

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

CSU WIND SYMPHONY PRESENTS

STATE OF IMAGINATION

Featuring the music of Bernstein, Benson, Colgrass, and David

CONDUCTED BY

REBECCA PHILLIPS

GUEST GRADUATE CONDUCTOR

KEVIN POELKING

WITH GUESTS

MADELINE HARVEY, DANCE | TIM BURNS, PIANO | DAN GOBLE, SAXOPHONE
PETER SOMMER, SAXOPHONE | WIL SWINDLER, SAXOPHONE
SCOTT TURPIN, SAXOPHONE | SHILO STROMAN, DRUM SET

APRIL 16, 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 Imagination

REBECCA PHILLIPS, Conductor
KEVIN POELKING, Graduate Student Conductor

MADELINE HARVEY, Dancer
DAN GOBLE, Baritone Saxophone, **PETER SOMMER**, Tenor Saxophone
WIL SWINDLER, Soprano Saxophone, **SCOTT TURPIN**, Alto Saxophone
SHILO STROMAN, Drum Set, **TIMOTHY BURNS**, Piano

Intro Music – “Overture” from Dancer in the Dark (2000) / BJÖRK

***The Solitary Dancer* (1969) / WARREN BENSON**

Madeline Harvey, choreographer & dancer

Incidental Music – “New World” from Dancer in the Dark (2000) / BJÖRK

Urban Requiem (1995) / MICHAEL COLGRASS

William Swindler, soprano saxophone
Scott Turpin, alto saxophone
Peter Sommer, tenor saxophone
Dan Goble, baritone saxophone
Shilo Stroman, drum set

INTERMISSION

***As I Surrender Unto Sleep* / DMITRI SHOSTAKOVICH/ERIC WHITACRE**

I. Prelude, Op 34, No. 14 (1932) arr. by H. Robert Reynolds

II. Sleep (2003)

Kevin Poelking, graduate student conductor

***Swing Landscape: Rhapsody for Piano and Wind Orchestra* (2018) / JAMES DAVID**

Timothy Burns, piano
world premiere

***Symphonic Dances from West Side Story* (1957/60) LEONARD BERNSTEIN trans. by PAUL LAVENDER**

Prologue. Allegro Moderato

“Somewhere”. Adagio

Sherzo. Vivache Leggiero

Mambo. Presto

Cha-Cha (“Maria”). Andantino Con Grazia

Meeting Scene. Allegretto

“Cool” Fugue. Allegretto

Rumble. Molto Allegro

Finale. Adagio

NOTES ON THE PROGRAM

***The Solitary Dancer* (1969)**

WARREN BENSON

Born: 26 January 1924, Detroit, Michigan

Died: 6 October 2005, Rochester, New York

Duration: 7 minutes

The Solitary Dancer is six-and-a-half minutes of simmering energy, unlike anything else in the repertoire. The work deals with quiet, poised energy that one may observe in a dancer in repose, alone with her inner music. The work is a study in the economy of resources and sensitivity for wind and percussion colors, and subtle development and recession of instrumental and musical frenzy. Rarely rising above mezzo piano, even when most of the band is playing, the music of *The Solitary Dancer* has a unique ability to suggest stillness within purposeful energy. The simple melodic and rhythmic motives from which Benson constructed this amazing and original piece are assembled and re-assembled in a continual tapestry of quiet magic that testifies to the composer's instrumental mastery. The large percussion functions as a "continuo", keeping the pace constant ("with quiet excitement throughout") and adding wonderful touches of light and idiosyncratic color.

Benson tell young composers, "Take a look at the repertoire and see what's not there that is present in life. That thought is one of the reasons why I wrote *The Solitary Dancer*. There just wasn't any work that was fast and exciting and quiet. Like when a group of people get together and whisper, there is a lot of intensity and excitement, but it never gets loud. It never goes anywhere in that sense. It may bubble and cook but it never really blows the lid off. There are a lot of situations in life like that—just quiet moments."

—program note by the publisher

***Urban Requiem* (1995)**

MICHAEL COLGRASS

Born: 22 April 22 1932, Chicago, Illinois

Currently resides in Toronto, Ontario, Canada

Duration: 26 minutes

During the twentieth century, syntheses of various musical styles became increasingly common in western art music. The jazz idiom inspired compositions in the early twentieth century by Stravinsky, Gershwin, Milhaud and others. Continued experimentation throughout the twentieth century yielded works that combined traditional western music techniques with various folk and popular music traditions. In *Urban Requiem*, by Michael Colgrass, this fusion of styles and techniques provides vivid images for the listener. Colgrass creates an aural cityscape by bringing together jazz, Afro-Cuban, and African techniques in a collage of sounds. Jazz-influenced sounds provide the backdrop for the saxophone quartet, which portrays four characters passing through the memories of a once-thriving city now in disrepair. The Afro-Cuban and African influences mark individual "neighborhoods" in this urban environment. Colgrass utilizes various devices from each of these idioms to enhance the listener's experience. Instruments, sounds, and rhythms drawn from jazz, Afro-Cuban, and African music are integral in presenting urban images. The overlapping styles and irregular movement from one section of the piece to another also remind the listener of the constantly changing environment characteristic of a large city. Colgrass' incorporation of jazz, ethnic music traditions, and techniques common to western art music provide the listener with a composition filled with conflict and emotional energy.

The composer writes, "*Urban Requiem* might be described as an urban tale, inspired by a diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and

of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities and the humor inherent in their conflicts. I feel that the saxophone is particularly well suited to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character, but also powerful and commanding...In my mind, I heard four saxophones singing in a vocal quartet, a music that was liturgical in nature but with a bluesy overtone, a kind of "after hours" requiem."

—program note by Paul Garcia

As I Surrender Unto Sleep

Prelude Op. 34, No. 14 (1932-3)

DMITRI SHOSTAKOVICH

arr. H. Robert Reynolds

Born: 25 September 1906, St. Petersburg, Russia

Died: 9 August 1975, Moscow, Russia

Sleep (2003)

ERIC WHITACRE

Born: 2 January 1970, Las Vegas, Nevada

Currently resides in Los Angeles, California

Duration: 9 Minutes

Shostakovich's *Prelude* is one of a set of twenty-four that he composed at the age of twenty-six. Living in the decade-old Union of Soviet Socialist Republics, the young composer was growing frustrated by the expectation of his oppressive dictator, Joseph Stalin. Shostakovich was a victim of the newly formed Union of Soviet Composers, a function of Party control through the doctrine of Socialist Realism effecting the expectations of newly composed music. In addition to political and work pressures, personal issues became inescapable as his future marriage to Nina Varzar was protested and delayed by both mothers. To find peace and order in his life, Shostakovich turned back to his original instrument, the piano, to compose the Preludes.

Sleep, originally written in an a capella choral setting, is Eric Whitacre's setting of a poem by Charles Anthony Silvestri, depicting the struggle of a restless mind hoping that sleep will take them soon.

Sleep

Charles Anthony Silvestri

*The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.*

*Upon my pillow, safe in bed,
A thousand pictures fill my head.
I cannot sleep, my mind's a-flight;
And yet my limbs seem made of lead.*

*If there are noises in the night,
A frightening shadow, flickering light,
Then I surrender unto sleep,
Where clouds of dream give second sight,*

*What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.*

Performed tonight as a single, two-movement work, Shostakovich and Whitacre combine to take us on a journey to escape an inferior reality. One can almost feel Shostakovich's frustration in the *Prelude*, as he struggles to fulfill his artistic calling amidst political and emotional despair. As the work slowly builds to a desperate cry of dejection, it quickly decrescendos into a state of melancholy acceptance. It is only now that the soothing harmonies of Whitacre's *Sleep* envelop us, offering an escape that can only be found in our dreams.

—program note by Kevin Poelking

Swing Landscape: Rhapsody for Piano and Wind Orchestra

JAMES DAVID

Born: 1978, Cairo, Georgia

Currently lives in Fort Collins, Colorado

Duration: 11 minutes

Swing Landscape: Rhapsody for Piano and Wind Orchestra is an essay on the nature of modernism, postmodernism, and American musical cultural in the 1930's. The paintings of early American modernist Stuart Davis were an important source of inspiration, most notably his 1938 mural *Swing Landscape* and the similarly themed *Hot Still-Scape in Six Colors*. Davis' attempted to bridge the techniques of his European contemporaries, such as Picasso and Matisse, with the uniquely diverse cultural scene in New York City during the 1920's and '30's. In particular, jazz and swing music played a major role and Davis sought to break down the barriers between high and low cultures. In this way he helped to bridge the gap to postmodern and pop artists like Warhol in the 1950's and '60's. On the musical side of things, George Gershwin's landmark *Rhapsody in Blue* shares many commonalities with Davis' works. He was similarly informed by European contemporaries, most notably Ravel and Milhaud, and also rejected the artificial separation among jazz, classical, and popular music. The piece's title also draws from contemporary art, a suggestion made by the composer's brother and collaborator Ira.

With these two titanic figures as inspiration, my work attempts to update their methods to incorporate 21st century artistic ideals. Davis' *Hot Still-Scape in Six Colors* helped to inform the basic structure of my rhapsody, with each section being labeled according to colors. These colors seem to be chosen deliberately to represent the fundamental nature of light and pigment. In order to relate these to music, I chose to utilize the harmonic series, or chord of nature, to correspond to each color. The odd-numbered partials through the thirteenth were selected to create the following sections: I. White (B-flat), II. Red (D), III. Yellow (F), IV. Blue/Orange (A-flat and C), V. Black (E), and VI. White (B-flat). The astute musician will note that this arpeggiates a B-flat dominant eleventh chord, an extremely common harmony in jazz music. These "spectral" chords are used as sectional markers throughout, including an intense brass chord before the coda that splits a B-flat major triad into an eleventh chord to represent a prismatic splitting of light. (Blue and orange are combined for two reasons: they are on opposites sides of a color wheel and the great proto-spectralist composer Messiaen often described his favorite harmonies as "blue-orange.")

The many diverse sections reflect the Gershwin work's numerous compartmentalized short ideas. However, my work attempts to create a more coherent form by recapitulating primary motives in different guises throughout the piece. Each section is also an homage to different styles of jazz or 20th-century music, including minimalism, stride piano, post-bop, primitivism, modal jazz, and spectralism. Also similar to Gershwin, the solo piano interacts freely with the

ensemble throughout, only taking a fully soloistic role in the lyrical center section. Ultimately, the piece attempts to bring about a satisfying philosophical time-travel adventure through the metamodernist lens of the early 21st century.

—program note by James David

***Symphonic Dances* from “*West Side Story*” (1957-60)**

LEONARD BERNSTEIN

trans. by Paul Lavender

Born: 25 August 1918, Lawrence, Massachusetts

Died: 14 October 1990, New York, New York

Duration: 22 minutes

Biographer Humphrey Burton observes that “even in its show form, *West Side Story* is symphonically conceived.” But the vital pulse of the dance had been integral to its conception from the start. *West Side Story* became a legendary success on Broadway from its opening in September 1957-following weeks of a pre-Broadway run at the National Theatre in Washington, D.C. (“Everyone’s coming, my dear, even Nixon and 35 admirals. Senators abounding, & big Washington-hostessy type party afterwards,” the composer wrote to his wife.)

Leonard Bernstein supervised the arrangement of a concert suite in the winter of 1960-61. His colleagues Sid Ramin and Irwin Kostal-both of whom had recently scored the film version of *West Side Story*-assisted in the orchestration of *Symphonic Dances*, which features an extensive percussion section for the “action” sequences. The concert version of this much-loved music was premiered just a few weeks after Kennedy’s Inauguration, in February 1961, as part of a “Valentine” by the New York Philharmonic for Bernstein. (The film itself was released later that October.)

Symphonic Dances seamlessly ties together nine separate episodes from *West Side Story*-though not in their original dramatic sequence. Bernstein had toyed with the notion of a formal overture but wisely decided to open the musical in the middle of things instead. The music for the danced confrontation between Jets and Sharks simmers with tension. The composer once compared the fanfare-like motif of the opening to the call of the shofar (the ram’s horn traditionally used in Jewish services). This motif pivots on a tritone, the uneasy-sounding interval that is seeded throughout the entire score and serves as its fundamental motivic idea. The tritone’s inherent ambiguity is apparent from the motif’s appearance in the gang music as well as in the opening notes of “Maria,” with their suggestion of longing.

Menace yields to the fragile hope expressed in “Somewhere,” a dream vision of love which occurs near the beginning of the second act. But cloudier harmonies darken the picture to underline its utopian unreality. A brief Scherzo hints at the Americana landscapes of Bernstein’s friend Aaron Copland. This acts as a transition to the Latin-tinged music for the Dance at the Gym, where Tony and Maria meet and instantly fall in love. The stylized energy of the dances sublimates the gangs’ violent impulses, while the gentle rhythms of “Cha-cha” focus the camera on the young lovers.

The brief “Meeting Scene,” however, is set against the ugly, ever-present threat of violence, this time channeled into a thrilling jazz-fugue sequence. Bernstein unleashes the pent-up ferocity of ethnic hatred between the Sharks and Jets in the climactic “Rumble.” But the possibility of a way out of this dead end returns in the lyrical intensity of Maria’s “I Have a Love,” introduced by a meandering flute solo. The harmonies darken once more, and a brief reprise of the “Somewhere” chorus concludes the suite.

— program note by Thomas May

COLORADO STATE UNIVERSITY WIND SYMPHONY

PICCOLO/FLUTE/ ALTO FLUTE

*Katherine Miswell
Courtney Pham
Elisabeth Richardson
Emma Stark
Tony Swope

OBOE/ENGLISH HORN

*Kyle Howe
Rebecca Kopacz
*Mylie Payne

E♭/B♭/BASS/ CONTRA CLARINET

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

BASSOON/ CONTRA BASSOON

*Anthony Federico
Bryce Hill
Joseph Hoffarth

SOPRANO/ALTO/TENOR/ BARITONE SAXOPHONE

Jack Harrington
Hayden Holbrook
Jacob Kilford
*Andrew MacRossie

HORN

MacKenzie Beeler
Miranda Deblauwe
*Ayo Derbyshire
Andrew Meyers
Isabel Waterbury

PICCOLO/B♭ TRUMPET & FLUGEL

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

TENOR/BASS TROMBONE

*Samantha Boies
Jonathon Hanlon
Peter McCarty
Holly Morris

EUPHONIUM

Connor Marsh
*Jens Peaslee

TUBA

*Connor Challey
Heather Ewer

PERCUSSION

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

PIANO/KEYBOARD

Ty Huey

STRING BASS

Joseph Asker

HARP

Abigail Enssle
*Principal

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 Vasilliev

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



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.

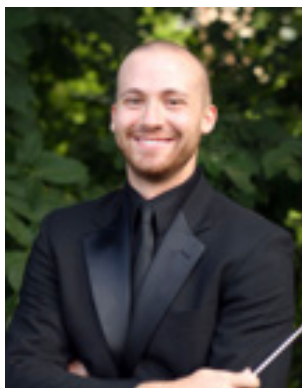
Dr. Phillips has served as a guest-conductor, clinician, and performer throughout North America, Europe, and Asia. Most recently, she conducted a chamber wind concert

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.



Kevin Poelking, a native of the Atlanta area, is currently, pursuing a Master of Music in wind conducting at Colorado State University and serves as graduate assistant with the CSU Marching Band, basketball pep bands, and the Presidential Pep Band. In addition, he serves as guest conductor of the CSU Wind Symphony, Symphonic Band, Concert Band, and performs in the Wind Symphony and Percussion Ensemble.

In 2011, he earned a Bachelor's Degree in Music Education and a Performance Certificate (percussion) from the University of South Carolina. After graduation, Mr. Poelking was appointed to a full-time instrumental music teaching position in Montgomery County Public Schools (Maryland) where his programs grew significantly over his five-year tenure.

As a professional conductor, Mr. Poelking was appointed as the Conducting Fellow with the Montgomery Philharmonic for their 2016-17 season. Under his baton, the ensemble performed Arturo Márquez's *Danzón No. 2*, Alexander Borodin's *In the Steppes of Central Asia*, and the world premiere of his own composition, *Terra Nocte*. During his appointment, he also conducted the Montgomery Philharmonic in combination with local public school ensembles as part of their youth outreach program. Mr. Poelking has been selected to conduct at nationally recognized symposiums, including the United States Army Band, "Pershing's Own" Conducting Workshop (Washington, D.C.), The University of Michigan's Band Conducting and Pedagogy Workshop, (Ann Arbor, Michigan), and Temple University's Wind Conducting and Teaching Workshop (Philadelphia, Pennsylvania.) He has studied conducting with Dr. Andrew Gowan, Dr. Rebecca Phillips, and Sandra Ragusa. In addition, he has received instruction from H. Robert Reynolds, Michael Haithcock, Craig Kirchoff, Gary Hill, Kevin Sedatole, and Emily Threinen.

Mr. Poelking is an accomplished composer and his work is gaining notoriety throughout the United States. His works have been premiered both nationally and internationally, and include performances by the Passione String Quartet (Bucharest, Romania), the Academy of Voices (St. Paul, Minnesota), the University of Southern Mississippi Percussion Ensemble (Hattiesburg, Mississippi), the Emory Percussion Ensemble (Atlanta, Georgia), as well as community and student ensembles in France and Northern Italy. As a percussionist, Mr. Poelking has performed with the Capital Wind Symphony, the Avanti Orchestra, and the Montgomery Philharmonic, at venues such as the Kennedy Center (Washington, D.C.), Strathmore Music Center, and Schlesinger Hall. Percussion teachers include Dr. Scott Herring and Dr. Eric Hollenbeck.

Mr. Poelking is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), and the American Composers Forum (ACF).



MADELINE JAZZ HARVEY began her training with the North Carolina Dance Theatre School at the age of eight under the direction of Patricia McBride and Jean Pierre Bonnefoux. She attended summer intensive programs on full scholarship at Chautauqua Institution, Complexions Contemporary Ballet, and The Juilliard School. She began her professional performance career at age fourteen as an apprentice with NCDT, now Charlotte Ballet. During her apprenticeship, she performed regularly with Charlotte Ballet's first and second companies in works choreographed by Mark Diamond, Dwight Rhoden, George Balanchine, and others.

Madeline graduated from the University of North Carolina at Charlotte, *summa cum laude*, with a Professional Training Certificate and Bachelor of Arts degree in Dance in 2010. Upon graduation, she joined Carolina Ballet Theatre in Greenville, S.C. During her five, full-time seasons as a principal dancer with CBT, she was featured in leading classical and contemporary roles created for her by artistic director Hernan Justo. Highlights include performing the role of *Giselle*, Alonzo King's *Map*, and Dwight Rhoden's *Beatle Juice*. She continues to perform with CBT as a frequent guest artist. In addition to performing she was also resident choreographer and developed curricula for CBT's education and community outreach programs. She is credited with the development of ShapeX, a program designed for children with type II diabetes. Sponsored by grants from General Electric and the Greenville Health System, this curriculum promotes health and nutrition through movement-centered practice.

Madeline has been teaching for over twelve years in a variety of dance styles including, ballet, jazz, pointe, variations, modern, pas de deux, and contemporary. She has served on the faculties of Charlotte Ballet, DanceArts Greenville, Repertory Dance Theatre, and Springfield Ballet Company, among others. She has created works for UNCC, Davidson College, Converse College, and Furman University. Madeline was instructor of ballet at the University of South Carolina in Columbia from 2015 to 2017, in addition to her teaching and choreography, she served as *répétiteur* for Shaun Boyle and Bryan Arias. Madeline holds a Master of Fine Arts degree in choreography from Jacksonville University. She is currently assistant professor of dance at Colorado State University.



DAN GOBLE currently serves as the director of the School of Music, Theatre and Dance at Colorado State University in Fort Collins, Colo. Previous to his appointment at Colorado State University (CSU), Dr. Goble served as the dean of the School of Visual and Performing Arts at Western Connecticut State University in Danbury, Conn., where for 21 years his leadership roles also included chair of the Department of Music and coordinator of Jazz Studies. During his tenure at Western Connecticut State University (WCSU), Dr. Goble provided leadership for curricular and programmatic changes that affected positively the School of Visual and Performing Arts (SVPA) and the university, most notably the planning and construction of an award-winning \$97 million instructional and performance facility, which opened in 2014.

An arts administrator who is also an active performer, Dr. Goble has performed with the New York Philharmonic for over 16 years, and has been featured with the orchestra as the saxophone soloist on Prokofiev's *Romeo and Juliet*, Mussorgsky's *Pictures at an Exhibition*, and Ravel's *Bolero*, among other works. In addition to the New York Philharmonic, Dr. Goble has performed with the New York City Ballet, The American Symphony Orchestra, The Mariinsky Orchestra, the New York Saxophone Quartet, and the Harvey Pittel Saxophone Quartet.

Committed to recording and promoting contemporary works for the saxophone, his critically acclaimed CD *Freeway*, includes significant compositions by Pulitzer Prize winning composers Charles Wuorinen and John Harbison (CRI 876). His recording of *Quartet, Opus 22*, by Anton Webern, conducted by Robert Kraft, is available on the Naxos label, and his most recent project with pianist Russell Hirshfield, *Mad Dances, American Music for Saxophone and Piano (Troy 1251)*, features the music of David Diamond, William Albright, David Del Tredici, Libby Larsen, and Kevin Jay Isaacs.

On the international stage, Dr. Goble has toured extensively with the New York Philharmonic, including the historic visit to North Korea in 2008, as well as recent tours to Europe, Japan, Taiwan, South Korea, and China. He was a featured performer at the 2004 Thailand International Saxophone Conference in Bangkok, Thailand, and has performed recitals in Japan, China, and in Europe. He was the First Prize-winner at the 1993 Louise D. McMahon International Competition, and has won or placed in numerous other prestigious competitions, including, the Concert Artist Guild International Competition, the Ima Hogg International Young Artist Competition, and the Fischhoff Chamber Music Competition.

Dr. Goble received his Doctor of Musical Arts and Master of Music degrees from the University of Texas at Austin and his Bachelors degrees in Saxophone Performance and Music Education from the University of Northern Colorado. Recently, he was named distinguished alum of Casper College in his hometown of Casper, Wyoming. His saxophone teachers include Roger Greenberg, Thomas Kinser, Harvey Pittel, and Albert Regni.

Dan Goble is a D'Addario performing artist.



Since establishing himself among the Denver area's elite jazz musicians, **PETER SOMMER** has contributed his energetic tenor playing and creative spirit to a wide variety of musical projects ranging from mainstream bebop to avant garde and beyond at venues across the nation and around the world. Although rooted in the great jazz tradition of his heroes Duke Ellington, Thelonious Monk, John Coltrane and Ornette Coleman, he continues to search for the mystery in music making and takes great joy in sharing the present moment with the listener.

Peter has released four albums as a leader – *Sioux County* (2006) on Tapestry Records, featuring his original compositions in duo with jazz piano legend Art Lande, *Crossroads* (2008) on Capri Records, featuring a two-tenor frontline with the great NYC saxophonist Rich Perry, and *Tremolo Canteen* (2010) and *Narrando Historias* (2015) on Dazzle Recordings.

Peter is a regular member of the Ken Walker Sextet, Ninth and Lincoln (modern big band under the direction of Tyler Gilmore), the Wil Swindler Elevenet, the Fred Hess Big Band, the Colorado Jazz Orchestra, the New Third Stream Saxophone Quartet and is an honorary member of the Russian Dragon Band. He also performs often as a soloist, in duo with Art Lande, and as a leader of his own quartet.

Sommer is also active as a concert saxophonist, performing recitals of newly commissioned pieces and masterworks both regionally and abroad. Recent performances include John Mackey's Soprano Saxophone Concerto and David Biedenbender's "Dreams in Dusk" with the Colorado State University Symphonic Band. He is also a member of the consortium to commission a new soprano saxophone concerto from William Bolcom, which he will premiere in Fall 2016 with the CSU Wind Symphony.

Peter Sommer is associate professor of Jazz Studies and Saxophone at Colorado State University in Fort Collins. At CSU, Mr. Sommer directs Jazz Ensemble I and coordinates the Jazz Studies area.



Composer and saxophonist, **WIL SWINDLER** currently resides near Denver, Colo. where he leads Wil Swindler's Elevenet, the modern bop quintet GoodRattle, and serves as musical director for vocalist Barron Steffen. He is a performer and contributing composer with Raincheck, the Colorado Jazz Repertory Orchestra, the 9th+Lincoln Orchestra, the Colorado Jazz Orchestra, Manny Lopez's Latin Jazz Project, and the Legacy Jazz Orchestra. He also performs with the Colorado Symphony, the Fort Collins Symphony, and the Boulder Philharmonic, as well as playing productions at both the Buell Theatre and the Arvada Center for the Arts. In addition to receiving IAJE's Gil Evans Fellowship for 2008, Wil has completed numerous commissions from military bands, local orchestras, and big bands around the world.

As an educator, Wil is in demand as a saxophone and jazz clinician and joined the music faculty at Colorado State University as an adjunct Jazz instructor in the fall of 2009. He is a frequent adjudicator for high school and college jazz festivals around the country and maintains a private saxophone/composition studio in the Denver area. Wil has served as an adjunct saxophone teacher and Jazz Ensemble director at Denver University, instructor at the University of Northern Colorado, composition teacher for the Colorado Conservatory of the Jazz Arts, faculty at the Yellowstone Jazz Camp, as well as the University of Northern Colorado Jazz Camp, and the Rocky Mountain Summer Music Camp.

Originally from Central Texas, Wil began studying music at age five, and picked up the saxophone at age nine. He earned a B.M. in Jazz Studies from the University of North Texas in 2001 where he played in, composed for, and recorded with the 1:00 Lab Band.



In demand as a saxophonist and clinician of jazz and classical music, **J. SCOTT TURPEN** has performed world-wide including the United States, Singapore, Thailand, China, Brazil, Canada, the United Kingdom, Spain, France, and Switzerland. He has been invited to perform at numerous national and regional meetings of the North American Saxophone Alliance and represented the United States when he performed at the XI, XII, XIII and XVI World Saxophone Congresses. His orchestral experience is extensive and includes performances with the Colorado Symphony Orchestra, the Wyoming Symphony Orchestra, the Macon Symphony Orchestra, the Savannah Symphony Orchestra, and the Augusta Symphony Orchestra. Turpen has performed with some of the most distinguished artists in jazz and popular music including Louis Bellson, Jeff Hamilton, Doc Severinsen, Red Rodney, Ernie Watts, Terrell

Stafford, Joel Frahm, Bob Mintzer, Ray Charles, The Temptations, Frankie Valli, Crystal Gayle, and Carol Channing to name only a few. He has had many outstanding composers write new saxophone works for him such as David Deason, Jason Barabba, Anne Guzzo, Tommy Joe Anderson, Greg Steinke, Lewis Nielson, Derek Keller, Bonnie Miksch, and David Brinkman.

Dr. J. Scott Turpen is Professor of Music at the University of Wyoming where he serves as Director of Jazz Studies and saxophone professor. At the University of Georgia, where he was a student of Kenneth Fischer, he completed the Master of Music degree in Woodwind Performance and the Doctor of Musical Arts degree in Saxophone Performance. During his tenure in Wyoming Scott Turpen has received many prestigious awards including the Jack P. Ellbogen Meritorious Classroom Teaching Award, the College of Arts & Sciences Top 10 Teacher Award, the Extraordinary Merit Award for Research, the Top Prof Award, the Student Council Thumbs Up Award, and the Excellence in Advising Award from the University of Wyoming. In addition, he was awarded a Performing Arts Fellowship from the Wyoming Arts Council. He was selected by his peers to serve as the Chair of the prestigious Committee for the 2010 North American Saxophone Alliance (NASA) Biennial Conference. In addition, he served on the Executive Board for the Georgia Association of Jazz Educators, as the Treasurer for NASA, and as the editor of the bi-monthly NASA newsletter entitled the Update.



SHILO STROMAN is a musical chameleon determined to fit into any musical situation supported by his wide range of musical talent, a laid back attitude, and a desire to push himself artistically. His thirst for performing began as a child when his parents purchased a toy drumset. Armed with his dad's record collection, an empty basement, and chopsticks as drumsticks, the journey began. He continues on this path with a diverse schedule of performing, composing and teaching.

As an educator, Shilo is special assistant professor of percussion and jazz at Colorado State University where he teaches lessons, freshman percussion ensemble, drumline, jazz pedagogy, percussion methods, and is in charge of the jazz combo program. Mr. Stroman is also very active in the marching arts and is

currently the artistic director and front ensemble arranger for The Battalion Drum and Bugle Corps in Salt Lake City, Utah. He is also the composer for WGI Concert Open Class Gold (2015) and Silver (2016) Medalists, Dakota Ridge High School. He continues to arrange/compose for groups around the country.

Shilo's love of travel and sharing his passion for music education has led him to presenting clinics, adjudicating festivals, and judging competitions. He has presented clinics at the 2014 Percussive Arts Society (PAS) International Convention and PAS Days of Percussion, State Music education conferences, middle schools, high schools and colleges throughout Colorado, Wyoming, Montana, Arizona, and Texas. He has adjudicated at the UNC/Greeley Jazz Festival, The Kinser Jazz Festival, as well as many smaller Jazz festivals. He also regularly judges for the Colorado Bandmasters Association, Rocky Mountain Percussion Association, and the Intermountain Percussion Association.

Shilo is a Yamaha Performing Artist and a proud endorser of Promark, Evans, and Sabian products.



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.



Pianist **TIMOTHY BURNS** is a versatile performer and collaborator, with significant instrumental, vocal, and choral accompanying experience. He holds degrees in piano performance, music theory pedagogy, and collaborative piano from Duquesne University in Pittsburgh, Penn., and the Eastman School of Music in Rochester, N.Y., studying with Carol Schanely-Cahn, David Allen Wehr, and Jean Barr. Currently, Dr. Burns serves as supervisor of piano accompanying at the Colorado State University. Dr. Burns has performed in a variety of collaborative and solo settings throughout the United States and Canada. He has worked with renowned choral conductors Brady R. Allred, Daniel Bara, Scott Tucker, and Amanda Quist, among others, with performances at such venues as New York City's Riverside Church and Lincoln Center's Avery Fisher Hall. Additionally, Dr. Burns served as staff accompanist for

the 2010 King Award Competition in Salina, Kan., the 2012 International Viola Congress, performing with artists Jeanne-Louise Moolman of South Africa and Hartmut Rohde of Germany, and the 2013 International Society of Bassists Competition and Conference, performing with competitors from the United Kingdom, China, South Korea, and the United States. Recent performances include the Frick Collection's "Salon Evening" concert series in New York City, presenting Laszlo Varga's arrangement of the tone poem *Don Quixote* by Richard Strauss with members of the Rochester Philharmonic Orchestra. As an avid supporter for new and current music, Dr. Burns has performed works by current composers such as Mari Esabel Valverde, Margaret Brouwer, Mathijs van Dijk, and Baljinder Sekhon. Additional performance honors include winning the Western Pennsylvania Steinway Society competition in 2004, and holding the Brooks Smith Fellowship in Collaborative Piano at the Eastman School of Music for the 2010 and 2011 academic years. Past summer residences have included the New York State Summer School of the Arts Choral Studies Program in Fredonia, N.Y., the Performing Arts Institute at the Wyoming Seminary near Wilkes-Barre, PA, and the Eastman School of Music's "Summer@Eastman" program. For the summer of 2015, Dr. Burns was in residence for the Lift Clarinet Academy and Just Chamber Music program, both held in Fort Collins, Colo. In addition to his performing career, Dr. Burns has been recognized for his academic contributions. Photographer Francis Smith interviewed him for his documentary *Columbia: America by Another Name*, discussing the history of the US national hymn "Hail, Columbia" from its creation in the 1790s through its use in the nineteenth century. Dr. Burns has given lectures at Bloomsburg University, the Eastman School of Music, and the Wyoming Seminary on topics of piano accompanying and music theory. He has also received Eastman's prestigious D.M.A. Lecture Recital Prize for his presentation on Robert Schumann's late song cycle *Gedichte der Königin Maria Stuart* with the support of soprano Clara Nieman.

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

MUSIC PERFORMANCES

Classical Convergence Concert / <i>Liaisons</i> : Sondheim	April 17, 7:30 p.m.	ORH
Graduate String Trio Recital	April 18, 7:30 p.m.	ORH
Guest Artist Concert / You-Seong Kim, Voice / FREE	April 19, 7:30 p.m.	ORH
Guest Artist Concert / Vincent Warnier, Organ	April 21, 7:30 p.m.	ORH
All Choral Concert	April 24, 7:30 p.m.	GCH
Trombone Studio Recital / FREE	April 24, 7:30 p.m.	ORH
Woodwind Area Recital / FREE	April 25, 7:30 p.m.	ORH
Graduate String Quartet Recital	April 26, 7:30 p.m.	ORH
New Music Ensemble Concert	April 28, 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>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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