Kirishitan continued advocating sermons and disguised songs. Melodies and lyrics such as Gregorian chant were obliged to be “Japanized”. For example, the Latin word “Gloriosa” was changed to “Gururiyoza.” This adaptation of liturgy for survival inspired Ito to write this piece in order to reveal and solve this unique cultural mystery.

The composer explains:

“Nagasaki district in Kyushu region continued to accept foreign culture even during the seclusion period, as Japan’s only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually ‘Japanized’ during the 200 years of hidden practice of the Christian faith. That music forms the basis of *Gloriosa*.”

### I. Oratio

The Gregorian chant “Gloriosa” begins with the words, “O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere.” The first movement Oratio opens with bells sounding the hymn’s initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians.

### II. Cantus

The second movement, Cantus showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the ryuteki, a type of

flute. The theme is based on San Juan-sama no Uta (The Song of Saint John), a 17th-century song commemorating the “Great Martyrdom of Nagasaki” where a number of Kyushu Christians were killed in 1622.

### III. Dies Festus

The third and final movement, Dies Festus, takes as its theme the Nagasaki folk song, Nagasaki Bura Bura Bushi, where many Crypto-Christians lived.

*Gloriosa*, fusing Gregorian chant and Japanese folk music, displays the most sophisticated counterpoint yet found in any Japanese composition for wind orchestra.

—Program notes by the composer

## Colorado State University Symphonic Band

### Flute

Anna Howell  
Julia Kallis  
Callan Knebel  
Emily Morton  
Sarah Tapia

### Oboe

Becca Kopacz

### Clarinet

Katie Oglesby  
Michael Palomares  
Nick Bruns  
Holden Whitney  
Kennedy Malone  
Sydney White  
Katie Knutson  
Irene Wald  
Amber Sheeran  
Andy Firebaugh

### Bass Clarinet

Amanda Nierman

### Bassoon

Sarah Horton  
Blaine Lee  
Mira Bartell

### Saxophones

Jack Clay  
Kevin Rosenberger  
Rebekah Johnson  
Emily Krogmeier  
Taran Whincop  
Andrew Dutch

### Horn

Sydney Egbert  
Natasha Reed  
Jessica Palmer  
Caleb Smith  
Austin Lowder  
Fionn Cool  
Brianna Eskridge  
Luke Nelson

### Trumpet

Jake Petmecky  
Alexis Martinez  
Jacob Wilkinson  
Daniel Proctor  
Bryan Mckinstry  
Drew Guyor

### Trombone

Anna Varosy  
Cassie McDonald  
Erin Carlson  
Trevor Shuffler

### Euphonium

Jens Peaslee  
Connor Marsh

### Tuba

Kelci Hartz  
Finn Ziemer  
Zach Hollingsworth

### Percussion

Malia Odekirk  
Derek Summers  
Matt Shiley  
Zach Van Hook  
Micho Schulz  
Richie Dow

### Piano

Madeline Greeb



**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.

Dr. Frey's research has 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 this work at universities around the country and at the 2016 CBDNA Southwest Division conference. In July 2014, Dr. Frey led the CSU Faculty Chamber Winds on a performance tour of Germany, Austria, Slovakia, and Hungary that included his performance edition of *Figaro* and a new edition of the introduction to Rossini's *Zelmira*. His modern *harmonie* performance edition (Sedlak) of the overture to *Semiramide* was premiered by the Gateway Chamber Orchestra at the 2015 CBDNA National Conference in Nashville, Tennessee.

As a conductor, Dr. Frey has led world and consortium premieres by composers Steven Bryant, Eric Nathan, David Maslanka, James David, and Matthew Peterson, and his concerts with the CSU Symphonic Band have often incorporated multimedia and interdepartmental collaborations. He has presented on expressive conducting and Laban terminology, wind band repertoire, and modern performance practice at state and national conferences, and as a guest lecturer for undergraduate and graduate classes at universities nationwide.

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 performs nationally at bowl games regularly and for the Denver Broncos. In 2015, CSU hosted the College Band Directors National Association's Athletic Band Symposium, the first non-Power Five conference school to do so.

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. As a music arranger and drill designer for marching and athletic bands, Dr. Frey has been regularly commissioned by university and high school ensembles in over a dozen states, resulting in performances of nearly 100 of his musical arrangements.

In 2011 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.



**Andrew Gillespie**, a native of Atlanta, Georgia, earned his Bachelor's Degree in Music Education from the University of South Carolina. Most recently, Mr. Gillespie served as the Director of Bands from 2013-2016 at Liberty High School in Liberty, South Carolina. His high school program gained recognition for its significant growth under his leadership and his ensembles received high ratings at the SCBDA marching and concert festivals, including the first superior rating in school history at the region concert band festival. In addition, his students earned placements and alternate positions in the SCBDA region honor bands and in the South Carolina All-State Bands.

Mr. Gillespie is currently completing his Master of Music in wind conducting at Colorado State University and serves as graduate assistant with the CSU Marching Band, the basketball pep bands, and the Presidential Pep Band. In addition, he serves as guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. His conducting teachers have included Dr. Rebecca Phillips, Wesley Kenney, and Dr. Nicole Gross.

As the drum major of the University of South Carolina Marching Band, Mr. Gillespie has conducted nationally televised performances, including shows with Allan Vizzutti, the 2012 Capitol One Bowl, the 2010 Chick-fil-A Bowl, and the 2010 Southeastern Conference Championship. He has performed on euphonium throughout the Southeastern United States and in venues across the country, including the 2012 College Band Directors National Associational Southern Regional Convention, the 2010 Society of Composers International Convention, and the 2013 South Carolina Music Educators Convention. In addition, he has served as a guest clinician and low brass instructor throughout Georgia, South Carolina, and Colorado.

Mr. Gillespie currently holds memberships in the College Band Directors National Association (CBDNA), the National Band Association (NBA), and the National Association for Music Educators (NAfME). He has served on the South Carolina All-State Bands committee and Solo and Ensemble state committee.

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