



FEATURING:

Moth by Revelli Prize winning composer Viet Cuong,
Gazebo Dances by Pulitzer Prize winning composer John Corigliano,
Molly on the Shore by Percy Grainger
and the incredible
Pines of Rome by Ottorino Respighi

THURSDAY, OCTOBER 5, 7:30 P.M. | GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

We invite you to join us later this season as Colorado State University and the CSU Band Program welcomes composer Kevin Day to Fort Collins for a week of performances and lectures. An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance.

The CSU Wind Symphony will perform his new concerto for horn and trombone, *Dual Strides*, featuring CSU associate professors John McGuire (horn) and Drew Leslie (trombone). In addition, the Wind Symphony will perform his award winning *Concerto for Wind Ensemble*, a “tour de force” for concert band that takes each instrument to their technical limits while exploring jazz-like elements within the ensemble. We hope you will join us for this once-in-a-lifetime opportunity on **Friday, December 8th at 7:30pm.**

THURSDAY EVENING, OCTOBER 5, 2023 AT 7:30

The Colorado State University Wind Symphony Presents:

Adventures!

REBECCA PHILLIPS, conductor

VIET CUONG

Moth (2013)

PERCY ALDRIDGE GRAINGER

Molly on the Shore (1920)

JOHN CORIGLIANO

Gazebo Dances (1972/1974/1978)

I. Overture

II. Waltz

III. Adagio

IV. Tarantella

OTTORINO RESPIGHI

Transcribed by Yoshihiro Kimura (mvts. I & IV) and Guy Duker (mvts. II & III)

The Pines of Rome (1924/1974/1995)

I. The Pines of the Villa Borghese

II. The Pines Near a Catacomb

III. The Pines of the Janiculum

IV. The Pines of the Appian Way

NOTES ON THE PROGRAM

Moth (2013)

VIET CUONG

Born: 8 September 1990, West Hills, California

Currently resides in Las Vegas, Nevada

Duration: 9 minutes

Viet Cuong is an award-winning American composer whose eclectic sound has been described as “alluring” and “wildly inventive” by *The New York Times*. His music has been commissioned and performed on six continents by internationally acclaimed ensembles, including the New York Philharmonic, Eighth Blackbird (Chicago, Illinois), the Saint Paul Chamber Orchestra (St. Paul, Minnesota), the Atlanta Symphony, the United States Navy Band (Washington, D.C.), and the Dallas Winds, among many others. At age thirty-three, Cuong is lauded as a leading contemporary composer and has amassed numerous accolades, having most recently won the 2023 ASCAP/CBDNA Frederick Fennell Prize for *Vital Sines* (2022). Cuong holds degrees from Princeton University (MFA/PhD), the Curtis Institute of Music (AD), and Peabody Conservatory (BM/MM). He currently serves as Assistant Professor of Music Composition at the University of Nevada, Las Vegas.

Of his piece, the composer writes:

The “moth to the flame” narrative is a familiar one. We have all seen moths in the glow of flames or stadium lights. Scientists call this phenomenon “phototaxis,” but I prefer to think of this attraction in much more romantic terms. The dusty moth, though destined to live in shadow, has an insatiable craving for the brightness of day. Drab, but elegant, nervous, but swift, his taste for the glow of the flame or the filament is dire. Perhaps he dances in the light because it holds the promise that he might be as beautiful as his favored kin, the butterfly. For only there, in its ecstatic warmth, may he spend the last of his fleeting life, and believe himself to be.

Moth seeks inspiration from the dualities between light and dark, beautiful and grotesque, reality and fantasy, and the ultimate decision to sacrifice sensibility for grace.

— program notes by Benjamin Pouncey

Molly on the Shore (1920)

PERCY GRAINGER

Born: 8 July 1882, Brighton, Victoria, Australia

Died: 20 February 1961, White Plains, New York

Duration: 4 minutes

Grainger began his sketches for “Molly on the Shore” in June of 1907. In a letter to Karen Holten he says, “I have such a terrible desire to compose these days, but I don’t dare. I have begun a setting of 2 Irish folk dances (something like Green Bushes) for chamber music. Both songs are used for one piece.” The melodies to which Grainger refers are “Temple Hill” and “Molly on the Shore,” both of which are Cork reels taken from *The Complete Petrie Collection of Ancient Irish Music*. One of Grainger’s unique talents was his ability to combine different folk melodies with his own original material in a manner that was both seamless and seemingly predetermined, and *Molly on the Shore* is one the finest examples of this technique.

The work was originally scored for string quartet and presented to Grainger’s mother as a birthday present on July 3, 1907. The composer published a version for orchestra in 1914, dished it up for piano in 1918, and created a band setting in 1920. Although he based the band version on his orchestral setting, he did make a few adjustments, such as raising the entire work a half-step to the key of A-flat, including additional percussion instruments, and adding material that did not exist in any previous arrangement. It was one of the last band settings Grainger undertook while still a member of the U.S. Army Band stationed at Fort Hamilton, a position that allowed him to refine his technique of scoring for band.

— program note by the “The President’s Own” United States Marine Band

Gazebo Dances (1972/1974/1978)

JOHN CORIGLIANO

Born: 16 February 1938, New York, New York

Currently resides in New York, New York

Duration: 16 minutes

John Corigliano is an American composer who draws from “eclectic influences to create music that was generally tonal, accessible, and often highly expressive,” (Alicja Zelazko, Encyclopedia Britannica). Corigliano, who composed works for multiple genres, won the 2001 Pulitzer Prize in Music for his *Symphony No. 2 for String Orchestra*. His third

film score, *The Red Violin*, won an Academy Award in 2000. Besides his many award-winning compositions, Corigliano taught at the Juilliard School and several of his students have gone on to prestigious careers in composition, including Eric Whitacre, John Mackey, James Bonney, and Steven Bryant.

Of his work, the composer writes:

Gazebo Dances was originally written as a set of four-hand pieces dedicated to certain of my pianist friends. I later arranged the suite for orchestra and for concert band, and it is from the latter version that the title is drawn. The title *Gazebo Dances* was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts were given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like overture, followed by a rather peg-legged waltz, a long-lined adagio and a bouncy tarantella.

Each movement was given a dedication, as follows:

I - for Rose Corigliano (composer's mother) and Etta Feinbert (composer's mother's best friend)

II - for John Ardoin (music critic for the Dallas *Morning News* and author)

III - for Heida Hermanns (composer's father's accompanist)

IV - for Jack Romann (head of Baldwin pianos and close friend) and Christian Steiner (photographer)

– program note by the composer

The Pines of Rome (1924/1974/1995)

OTTORINO RESPIGHI

Transcribed by Yoshihiro Kimura (mvts. I & IV) and Guy Duker (mvts. II & III)

Born: 9 July 1879, Bologna, Italy

Died: 18 April 1936, Rome, Italy

Duration: 21 minutes

While musicians and composers the world over have made pilgrimages to study music in Italy, Ottorino Respighi sought to leave his native country and, in 1900, traveled to Russia where he played first viola in the orchestra of the Imperial Theater in St. Petersburg. While

there, he took lessons in composition and orchestration with Nicolai Rimsky-Korsakov, the acknowledged master of orchestration and tonal color at that time and still hailed as among the most influential composers of the nineteenth century. One year later, he travelled to Berlin for additional study with Max Bruch.

From 1903 to 1908 Respighi was active as a violinist and violist in chamber music and worked as a pianist at a singing academy. His compositions began to attract attention and, following the success of two of his operas in hometown productions, he was appointed professor of composition at the Conservatory of Santa Cecilia in Rome in 1913. He continued to teach there for ten years and was appointed director of the conservatory in 1924 but resigned in 1926 to pursue composing on a full-time basis and conducting his own music with various orchestras.

Respighi has been hailed as the greatest composer of orchestral tone poems since Franz Liszt and a master of orchestral color rivaling that of his teacher Nicolai Rimsky-Korsakov and the French impressionist Claude Debussy, although the sheer weight and volume of his massive orchestra tone poems lean more toward the Russian master. Respighi was clearly in the camp of the late Romantic composers and reveled in the lush orchestral textures which he manipulated with consummate skill, leading also to a comparison with Richard Strauss. In addition to his Roman Trilogy comprised of *The Fountains of Rome* (1914–16), *The Pines of Rome* (1923–24), and *Roman Festivals* (1928), he composed nine operas, three ballets, and a number of transcriptions of music by other composers. He also studied and edited a great deal of early music, including the compositions of Claudio Monteverdi. His transcriptions show incredible skill and artistry, from his adaptations of music of Johann Sebastian Bach for full orchestra to those of Gioachino Rossini and other old masters.

Respighi composed his one original work for band, *Huntingtower Ballad*, in 1932 in memory of John Philip Sousa. The work was given its world première on April 17, 1932, by the United States Marine Band conducted by Director Captain Taylor Branson at the annual convention of the American Bandmasters Association (ABA). Amazingly, the Marine Band also premièred Gustav Holst's *Hammersmith* and a lesser known work, *Skyward*, by Nathaniel Shilkret on the same program. Following the convention, Respighi was made an honorary member of the ABA. With his active interest in transcriptions, it is tragic that Respighi did not make band setting of his own works, for it is known that band versions were performed within his lifetime. The Sousa Band is known to have performed *The Pines of Rome* among its large-scale repertory for concert band. Whether Sousa himself prepared his transcription is a matter of some speculation because the scores have been lost.

The Pines of Rome is the second work in the Roman Trilogy and was composed as a companion piece to the earlier *The Fountains of Rome*. *The Pines of Rome* was completed

in 1924 and premièred on December 14 of that year at a concert in the Augusteo in Rome under the direction of Bernardino Molinari. It received its American premièred by the New York Philharmonic under Arturo Toscanini on January 14, 1926. Lawrence Gilman, the program annotator for this concert, wrote:

While in his preceding work *The Fountains of Rome*, the composer sought to reproduce by means of tone and impression of nature; in *The Pines of Rome*, he uses nature as a point of departure, in order to recall memories and visions. The century-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life.

Respighi was daring in his use of orchestral effects, predicting that audiences might have difficulty accepting what he had written. Concerning the end of the first movement, he told his wife: "You'll see that the first part won't have a smooth passage and they'll boo!" When a friend suggested an alternate ending for the movement, Respighi responded: "Let them boo, what do I care?" But the most striking and controversial effect in the entire work was the use of a phonograph record of a nightingale in the third movement, "The Pines of Janiculum." It was the first time a recording had been introduced into a concert work and opinions were mixed about the advisability of doing so.

Where other composers had been content to simulate bird-like sounds with orchestra effects, Respighi apparently had a specific sound in mind, perhaps a memory from his own experience, and felt that nothing else would suffice. Once audiences became accustomed to the idea, it was expected and even anticipated eagerly. Another unique effect is the introduction of offstage trumpets and trombones in "The Pines of the Appian Way" to simulate the sound of *buccine*, the crude cylindrical trumpets used in Rome during the fourth century. The *buccine* were up to eleven feet long and were associated with high-ranking military personnel. They had a gently flaring bore and small bell, coiled in a shape similar to the Arabic numeral six so that the player could manage its length and still have the sound project forward.

Any concerns about the reaction of the audience were unfounded. After the American premièred, Respighi's wife Elsa wrote:

Toscanini was given a great ovation for each item in the program but after *The Pines of Rome* the applause was almost delirious. He had acknowledged the audience five or six times, and I was about to leave the box when a tremendous roar made me turn around in alarm. The whole audience was standing, the orchestra sounding the "salute of honor," and Ottorino, next to Toscanini, was bowing his thanks.

Respighi conducted *The Pines* himself the next day in Philadelphia with the Philadelphia Orchestra. Elsa Respighi commented: “The Philadelphia Orchestra had gone en masse to New York to hear *The Pines* conducted by Toscanini, and all the musicians came back eager and determined to give, if possible, an even better performance.” Respighi conducted the concert in Philadelphia to great acclaim and then he and the orchestra took the program on a short tour, which included Washington, Baltimore, and Cleveland.

The composer provided his own detailed notes for each of the four connected sections of *The Pines of Rome*:

1. In “The Pines of the Villa Borghese,” children are at play in the pine grove of the Villa Borghese, dancing the Italian equivalent of “Ring around a Rosy;” mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—
2. The Pines Near a Catacomb. In this portion, we see the shadow of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which re-echoes solemnly, like a hymn, and then is mysteriously silenced.
3. In “The Pines of the Janiculum,” there is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo’s Hill. A nightingale sings.
4. The Pines of the Appian Way begin with a misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet’s fantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

COLORADO STATE UNIVERSITY WIND SYMPHONY

Piccolo/Flute

Madrigal Frederick-Law	Greeley, CO	Junior	BA Music/BA Art History
Lucy McCrossan	Simi Valley, CA	Junior	BM Music Education
*Jenna Moore	Longmont, CO	Graduate Student	MM Perf/MA Lead and Cultural Mgmt
Ella Patterson	Longmont, CO	Sophomore	BM Performance
Karin Sotillo	Denver, CO	Freshman	BM Performance

Oboe

Pablo Hernandez	Fort Collins, CO	Guest Artist	
*Jacquelyn Olivera	Ashburn, VA	Senior	BM Music Therapy
Olivia Zenzinger	Arvada, CO	Freshman	BM Performance

E♭/B♭/Alto/Bass/Contra Bass Clarinet

Montgomery Belk	Lexington, NC	Freshman	BM Performance
Rachel Bowyer	Colorado Springs, CO	Junior	BM Music Therapy
Ethan Coulter	Longmont, CO	Senior	BM Performance
Claire Cunningham	Maple Valley, WA	Senior	BM Music Therapy
Peter Hansen	Elko, NV	Graduate Student	MM Performance
Bradley Irwin	Billings, MT	Senior	BM Music Education
Ben Landfair	Windsor, CO	Senior	BM Music Education
Raemi Morin	Broomfield, CO	Senior	BM Music Therapy
Alfredo Ramirez	Bakersfield, CA	Graduate Student	MM Perf/MA Lead and Cultural Mgmt
*Andrew Rutten	Kindred, ND	Senior	BM Performance
Miah Tofilo	Yauco, PR	Junior	BS Biology/Music Minor/Chem Minor
Kie Watanabe	Las Vegas, NV	Senior	BM Music Therapy
Katrina Whitenect	Halifax, NS, CA	Graduate Student	MM Performance

Bassoon/Contra Bassoon

Charles Beauregard	Voorheesville, NY	Sophomore	BM Perf/BA Creative Writing
James Kachline	Denver, CO	Sophomore	BA Music
*James Scott	Lebanon, OR	Graduate Student	MM Performance

Soprano/Alto/Tenor/Baritone Saxophone

Riley Busch	Littleton, CO	Senior	BM Music Education
Ethan Dunkerton	Colorado Springs, CO	Junior	BM Music Education
*Damian Lesperance	Erie, CO	Junior	BM Jazz Performance
James Mepham	Great Falls, MT	Graduate Student	MM Performance
Jack Robitaille	Casper, WY	Senior	BM Music Education

Horn

*Jacob Andersen	Richmond, VA	Graduate Student	MM Performance
Leah Dunphey	Monument, CO	Senior	BM Music Education
Sophia Marino	Boulder, CO	Sophomore	BM Performance
Rachel Richardson	Hillsboro, MO	Graduate Student	MM Performance
Erin Wilson	Fort Collins, CO	Junior	BM Performance

Trumpet/Cornet

Enzo Barrett	Lafayette, CO	Senior	BM Perf/Computer Sci Minor
Drew Bradley	Atlanta, GA	Graduate Student	MM Performance
*Will Hiett	Opelika, AL	Graduate Student	MM Performance
Kris Usrey	Fort Collins, CO	Senior	BM Performance/BS Psychology
Bryce Wicks	Fort Collins, CO	Freshman	BM Composition
Arjen Wynja	Lyons, CO	Sophomore	BM Music Education

Trombone/Bass Trombone

*Christian Heck	Sacramento, CA	Graduate Student	MM Performance
Bryce Medlyn	Windsor, CO	Junior	BM Performance & Composition
Shae Mitchell	Newton, NC	Graduate Student	MM Performance
Andre Ranis	Vicksburg, MS	Graduate Student	MM Performance

Euphonium

*Joseph Raby	Austin, TX	Graduate Student	MM Performance
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Tuba

Kobe Garrido	Westminster, CO	Senior	BA Political Science
*Paul Haarala	Summerville, SC	Graduate Student	MM Music Education
Carson Ross	Rio Rancho, NM	Graduate Student	MM Performance

Percussion

Zayne Clappe	Cortez, CO	Sophomore	BM Performance
*Stuart Hoskins	Fort Collins, CO	Graduate Student	MM Performance
Paige Lincoln-Rohlfing	Santa Barbara, CA	Senior	BM Perf/BS Biomedical Science
Jack Mutschler	Appleton, WI	Graduate Student	MM Performance
Jarred Premo	Parker, CO	Senior	BM Performance
Noah Roppe	Parker, CO	Junior	BM Performance
Jalen Thompson	O'Fallon, MO	Junior	BM Performance & Composition

String Bass

*Maxwell Williams	Fort Collins, CO	Sophomore	BM Performance
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Keyboards

Laura Kohler	Broomfield, CO	Freshman	BM Performance
*Reynaldi Raharja	Semarang, Indonesia	Senior	BA Music

Harp

*Elisabeth Marsh	Fort Collins, CO	Sophomore	BA Interdisciplinary Liberal Arts
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Graduate Assistants

Christian Heck	Sacramento, CA	Graduate Student	MM Performance
Nicholas Hinman	Aurora, CO	Graduate Student	MM Performance
James Mephram	Great Falls, MT	Graduate Student	MM Performance

MEET THE CONDUCTOR



Rebecca L. 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 guest-conductor, clinician, and performer throughout North America, Europe, and Asia. In Spring 2024, highlights will include guest-conducting the United States Navy Band in Washington, D.C. and the Department of Defense All-Europe High School Honor Band in Frankfurt, Germany. Over the past several years, Dr. Phillips has guest-conducted the “The President’s Own” United States Marine Band and both professional and collegiate musicians in Prague (Czech Republic) for the “Prague Multicultural Music Project.” In addition, she has conducted 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 intercollegiate and 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 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 of Music Education degree from Florida State University, Master of Music degrees in conducting and trombone performance from the University of South Florida, and Doctor 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 Immediate Past President of the National Band Association, serves on the Board of Directors for the American Bandmasters Association, and she is on the college/university board for the Western International Band Clinic.

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Romina Monsanto

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes
Michelle Stanley

Oboe

Pablo Hernandez

Clarinet

Wesley Ferreira
Sergei Vassiliev

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Stephen Dombrowski

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick
Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsey

An impressionist painting of a woman in a blue dress and hat holding a large green umbrella, standing in a field with a child in the foreground. The background is a soft, hazy landscape with a blue sky and green foliage.

**SYMPHONIC
BAND
CONCERT**

French Impressions

**THE MUSIC OF NORMAN DELLO JOIO,
JULIE GIROUX, AND GEORGE GERSHWIN.**

**OCTOBER 10, 2023 | 7:30 P.M.
GRIFFIN CONCERT HALL**

CONDUCTED BY DR. JAYME TAYLOR



COLORADO STATE UNIVERSITY

C S U A R T S T I C K E T S . C O M

UNIVERSITY SYMPHONY ORCHESTRA
CONDUCTED BY RACHEL WADDELL

Samuel Coleridge-Taylor *Ballade in A minor, Op. 33*

Pyotr Ilyich Tchaikovsky *Symphony No. 5*

Joyful
BEGINNINGS

THURSDAY, OCTOBER 12, 7:30 P.M. | GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

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