

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

CSU WIND SYMPHONY PRESENTS

STATE OF IMPRESSION

Featuring the music of Schmitt, Ticheli, and David

CONDUCTED BY

GUEST GRADUATE
CONDUCTOR

Rebecca Phillips Sebastian Adams

— With Guests —

Michelle Stanley
FLUTE

John McGuire
HORN

FEBRUARY 23, 7:30 P.M.



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

THE COLORADO STATE UNIVERSITY WIND SYMPHONY PRESENTS:
FIND YOUR STATE: State of Impression

REBECCA PHILLIPS, Conductor
SEBASTIAN ADAMS, Graduate Student Conductor
CLAY STANSBERRY, Guest Conductor
JOHN MCGUIRE, Horn
MICHELLE STANLEY, Flute

***Sélamlík, Op. 48 (1904) / FLORENT SCHMITT* edited by Stephen Meyer**

Sebastian Adams, graduate guest conductor

Lied et Scherzo, Op. 54 (1910) / FLORENT SCHMITT

Sebastian Adams, graduate guest conductor
John McGuire, horn

Hail to the Spirit of Liberty (1900) / JOHN PHILIP SOUSA

Clay Stansberry, guest conductor,
Director of Bands, Legacy High School

Silver Lining: Concerto for Flute and Wind Ensemble (2017) / FRANK TICHELI

- I. Game
- II. To the Girl with the Flaxen Hair
- III. Silver Lining

Michelle Stanley, flute
consortium premiere

Dionysiaques, Op. 62 (1913) / FLORENT SCHMITT

I Saw the Figure 5 in Gold (2017) / JAMES DAVID

world premiere

The 2017-18 CSU Wind Symphony season highlights Colorado State University's commitment to collaboration, community, innovation, and inspiration. All of these ideals can clearly be connected by music, and the Wind Symphony continues their season by highlighting works of impressionism. Each piece was originally written for winds during a historical period that highlighted the collaboration of visual art, literature, and music. The French movement, known as Impressionism (art) and Symbolism (literature) created timbres from which composers created some of our most colorful music in history.

NOTES ON THE PROGRAM

Sélamlik, Op. 48 No. 1 (1904)

FLORENT SCHMITT

Born: 28 September 1870, Blâmont, France

Died: August 17, 1958, Neuilly-sur-Seine, France

Duration: 4 minutes

Sélamlik, Opus 48 is a Turkish divertissement written for wind band by the French composer, Florent Schmitt. During a tour of Constantinople at the turn of the 20th century, Schmitt witnessed Turkish ceremonial guards accompanying Abdul Hamid II, the Ottoman Empire's 34th Sultan, during a parade. This unique experience encouraged Schmitt to compose *Sélamlik* as a way to evoke the seemingly high-handed and barbaric nature of the guards' behavior. Schmitt's interpretation of said behavior is understandable given the historical context of the Ottoman empire at that time. Considering Armenian and Russian threats to the throne along with tensions with Parliament, the Turks' collective identity as an empire was at the peak of its challenge; this resulted in serious and intense treatment towards practicing any traditional events such as the one Schmitt observed.

Certain French compositional techniques are prominent in *Sélamlik*: whole tone and pentatonic melodies, section solis used to achieve unique colors, and parallel "extra-tertian" chords. The influence of Fauré and other "Debussysme" techniques is especially prominent in the chorale sections of *Sélamlik*. In contrast, the work also features regimented, vertical styles, tonic-dominant harmonic progressions, and dense textures, revealing Schmitt's attraction to the German Romantic styles he was exposed to in his youth.

—Program note by Sebastian Adams

Lied et Scherzo, Op. 54 (1910)

FLORENT SCHMITT

Born: 28 September 1870, Blâmont, France

Died: August 17, 1958, Neuilly-sur-Seine, France

Duration: 10 minutes

Schmitt's *Lied et Scherzo* presents an interaction between a mysterious, haunting Lied (song) motif and a jovial, playful Scherzo (dance) experience. The piece presents the principal French horn in a way that a concertante might in that it is a prominent soloistic part throughout the piece but is not as heavily featured as it would be in a concerto. *Lied et Scherzo* was composed for double woodwind quintet as a dedication to composer Paul Dukas who recently had his own work for solo French horn premiered, and it can be heard that Schmitt was inspired by Dukas' compositional voice.

The harmonic language in *Lied et Scherzo* suggests that Schmitt, along with Ravel, Stravinsky, and Rimsky-Korsakov, was among the first group of western composers to experiment with octatonicism. His exploration of the "diminished" mode promoted flexibility in changes between tonal centers and allowed for each motif in the piece to be manipulated in more creative ways. The complex rhythmic structures in *Lied et Scherzo* emphasize hemiolas and metrically dissonant ostinati. Schmitt also

utilizes rhythm as a nod to the historical use of the French horn's ancestors in making hunting calls during large hunting events. This "la Chasse" or "the hunt" can be heard throughout *Lied et Scherzo* as each instrument will play dotted, compound rhythms on a single note in an aggressive manner.

—Program note by Sebastian Adams

***Hail to the Spirit of Liberty* (1900)**

JOHN PHILIP SOUSA

Born: 6 November 1854, Washington, D.C.

Died: 6 March 1932, Reading, Pennsylvania

Duration: 3 minutes

Hail to the Spirit of Liberty was composed by Sousa and premiered by his own band at the 1900 Paris Exposition. The Sousa Band was on its first world tour and performed the march on July 4th for the unveiling of the *Children's Statue of Lafayette*. The statue was a gift from America to honor Major General Marquis Gilbert de Lafayette, the French officer who aided the colonists in the American Revolution. Sousa was thrilled to represent the United States and knew the significance of this Frenchman, the man who had a close friendship with George Washington and was assisted by Thomas Jefferson in writing the Declaration of the Rights of Man and of the Citizen for the Republic of France. Following the ceremonies, the band paraded through the streets of Paris from the Champs-Élysées to the Arc de Triomphe. Interestingly enough, this was one of only eight times that the Sousa Band actually marched in a parade.

***Silver Lining: Concert for Flute and Wind Ensemble* (2017)**

FRANK TICHELI

Born: 21 January 1958, Monroe, Louisiana

Currently resides in Los Angeles, California

Duration: 21 minutes

Consortium Premiere

Silver Lining is Frank Ticheli's first concerto for flute and wind band. The composer describes his piece as follows

The first movement, "Game," was inspired partly by my teenage son's love of video games; he acquainted me with lots of standard video game terms and characters, such as "Side Quest" (a deviation from the main game), "Final Boss" (the main antagonist, usually appearing at or near the end of the game), and "Mini-Boss" (a middle-level boss, not as powerful as the Final Boss). I used these to create an overall form for the movement. I begin the movement with a "Tutorial" in which the basic rhythmic motives are introduced as air or air-like sounds only. The movement progresses through various levels of play. The rapid interaction between the soloist and ensemble suggests a composition, a fun game, with no clear winner in the end.

The second movement is a tribute to Lara Barnett, a former student of Ticheli and for whom the consortium was dedicated. The movement was built around a melodic setting of American poet Sara Teasdale's poem, "A Little While."

*A little while when I am gone
Am life will live in music after me,
As spun foam lifted and borne on
After the wave is lost in the full sea.*

*A while these nights and days will burn
In song with the bright frailty of foam,
Living in the before they turn
Back to the nothingness that is their home.*

As the soloist's melody begins to unfold, Ticheli introduces a rendition of Debussy's "The Girl with the Flaxen Hair," a favorite of Lara Barnett. The final movement presents bright, joyous, dancelike energy as the soloist and ensemble trade turns as the lead.

Dionysiaques, Op. 62 (1913)

FLORENT SCHMITT

Born: 28 September 1870, Blâmont, France

Died: August 17, 1958, Neuilly-sur-Seine, France

Duration: 11 minutes

Dionysiaques was composed for the 100-member Garde Républicaine Band in Paris in 1913, a mere months after Schmitt attended the premiere performance of Stravinsky's *Rite of Spring*. Its own premiere had to wait until 1925 because of World War I but it has been performed frequently since the mid-20th century and it now stands as one of the cornerstone pieces of the early wind band repertoire.

The title comes from the "Dyonisia" – ancient Greek celebrations honoring Dionysus, the god of wine. He was thought to have provided man with the vineyard, and subsequently the harvest, winemaking, drunkenness and the means for mystical trances.

The piece itself begins ominously as the low brass and woodwinds set the stage for an exotic and almost hypnotic journey. Schmitt's impressionistic tendencies are immediately evident: wandering melodies emerge in the woodwinds and gradually gain momentum. Their fluidity is slowly abandoned in favor of festivity, perhaps encouraged by the 'fluid' of Dionysus, be it red or white. The bacchanal eventually bursts forth, brimming with rhythmic vitality and a relentless insistence on partying all the way to the verge of control, and perhaps a bit beyond.

— Program note by Cynthia Johnston Turner

I Saw the Figure 5 in Gold (2017)

JAMES DAVID

Born: 1978, Cairo, Georgia

Currently resides in Fort Collins, Colorado

Duration: 10 minutes

World Premiere

My newest work for wind symphony is based on the iconic painting "I Saw the Figure 5 in Gold" by Charles Demuth. Considered to be a seminal work of modern art that led towards cubism, the painting has an incredibly bold and striking design that draws the viewer inwards. The painting itself is similarly inspired by a work from a different medium: William Carlos Williams' poem "The Great Figure" which describes a fire engine hurtling down a busy city street.

In my work, I have tried to use abstract techniques to create a bold work in the vein of the original painting. The number five is expressed in many different ways including the prevalence of perfect fifths, rhythmic techniques based on the number five, and an adaptation of Bartok's five-part arch form. The work uses literal text painting by emphasizing brass, saxophone, and bell timbres throughout. While largely lyrical in nature, the movement builds to an energetic allegro concluding with a massive choral finale.

—Program note by James David

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

FLUTE

Michelle Stanley
Ysmael Reyes
Colleen White

OBOE

Andrew Jacobson

CLARINET

Wesley Ferreira
Sergei Vasiliev

BASSOON

Gary Moody

HORN

John McGuire

TRUMPET

Caleb Hudson

SAXOPHONE

Peter Sommer

TROMBONE

Terry Leahy

TUBA / EUPHONIUM

Stephen Dombrowski

HARP

Courtney Hershey Bress

CELLO

Barbara Thiem

BASS

Forest Greenough

PERCUSSION

Eric Hollenbeck
Shilo Stroman

COLORADO STATE UNIVERSITY WIND SYMPHONY

PICCOLO

Emma Stark
Courtney Pham

FLUTE

* Katherine Miswell
Elisabeth Richardson
Courtney Pham
Tony Swope

OBOE

*Kyle Howe
*Mylie Payne
Rebecca Kopacz

ENGLISH HORN

Kyle Howe
Rebecca Kopacz

E^b CLARINET

Kaitlin Gelsinger

B^b CLARINET

*Rebecca Stapfer
Javier Elizondo
Sarah Sujansky
Andrew Blomfelt
Brian Celaya
Mariah Thompson
Kaitlin Gelsinger
Adam Bell
Omar Calixto
Katherine Oglesby

BASS CLARINET

Henry Buckley

E^b CONTRA-ALTO CLARINET

Katherine Oglesby

BASSOON

*Anthony Federico
Joseph Hoffarth
Bryce Hill

CONTRA BASSOON

Joseph Hoffarth

ALTO SAXOPHONE

*Andrew MacRossie
Jack Harrington

TENOR SAXOPHONE

Hayden Holbrook

BARITONE SAXOPHONE

Jacob Kilford

HORN

* Ayo Derbyshire
Isabel Waterbury
Andrew Meyers
MacKenzie Beeler
Miranda Deblauwe

TRUMPET

*Maxwell Heavner
Thad Alberty
Karla Rogers
Brian Thomas
Sydney Brown
Kyle Tong

TENOR TROMBONE

*Samantha Boies
Jonathon Hanlon
Holly Morris

BASS TROMBONE

Peter McCarty

EUPHONIUM

*Jens Peaslee
Connor Marsh

TUBA

*Connor Challey
Heather Ewer

PERCUSSION

*Joseph Jones
Christopher Nadeau
Matthew Hauser
Spencer Kinnison
Chase Hildebrandt
Kevin Poelking
Sarah Foss

PIANO

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, Director of Athletic Bands, and Associate Professor at the University of South Carolina where she was responsible for directing the Symphonic Winds Concert Band, "The Mighty Sound of the Southeast" Carolina Marching Band, "Concocktion" Pep Bands, teaching undergraduate instrumental conducting, and directing the Carolina Summer Drum Major Clinic.

Dr. Phillips has served as a guest-conductor, clinician, and performer throughout North America, Europe, and Asia. Most recently, she conducted a chamber wind concert

featuring members of the Des Moines Symphony for the 2018 Iowa Bandmasters Association annual conference. In 2017, she conducted members of the Prague National Symphony at the inaugural "2017 American Spring Festival" in Prague, The Czech Republic. Dr. Phillips regularly conducts collegiate honor bands and all-state bands across the United States and she has been a rehearsal clinician at the Midwest Clinic: *An International Band and Orchestra Conference*. Ensembles under her direction have been featured at the 2012 College Band Director's National Association Southern Division Conference (CBDNA), the 2010 Society of Composers International Conference, and the 2008 North American Saxophone Alliance International Convention. In 2019, the Colorado State University Wind Symphony will be featured at the American Bandmasters Association National 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.



SEBASTIAN ADMAMS is currently pursuing a Masters of Music Education degree with a conducting cognate at Colorado State University, studying with Dr. Erik Johnson, Associate Professor of Music Education, and Dr. Rebecca Phillips, Director of Bands. In partial fulfillment of his graduate teaching assistantship, Mr. Adams serves CSU music education and its undergraduate students by teaching techniques courses, supporting instruction of freshman and senior level music education courses, presenting at CNAfME sessions, and serving as the Associate Director of CSU's Middle School Outreach Ensemble.

Mr. Adams earned his Bachelor's in Music Education from the University of Colorado at Boulder while studying with Allan McMurray, Matthew Roeder, Erik Johnson, and Daniel Silver. He then directed band and orchestra at Thornton High School in the Adams 12 School District for three years and tripled the program's size through his collaboration with its students, administration, and the surrounding middle school programs. Resulting in this growth was the establishment of two more concert bands, two jazz bands, a percussion ensemble, and two, student-led chamber groups.

Mr. Adams believes in music's ability to cultivate and nourish individual and cultural identity. He invests in facilitating the creation of music, tradition, and collaboration from the inside out with his students, and he looks forward to positively impacting the music education and conducting professions on several fronts following his graduation in May 2018.



JOHN MCGUIRE has a vast array of performance and teaching experiences. He has performed with many orchestras around the country, most notably the Dallas Symphony Orchestra, the Dallas Opera, the Fort Worth Symphony, the New World Symphony in Miami, FL, the Civic Orchestra of Chicago, the Illinois Symphony Orchestra, and the Florida West Coast Symphony.

As a soloist he was awarded the title Yamaha Young Artist, has been a finalist in the American Horn Competition, won several regional solo competitions and has appeared as a guest artist at many workshops, festivals and schools across the United States. With several world-premiere performances to his credit, John is a passionate proponent for the creation of new solo horn literature as well as a sought-after contemporary music performer.

Prior to serving on the faculty of CSU, John served as adjunct instructor of Horn at the University of Alabama, Mississippi State University, Appalachian State University, Texas Women's University, the Music Institute of Chicago, and Florida A&M University. In addition, John maintained a private

studio of over fifty students in the Dallas/Fort Worth area public school systems for many years where he was also a prominent clinician and adjudicator. Today, many of John's former students have moved into successful careers as music educators in reputable school systems and have attained positions as orchestral performers in premier ensembles such as the Detroit Symphony Orchestra.

John received his D.M.A. and B.M. in Music Performance from the University of Alabama, his M.M. in Performance from Florida State University, and a Performer's Certificate from the Chicago College of Performing Arts at Roosevelt University in Chicago. His major professors were Charles Skip Snead, William Capps, and Dale Clevenger.

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MICHELLE STANLEY is assistant professor of music at Colorado State University where she teaches flute and chamber music. Michelle is a regular performer in solo, chamber and orchestral settings. From early music to new music, Michelle is a passionate performer and strong advocate of the musical arts. As an enthusiastic and dedicated teacher she enjoys an active and successful university flute studio. She is a regular international performing artist and has enjoyed giving masterclasses from China, Russia, and the U.S.. She has performed in throughout the U.S. and in Japan, China, France, England, Scotland, Italy, Germany, Austria, Slovakia, Hungary, and Russia. She is on the faculty of the Interharmony Music Festival in Italy and was the co-creator of the Cape Cod Flute Institute in Falmouth, Massachusetts.

Michelle is a regular performer in the Colorado Symphony Orchestra, and is principal flute for the Pro Musica chamber orchestra and the Colorado Bach Ensemble. She was the second flutist/piccolo player with the Colorado Ballet orchestra from 2008-2013. She has presented and performed for the National Flute Convention (2017 in Minneapolis, 2016 in San Diego, 2012 in Las Vegas, 1999 in Atlanta), College Music Society Regional and National Conferences, Colorado Music Educators Association conference (2010, 2013, 2017), and Music Teachers National Association State and National conferences. She has performed at the Berkeley Early Music Festival, and spent 5 seasons as the second flutist with the Colorado Music Festival orchestra.

She is a founding member and performer with the Sonora Chamber Duo that regularly performs and commissions chamber music for flute and cello. She has commissioned and premiered over 20 works from composers throughout the United States. Her first CD of newly commissioned chamber music was released by Centaur Records in 2006. Her most recent recording of French flute music was released in Jan. of 2018 by Navona Records. Upcoming projects include a recording of music for flute and guitar, which include several new commissions for her duo.

In addition to her active performance career, Dr. Stanley is the author of an online music appreciation textbook published by Great River Technologies called *Music Appreciation: Successful Listening in All Music*. This text is used at CSU for over 3,000 students per year.

Michelle received a M.M and D.M.A in flute performance from the University of Colorado at Boulder and received a B.A. in Music from the University of New Hampshire. She also attended Trinity College of Music in London where she studied with Anne Cherry. Michelle was the President of the Colorado Flute Association and program chair for the Association's annual Flute Celebration from 2002-2004 and is currently the College Events Chair for the CFA.

Dr. Stanley is a 'Best Teacher' nominee at CSU and was named a Writing Fellow for the AY 2012/2013 for her research on writing for music appreciation students at CSU.

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JAMES M. DAVID is associate professor of composition and music theory at Colorado State University. He previously taught on the faculty of the Schwob School of Music at Columbus State University and the Georgia Governor's Honors Program. Additionally, he has served as composer-in-residence for Leon County Public Schools in Florida and ART 342 in Colo.

Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the NACUSA Young Composers Competition. Commissioned works include projects for Joseph Alessi (New York Philharmonic),

John Bruce Yeh (Chicago Symphony Orchestra), Robert Rumbelow (University of Illinois), Blair Bollinger (Philadelphia Orchestra), and the Commission Project of Rochester, NY. In 2009, he received a consortium commission from twelve university wind ensembles through the Atlantic Coast Conference Grant for Emerging Wind Band Composers.

His works have been selected for performance at more than twenty conferences and festivals throughout the United States, Thailand, and Japan, including the SCI National Conference, CMS conferences, the MTNA National Conference, the Percussive Arts Society International Convention, two World Saxophone Congresses, and three International Clarinet Fests. As a performer, he has toured with the American Wind Symphony Orchestra and has been a featured artist at the Eastern Trombone Workshop in Washington, D.C.

Dr. David graduated with honors from the University of Georgia (B.M.Ed., M.M.) and completed his doctorate in composition and graduate certificate in music theory pedagogy at Florida State University. His former teachers include Ellen Taaffe Zwilich, Ladislav Kubik, Lewis Nielson, Sammy Nestico, and William D. Davis. His music is currently available through Pebblehill Music Publishers and Lovebird Music and has been recorded for the Naxos, Summit, Luminescence, and MSR Classics labels.

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

MUSIC PERFORMANCES

Singer of the Year Competition / FREE	February 24, 7:30 p.m.	ORH
Virtuoso Series Concert / John Carlo Pierce, Tenor	February 26, 7:30 p.m.	ORH
Symphonic Band Concert	February 28, 7:30 p.m.	GCH
Guest Artist Concert / Eric Sammut, Percussion / FREE	March 1, 7:30 p.m.	ORH
Chamber Choir Concert	March 2, 7:30 p.m.	GCH
Rocky Mountain Saxophone Summit Concert	March 3, 7:30 p.m.	ORH
Concert Orchestra and Concert Band Concert / FREE	March 4, 7:30 p.m.	GCH
Classical Convergence Concert / Shuffle	March 5, 7:30 p.m.	GCH

RALPH OPERA PROGRAM PERFORMANCES

<i>Die Zauberflöte</i> by Wolfgang Amadeus Mozart	April 4, 6, 7:30 p.m.	GCH
<i>Die Zauberflöte</i> by Wolfgang Amadeus Mozart / FREE	April 5, 10 a.m.	GCH
<i>Die Zauberflöte</i> by Wolfgang Amadeus Mozart	April 8, 2 p.m.	GCH

DANCE PERFORMANCES

Spring Dance Concert	April 20, 21, 7:30 p.m.	UDT
Spring Dance Concert	April 21, 2 p.m.	UDT
Spring Dance Capstone Concert	May 4, 5, 7:30 p.m.	UDT
Spring Dance Capstone Concert	May 5, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>Appropriate</i> by Branden Jacobs-Jenkins	February 22, 23, 24, 7:30 p.m.	UT
<i>Appropriate</i> by Branden Jacobs-Jenkins	February 25, 2 p.m.	UT
<i>Urinetown, The Musical</i> by Greg Kotis	April 27, 28, May 3, 4, 5, 7:30 p.m.	UT
<i>Urinetown, The Musical</i> by Greg Kotis	April 29, May 6, 2 p.m.	UT
Rockband Project Concert / FREE	May 10, 6:30 p.m.	UT

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