



CSU WIND SYMPHONY

FEATURING:

REBECCA PHILLIPS, conductor

BENJAMIN POUNCEY, graduate student conductor

RYAN MIDDLETON, graduate student conductor

REVELATION!

WITH:

BLUE RIDGE TROMBONE QUARTET

NATHAN DISHMAN, DREW LESLIE, CORY MIXDORK, SEAN MCGHEE

← FEBRUARY 22, 7:30 P.M. | GRIFFIN CONCERT HALL →



COLORADO STATE UNIVERSITY

Tuesday Evening, February 22, 2022 at 7:30

THE COLORADO STATE UNIVERSITY WIND SYMPHONY PRESENTS:

Revelation!

REBECCA PHILLIPS, conductor

RYAN MIDDLETON, graduate student conductor

BENJAMIN POUNCEY, graduate student conductor

NIAGARA FALLS (1997) / MICHAEL DAUGHERTY

LOVE AND LIGHT (2020) / BRIAN BALMAGES

Conducted by Ryan Middleton, graduate student conductor

PETERLOO OVERTURE (1979) / MALCOLM ARNOLD arr. BY CHARLES SAYRE

Conducted by Benjamin Pouncey, graduate student conductor

FOUR HORSEMEN OF THE APOCALYPSE (2018) / JEFF CORTAZZO

Featuring the Blue Ridge Mountain Trombone Quartet

Notes on the Program

Niagara Falls (1997)

MICHAEL DAUGHERTY

Born April 28, 1954, Cedar Rapids, Iowa

Duration: 10 minutes

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:

Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs. This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge.

— program note by the composer

Love and Light (2020)

BRIAN BALMAGES

Born: 24 January 1975, Baltimore, Maryland

Currently resides in Baltimore, Maryland

Duration: 14 minutes

The 2020 winner of the National Band Association's prestigious William D. Revelli award for composition, *Love and Light* was commissioned by United States Army Band Officer Elizabeth Elliott. An excerpt written by Elliott tells the story of the tragic loss of her daughter, Madison:

On November 8th 2018, our daughter Madison Hope Elliott was born. Her heart had stopped beating the day before and I labored for 12 hours to get to hold her for the first and last time that day. It was the worst and best day of our lives. If you've never kissed your child goodbye forever in a hospital room or held your child's lifeless body in your arms, or felt the deep dark hole that losing a child leaves in your heart, then I hope you never do.

While I was in labor, knowing that it was just the beginning of our pain, I knew I wanted to commission a piece for her. I didn't want Madison's name to be forgotten. She made me a mom for the first time. After we left the hospital and word spread about what happened, many people reached out to us. Oftentimes people wanted to help us but didn't know what to say. Stillbirth isn't openly discussed. It happens to one percent of babies born in the United States. That translates to 24,000 stillborn babies a year. The number is much higher when you include the one in four pregnancies that are lost due to miscarriage, and the many infants that are lost due to SIDS and other causes. For tragedies like this, there really are no words.

Love and Light was premiered in February of 2020 by the United States Army Band "Pershing's Own" with Elliott conducting. The work is structured in three sections, each seeking to answer a seemingly impossible question posed by Balmages.

First, "What does unconditional love sound like?" Balmages opens this first section by introducing a three-note motif that will become the basis of the entire piece. This motif is presented by the clarinet section in the first measure. As the section progresses, the listener will hear an oboe solo playing a lullaby melody with piano accompaniment. Although the melody is originally composed by Balmages, the piano accompaniment utilizes the chord progression from a song titled *The Luckiest* by American singer-songwriter Ben Folds. Balmages chose to incorporate this harmonic progression after learning that Elliott played the song on piano for Madison regularly throughout the pregnancy.

Second, "What does it sound like when that love is shattered?" This section is intentionally left void of any new melodic material. Instead, the dark emotions suggested by the second question are manifested in the form of angular chromatic figures and dissonant chords that swell and crash like waves.

Finally, "What does it sound like when a child first sees the face of God?" Balmages offers two interpretations of this question. The listener will hear the traditional musical realization of ascension to Heaven, marked by a brass fanfare and the beating of drums. However, both Balmages and Elliott agreed that the moment when Madison passed was a very quiet, intimate occasion. A beautifully lyrical oboe solo represents this moment. Some listeners will recognize Balmages's use of Pavel Tchesnokov's famous choral work titled *Salvation is Created* as the final section progresses toward a joyous, hopeful climax.

The range of emotions invoked throughout the three sections of the piece is vast. Stillbirth is a subject that is treated as taboo in many parts of society—often only discussed in hushed voices behind closed doors. Elizabeth Elliott's courage to share her story and Brian Balmages's willingness to embrace it has led to the creation of a piece of music that truly reaches out to a broader community. The piece itself is a space in which one can feel safe confronting the many feelings brought on by a tragic loss—despair, anger, confusion, loneliness, and finally, most importantly, hope. As Elliott stated so eloquently, "...time eventually reveals the 'love and light' on the other side."

— program note by Ryan Middleton

Peterloo Overture (1979)

MALCOLM ARNOLD

arr. by Charles Sayre (1989)

Born: 21 October 1921, Northampton, United Kingdom

Died: 23 September 2006, Norwich, United Kingdom

Duration: 10 minutes

In the early nineteenth century, as Europe stood in the wake of the Napoleonic Wars, Manchester was expanding on the back of the cotton industry into one of England's largest merchant enterprises. Low labor costs, provided by the Industrial Revolution, in conjunction with higher food prices caused the working class to fall further into poverty and economic destitution, brought on in part by the war with France. Despite the population of 150,000 in Manchester and Salford, neither city was represented in parliament, and attempts to intervene with the affluent minority were overpowered. A campaign of peaceful protests demanding parliamentary reform was held throughout the year and culminated with a gathering of 60,000 people on St. Peter's Fields, August 16, 1819.

The crowd gathered, bearing no arms, but instead carried homemade flags, banners, and caps of liberty, wanting nothing more than equality and suffrage. The local magistrates, who believed democracy was dangerous, grew anxious with the magnitude of the gathering and ordered the yeomanry, a volunteer cavalry, to arrest the protest speakers, including the lead orator Henry Hunt. As the amateur soldiers on horseback galloped into the crowd for the apprehension, they waved their sharpened swords and slashed through the flags, banners, and caps. Chaos ensued as a cloud of dust emerged from the ground and confusion grew when the 15th Regiment of dragoons was ordered to disperse the crowd. Hundreds were left wounded and upwards of eighteen people were killed.. The event was designated by journalists, *The Peterloo Massacre*, in reference to the Battle of Waterloo four years prior.

The prolific English composer, Sir Malcolm Arnold, musically depicts the events of 1819 in his orchestral work *Peterloo* (1979, Op.97), transcribed for concert band by Charles Sayre (1989). The piece opens in a serene, reflective nature until the distant rhythm of the snare drum begins to overtake. Swirling clusters of sound take the listener back in time as the scene of the protest unfolds. The call of the trumpet signals the approaching cavalry as the violence begins, and tension builds in a cacophony of sound leading to the final blow.

The sound disperses as the loam cadence of the drum ushers anguished cries of horror and confusion in the aftermath of the brutality. Then, a sound of hope progresses to a triumphant conclusion as the souls of those that were needlessly lost are honored.

The tragedy that took place on August 16, 1819 was the beginning of a political movement. The protestors were venerated and factory owners, along with other merchants, joined the reform movement. The *Manchester Guardian* was founded in 1821 and provided an opportunity for the people to voice an objection to their government. Finally, the *Great Reform Act* of 1832 was passed by parliament, resulting in voting rights being granted to a larger majority of the working class. Throughout the reform, *The Peterloo Massacre* remained a symbol as the genesis of the modern labor movement and, as the composer states, “belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain.”

— program note by Benjamin Pouncey

***Four Horsemen of the Apocalypse* (2019)**

JEFF CORTAZZO

Born: 1963, Palmerton, Pennsylvania

Currently resides in Buckhall, Virginia

Duration: 13 minutes

Jeff Cortazzo is currently bass trombonist in The National Philharmonic and the Smithsonian Jazz Masterworks Orchestra, both in Washington D.C. In addition, he is adjunct professor of bass trombone at The Catholic University of America and adjunct associate professor of trombone at The Shenandoah Conservatory. Cortazzo retired in 2018 as bass trombonist in The U.S. Army Blues, a post he held for 26 years.

The creation of *Four Horsemen of the Apocalypse*, Op. 24 was initiated through the efforts of the Blue Ridge Trombone Quartet, who commissioned this work. *Four Horsemen of the Apocalypse* was written with the Schuman's *Concertstück* for four horns in mind; there are solos here and there, but by and large it is an essay in section-writing which utilizes a dramatic backdrop of music that is reminiscent of anticipation and warning. I thought it would be interesting to ally the trombone quartet to the notion of the aforementioned horsemen envisioned in the Apostle John's account in the book of "Revelation," which he penned while in exile in Patmos. John's vivid account depicts a frightening scene of four mounted riders with each rider's horse being a distinct color. It is generally accepted that these represent death, famine, war, and conquest, although this has been the source of controversy over the centuries. The music in the piece is richly orchestrated, quite dramatic sounding, and bound together with whole-tone and twelve-tone scalar passages.

— program note by the composer

COLORADO STATE UNIVERSITY WIND SYMPHONY

PICCOLO/FLUTE

Rachel Dugger	Dallas, TX	Senior	BM Performance/BS Bus. Admin.
Merritt Jones	Lake Charles, LA	Graduate Student	MM Performance
Callan Knebel	Fort Collins, CO	Senior	BM Performance/BS Chem. & Sci. Ed.
Francesca Lujan	Fruita, CO	Graduate Student	MM Performance
*Rebecca Needham	Melbourne, FL	Graduate Student	MM Performance

OBOE/ENGLISH HORN

Pablo Hernandez	Fort Collins, CO	Guest Artist	
*Jacquelyn Olivera	Ashburn, VA	Sophomore	BM Music Therapy

BASSOON/CONTRA BASSOON

James Kachline	Denver, CO	Freshman	BM Music Education
Kyle Minthorn	Fort Collins, CO	Senior	BA Music
*John Parker	Monument, CO	Junior	BM Performance

EB/BB/BASS/CONTRA BASS CLARINET

Samuel Anderson	Monument, CO	Junior	BM Music Education
Rachel Bowyer	Colorado Springs, CO	Freshman	BM Music Therapy
Claire Cunningham	Maple Valley, WA	Sophomore	BM Music Therapy
Richard Galbreath	Houma, LA	Graduate Student	MM Performance
*Bradley Irwin	Billings, MT	Sophomore	BM Music Education
Megan Johnson	Monument, CO	Senior	BS Business Administration
Benjamin Landfair	Windsor, CO	Sophomore	BM Music Education
Raemi Morin	Broomfield, CO	Sophomore	BM Music Therapy
Rachel Phillips	Carrollton, TX	Graduate Student	MALCM Arts Lead. & Cultural Mgmt.
Andrew Rutten	Kindred, ND	Sophomore	BM Performance
Trek Salzer	Fort Collins, CO	Freshman	BM Performance
Scotty Vela	Longmont, CO	Graduate Student	MM Performance

ALTO/TENOR/BARITONE SAXOPHONE

Ethan Dunkerton	Colorado Springs, CO	Freshman	BM Music Education
*Amy Keisling	Monument, CO	Senior	BS Mech. Engineering/BS Biomed. Eng.
Johanna Merkel	Rochester, NY	Freshman	BS Fish, Wildlife, Conservation Biology
Joshua Zimmerman	Aurora, CO	Senior	BM Performance

HORN

Paul Beyer	Colorado Springs, CO	Junior	BM Music Education
Kathlyn Dixon	Bismarck, ND	Senior	BA Music
Leah Dunphey	Monument, CO	Sophomore	BM Music Education
Jacob Elam	Naperville, IL	Senior	BM Music Education/BM
Composition			
*Rachel Nieves	Colorado Springs, CO	Sophomore	BM Music Education
Erin Wilson	Fort Collins, CO	Freshman	BM Music Education

TRUMPET

Enzo Barrett	Lafayette, CO	Sophomore	BM Performance/BS Computer Sci.
Mikael Leonhardt	Rockford, IL	Graduate Student	MM Performance
Gideon Matchey	Arcadia, WI	Graduate Student	MMEd–Composition
*John Pirillo	Lakeland, FL	Graduate Student	MM Performance
Benjamin Pouncey	Columbia, SC	Graduate Student	MM Performance

TROMBONE/BASS TROMBONE

Raechel Brady	Colorado Springs, CO	Senior	BS Biomedical Sciences
*Carli Castillon	Port Orange, FL	Graduate Student	MM Performance
Brandon Graese	Aurora, CO	Junior	BM Music Education
Bryce Medlyn	Windsor, CO	Freshman	BA Music

EUPHONIUM

*Jake Archibeque	Boulder, CO	Junior	BM Music Education
Olivier Laborde	Fort Collins, CO	Junior	BM Composition/BS Psychology

TUBA

Kobe Garrido	Westminster, CO	Sophomore	BA Political Science
*Zach Hollingsworth	Bayfield, CO	Graduate Student	MS Electrical Engineering

STRING BASS

Seth Lewis	Fort Collins, CO	Guest Artist
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PERCUSSION

Hannah Engholt	Longmont, CO	Sophomore	BM Music Education
*Colin Ferry	Longmont, CO	Sophomore	BM Performance/BS Mathematics
Christian Kuhlman	Lee's Summit, MO	Graduate Student	MM Performance
Thomas Landewe	Jackson, MO	Graduate Student	MM Performance
Maya Reno	Aurora, CO	Sophomore	BM Music Education
Brant Shettron	Castle Rock, CO	Senior	BM Music Education
Derek Summers	Fort Collins, CO	Senior	BM Music Education
Jalen Thompson	O'Fallon, MO	Sophomore	BM Performance/BM Composition

Piano/Organ

*Ty Huey	Monument, CO	Graduate Student	MM Performance
Thomas O'Malley	Summerville, SC	Sophomore	BM Performance

Harp

Kathryn Harms	Boulder, CO	Guest Artist
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WIND CONDUCTING GRADUATE ASSISTANTS

Matthew Kasper	Kansas City, MO	Graduate Student	MM Performance
Ryan Middleton	Sioux City, IA	Graduate Student	MM Performance
Benjamin Pouncey	Columbia, SC	Graduate Student	MM Performance



REBECCA PHILLIPS is Professor of Music and 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 programs. 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 conduct the Department of Defense All-Europe High School Honor Band (Frankfurt, Germany). Other guest invitations include conducting the wind band and symphony orchestra for the “2019 Prague Multicultural Music Project” and conducting members of the Prague National Symphony at the inaugural “2017 American Spring Festival” (Prague, Czech Republic.) In 2018, she conducted members of the Des Moines Symphony in a chamber concert for the Iowa Bandmasters Association annual conference. Dr. Phillips regularly conducts collegiate honor bands, all-state bands, and festival bands across the United States, Canada, and Europe 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 2020 Colorado Music Educators Association Convention, the 2019 American Bandmasters Association National Convention, the 2012 College Band Director’s National Association Southern Division Conference, 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 Bolcom, James David, John Mackey, John Fitz Rogers, Adam Silverman, Frank Ticheli, and Dana Wilson to name a few. 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 President of the National Band Association, chair of the Music Education Committee for the College Band Directors National Association, and co-chair of the American Bandmasters Association Commissioning Committee.



RYAN MIDDLETON is a second-year graduate teaching assistant in the Masters of Music in wind conducting program at Colorado State University. At CSU, he is active in all aspects of the band program including concert and athletic bands and recruiting events. Middleton studies conducting with Dr. Rebecca Phillips and saxophone with Professor Peter Sommer.

Originally from Sioux City, Iowa, Mr. Middleton graduated from the University of Northern Iowa in Cedar Falls, IA with a Bachelor's degree in instrumental music education in 2015. While at UNI, he studied conducting with Dr. Ronald Johnson and saxophone with Dr. Ann Bradfield and Professor Christopher Merz. During the 2014-15 academic year, Middleton served as principal saxophone in the Northern Iowa Wind Symphony and lead alto saxophone in UNI's Jazz Band One. In March of 2014, Middleton toured Brazil with the Northern Iowa Symphony Orchestra and Jazz Combo. The tour included stops in Porto Alegre and Caxias do Sul where he had the opportunity to collaborate with student musicians and professors from the Universidade de Caxias do Sul. Winner of the 2015 Northern Iowa Wind Symphony Concerto Competition, Middleton performed the 2nd movement of Ingolf Dahl's *Concerto for Alto Saxophone and Wind Ensemble* with the Northern Iowa Wind Symphony.

Prior to attending CSU, Mr. Middleton served as Director of Bands at Okoboji High School in Milford, IA where he upheld a longstanding tradition of excellence in instrumental music. Under Middleton's direction, the Okoboji Concert Band received superior ratings at the Iowa High School Music Association Large Group Festival in 2018 and 2019, the Okoboji Jazz Band earned first place in class 2A at the 2018 and 2019 Iowa Jazz Championships, and numerous students were selected to the Iowa All-State Music Festival. In July of 2018, the Okoboji Concert Band performed at the United States Navy Memorial Plaza in Washington, D.C. While teaching in Iowa, Middleton maintained a private saxophone studio comprised of students from various schools in Northwest Iowa.

At the 2019 Iowa Bandmaster's Association conference, Middleton participated in the Young Conductor's Symposium where he worked with Dr. Paula Holcomb, Director of Bands at the State University of New York at Fredonia. Middleton has served on the faculty of the Reggie Schive Summer Jazz Camp at Iowa Lakes Community College since 2019 and maintains an active role in the Jazz Educators of Iowa.

As a saxophonist and woodwind specialist, Middleton toured throughout Europe, North America, the Caribbean, and South America as a member of Cunard Line's Royal Court Theater Orchestra and Regent Seven Seas Cruises' Regent Signature Orchestra. During these tours, he played alto saxophone, flute, and clarinet a wide variety of theater shows as well as jazz and ballroom dance sets. In Iowa, Middleton has performed regularly with the Dick Baumann Big Band, the Jazzed Up Big Band, the Sioux City Municipal Band, and the Stephens College Summer Theater pit orchestra. Middleton has performed with a number of influential musical artists including The Temptations, Dave Douglas, Dick Oatts, and Nachito Herrera.

Middleton's professional affiliations include National Band Association, North American Saxophone Alliance, Iowa Bandmasters Association, and Jazz Educators of Iowa.



Benjamin Pouncey, a native of Columbia, South Carolina, is currently pursuing a Masters of Music in wind conducting from Colorado State University, and is in the studio of Dr. Rebecca Phillips. As a graduate teaching assistant, Mr. Pouncey serves as guest conductor of the Colorado State Wind Symphony, Symphonic Band, and Concert Band, and assists with the Colorado State Marching Band, Presidential Pep Band, and Basketball Pep Bands.

Mr. Pouncey most recently served as Director of Bands at Ashley Ridge High School (Summerville, SC) where he directed the Wind Ensemble, Symphonic Band, Marching Band, and Jazz Band, as well as oversaw the Winter Guard program. As the band program at Ashley Ridge grew, the concert bands and marching band consistently earned superior ratings at state festivals and, on average, seated nine to twelve students in the South Carolina All-State Bands annually. Prior to Ashley Ridge, Mr. Pouncey was co-Director of Bands at DuBose Middle School (Summerville, SC) where he was the 2013 *Rookie Teacher of the Year*. At DuBose Middle School he taught all levels of brass and percussion pedagogy and co-directed all ensembles including the DuBose Symphonic Band and the 8th Grade Jazz Band. During his tenure, the DuBose Middle School Bands earned superior ratings at South Carolina Concert Performance Assessments and students were consistently seated in the South Carolina All-State Band. The DuBose Bands earned superior ratings at 2016 OrlandoFest, 2017 Festival Disney, and the 2018 National Adjudicator's Invitational (Atlanta, GA). The DuBose Symphonic Band was a featured ensemble at the 2018 South Carolina Music Educators' Conference. Mr. Pouncey is a recipient of the National Band Association *Citation of Excellence* and received the 2018 Phi Beta Mu Theta Chapter *Young Band Director's Award*.

An alumnus of The Cadets Drum and Bugle Corps, Mr. Pouncey served as the corps' drum major from 2009 to 2011 and was a member of the trumpet section in 2007 and 2008. The Cadets are 10-time Drum Corps International (DCI) World Champions, having won their most recent title in 2011. Mr. Pouncey received *The Cadets Distinguished Service Award* every year from 2008 to 2011 and he was the recipient of the 2011 *DCI Jim Jones Leadership Award*, given each year to one drum major from both the World and Open Class. Mr. Pouncey

served as a member of The Cadets' instructional staff and has been a clinician for the DCI Drum Major Leadership Seminar. Mr. Pouncey is an instructor for the Music for All Drum Major Institute, the University of South Carolina Drum Major Clinic, and the Western Carolina University Summer Symposium (drum majors). Student leaders from band programs across the country attend these events to receive instruction, guidance, and training for their leadership roles within their band program.

Mr. Pouncey graduated Magna Cum Laude in 2012 from the University of South Carolina where he earned his Bachelor's Degree in Music (music education). While attending the University of South Carolina he was a member of the UofSC Wind Ensemble, the Left Bank Big Band, and was a trumpet section leader and senior staff member in the University of South Carolina Marching Band. Mr. Pouncey performed for nationally televised audiences at the Outback Bowl in Tampa, FL, the PapaJohns.com Bowl in Birmingham, AL, the Chick-fil-A Bowl and SEC Championship in Atlanta, GA, as well as the Capital One Bowl in Orlando, FL. Mr. Pouncey participated in the 2011 Wind Ensemble's recording, under the direction of Dr. Scott Weiss, for the internationally acclaimed classical records label NAXOS, featuring a compilation of music by Leonard Bernstein. He was also a member of the Wind Ensemble's 2012 National Concert Tour in China, performing in Beijing, Shaoxing, Hangzhou, Chuji, and Shang-Hai. Mr. Pouncey studied in the trumpet studios of James Ackley and Allen Vizzutti and is currently in the studio of Dr. Stanley Curtis.

Mr. Pouncey holds professional affiliations with the National Band Association (NBA), the College Band Directors National Association (CBDNA), and Kappa Kappa Psi National Honorary Band Fraternity.

THE BLUE RIDGE TROMBONE QUARTET is a professional chamber ensemble dedicated to the performance of music composed and arranged for trombone quartet. The group formed in 2012 and had its first meeting in Boone, NC right off of the Blue Ridge Parkway, which stretches the length of the Appalachian Mountains and inspired the name Blue Ridge Trombone Quartet. Since then, the group has travelled across the country to numerous colleges, universities and music conferences to perform standard repertoire, arrangements done by the group's members and new works commissioned specifically for the quartet. A recent highlight for the ensemble was commissioning and performing "Four Horsemen of the Apocalypse" by Jeff Cortazzo with the United States Army "Pershing's Own" Concert Band at the American Trombone Workshop.



DR. NATHAN DISHMAN is Assistant Professor of Trombone at Iowa State University and previously served on the faculty at the University of Virginia and Morehead State University (KY). His book, "A Guide to Daily Maintenance for Trombone," is published by Ensemble Publications. Dr. Dishman has frequently performed and presented at the International Fellowship of Conductors, Composers, and Collaborators. He has appeared as soloist at the international level with the Amazonas Philharmonic (Manaus, Brazil), City of Joao Pessoa

Wind Ensemble (Brazil), and the State of Paraiba Brass Band (Brazil). He was also one of six tenor trombone participants selected by Joseph Alessi to take part in the prestigious Alessi Seminar. Dr. Dishman's solo album, *Conversations*, includes several jazz and classical crossover pieces. He currently performs with the Charlottesville Opera, Blue Ridge Trombone Quartet, Central Iowa Brass Quintet and has been a member of the Cave Run Symphony Orchestra, DiMartino Osland Big Band, Charlottesville Symphony, Des Moines Symphony, Saint Joseph Symphony, Lee's Summit Symphony, and Liberty Symphony. Dr. Dishman is an Edwards Instruments performing artist. His primary teachers include JoDee Davis, Roger Oyster, Nancy Vogt, Paul Pollard, Paul McKee, and Bruce Tychinski.



DR. DREW LESLIE joined the faculty of the Colorado State University School of Music, Theatre and Dance in the fall of 2019 and is currently the Assistant Professor of Trombone. He has broad experience as a professional trombonist and music educator, performing and teaching throughout the world in a number of different settings. Recent performance highlights include the Colorado Symphony, Hawaii Symphony, Charlotte Symphony, Eugene Symphony, performances at the International Trombone Festival and the American Trombone Workshop, and recitals in Oregon, Kentucky, Virginia, Oklahoma,

Texas, Tennessee, Georgia, Ohio, Alabama, South Carolina and North Carolina. Additional performance highlights include the Santo Domingo Festival Orchestra of the Dominican Republic, Jungfrau Music Festival (Switzerland), Mid-Europe Festival (Austria), Wiltz Open-Air Festival (Luxembourg), and Festival Veranos de la Villa (Spain). Equally as passionate about music education, Leslie has presented numerous masterclasses at universities across the country and served on the faculty of the Cannon Summer Music Camp. Dr. Leslie received his D.M.A. from the University of Texas at Austin, his M.M. from the Manhattan School of Music, and his B.M. from the University of Michigan. He also spent four summers studying and performing at the Aspen Music Festival and School. His primary instructors include Nathaniel Brickens, Per Brevig, Michael Powell, David Jackson, H. Dennis Smith, and Jonathan Holtfreter. Drew Leslie is a Conn-Selmer Artist-Clinician and performs on Vincent Bach trombones.



SEAN MCGHEE is the Bass Trombonist of the Akron Symphony, the Canton Symphony, and the Kentucky Symphony in addition to playing in the Blue Ridge Trombone Quartet. He maintains a studio of young low brass musicians and directs the Tri-State Ensemble's trombone choir, a high school level ensemble. Sean enjoys running up the hills of Cincinnati where he makes his home walking his large dog in the woods and fixing up old houses.



DR. CORY MIXDORF is proud to be a part of the distinguished faculty at the University of Arkansas. In addition to his teaching duties, Dr. Mixdorf maintains a regular schedule as a guest artist and clinician on the national and international levels. In addition to frequent solo recital tours, his most recent endeavors include performing at the 2021 and 2018 International Trombone Festivals, the 2018 American Trombone Workshop, and touring Germany and recording a CD with the brass ensemble. Dr. Mixdorf is the Principal Trombonist with the Symphony of Northwest Arkansas and the Arkansas Philharmonic Orchestra, has

served as Acting Principal Trombone with the Tulsa Symphony Orchestra, Acting Second Trombonist with the Chattanooga Symphony Orchestra, and has also performed with the Atlanta Symphony Orchestra, the Atlanta Ballet Orchestra, the Symphony Orchestra Augusta, the New World Symphony, and the Dayton Philharmonic among others. Before his appointment at the University of Arkansas, Dr. Mixdorf served as Assistant Professor of Trombone at Georgia State University in Atlanta, GA, adjunct instructor of brass at Vincennes University, associate instructor at Indiana University, and adjunct instructor of trombone at St. Ambrose University. He holds a Bachelor of Arts degree from the University of Northern Iowa as well as Master of Music and Doctor of Music degrees in trombone performance from Indiana University. His principal teachers include Peter Ellefson, M. Dee Stewart, Nancy Vogt, D. Paul Pollard, Bruce Tychinski and Brad Edwards. Dr. Mixdorf is a Greenhoe Trombones Featured Artist.

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

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Ron Francois
Leslie Stewart

VIOLA

Margaret Miller

CELLO

Barbara Thiem

BASS

Forest Greenough

GUITAR

Jeff LaQuatra

FLUTE

Michelle Stanley
Megan Lanz

OBOE

Pablo Hernandez

CLARINET

Wesley Ferreira

SAXOPHONE

Peter Sommer
Dan Goble
Wil Swindler

BASSOON

Cayla Bellamy

TRUMPET

Stanley Curtis

HORN

John McGuire

TROMBONE

Drew Leslie

TUBA/EUPHONIUM

Stephen Dombrowski

PERCUSSION

Eric Hollenbeck
Shilo Stroman

PIANO

Bryan Wallick

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Nicole Asel
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