

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

Wind Symphony Concert / American Band Assoc. / FREE	March 6, 8:30 p.m.	Embassy Suites
Chamber Choir and Concert Choir Concert	March 8, 7:30 p.m.	GCH
Music in the Museum Concert Series / FREE	March 12, noon and 6 p.m.	GAMA
Concert Orchestra Concert / FREE	March 14, 7:30 p.m.	ORH
<i>Virtuoso</i> Series Concert / Peter Sommer, Dan Goble, Saxophone	March 25, 7:30 p.m.	ORH
Classical Convergence Concert / collectif9	March 30, 7:30 p.m.	ORH
Oboe Studio Recital / FREE	March 31, 3:30 p.m.	ORH
Chase the Music / Music Therapy Composition Class/ FREE	March 31, 7:30 p.m.	IRH

RALPH OPERA PROGRAM PERFORMANCES

Two British One-Acts / Gustav Holst and Ralph Vaughan Williams	April 4, 5, 6, 7:30 p.m.	GCH
Two British One-Acts / Gustav Holst and Ralph Vaughan Williams	April 7, 2 p.m.	GCH

DANCE PERFORMANCES

Spring Dance Concert	April 26, 27, 7:30 p.m.	UDT
Spring Dance Concert	April 27, 2 p.m.	UDT
Spring Capstone Concert	May 10, 11, 7:30 p.m.	UDT
Spring Capstone Concert	May 11, 2 p.m.	UDT
Dance Special Event / Embodiment	June 1, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>A Man of No Importance</i>, a musical by Terrence McNally	April 26, 27, May 2, 3, 4, 7:30 p.m.	UT
<i>A Man of No Importance</i>, a musical by Terrence McNally	April 28, May 5, 2 p.m.	UT
Rockband Project Concert / FREE	May 16, 6:30 p.m.	UT

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GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

MARCH 4, 2019 / 7:30 P.M.

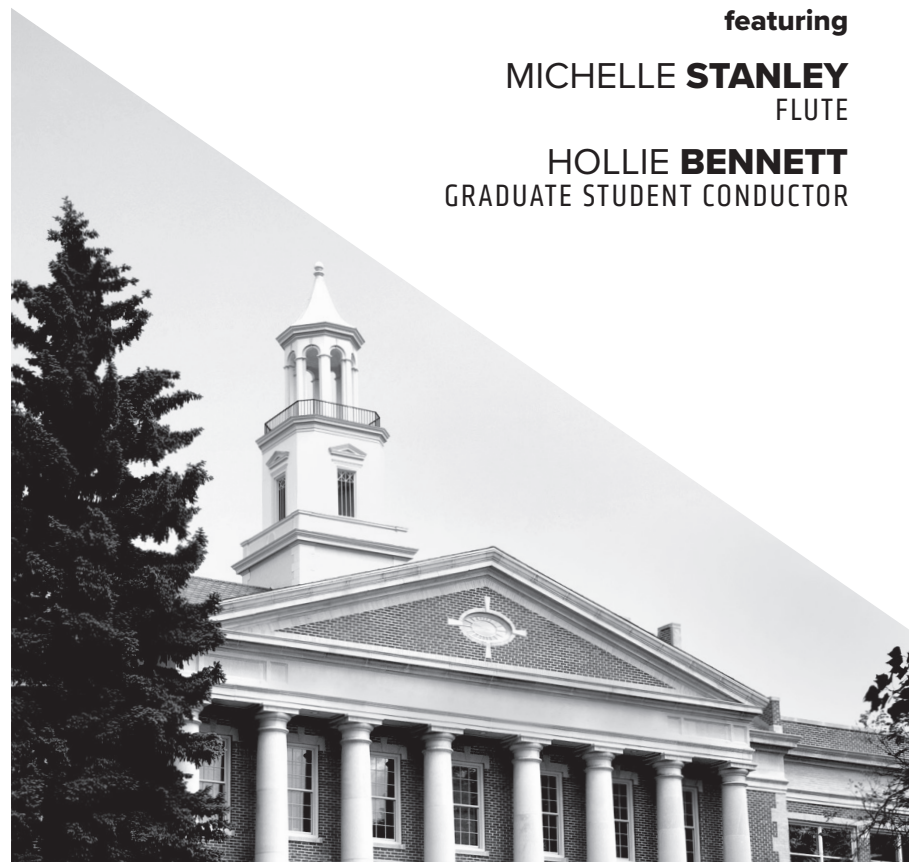
CSU SYMPHONIC BAND PRESENTS: ***HISTORY***

CONDUCTED BY
T. ANDRÉ FEAGIN

featuring

MICHELLE STANLEY
FLUTE

HOLLIE BENNETT
GRADUATE STUDENT CONDUCTOR



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

COLORADO STATE UNIVERSITY SYMPHONIC BAND PRESENTS:

HISTORY

T. ANDRÉ FEAGIN, Conductor

ALFRED REED
(1921-2005)

The Hounds of Spring (1981)

FRANK TICHELI
(b. 1958)

Shenandoah (1999)

Hollie Bennett, graduate student conductor

JOHN WILLIAMS
(b. 1932)

Theme from "Schindler's List"
(1994)

Michelle Stanley, flute

JOHN PHILIP SOUSA
(1854-1932)

The Stars and Stripes Forever
(1896)

LEONARD BERNSTEIN
(1918-1990)

Candide Suite (1956)

- I. The Best of All Possible Worlds
- II. Westphalia Chorale and Battle Scene
- III. Auto-da-fé
- IV. Glitter and Be Gay
- V. Make Our Garden Grow

JOHN MACKEY
(b. 1973)

This Cruel Moon (2017)

OMAR THOMAS
(b. 1984)

Of Our New Day Begun (2015)

Successful Listening in All Music. This text is used at CSU for over 3000 students per year. She is also a part of a team of faculty who are teaching in the innovative and ground-breaking arts entrepreneurship program called the LEAP Center for the Arts at CSU in Fort Collins.

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.

Teaching remains a strong passion of her musical career and she works to integrate sound body posture and health principles for her students through the study of body mapping, Alexander Technique, Pranayama breathing, and movement. Her work on movement and breathing in practicing is a mainstay in her day to day teaching.



HOLLIE BENNETT is currently pursuing a Master's Degree in Music Education at Colorado State University. She serves as a Graduate Teaching Assistant for the CSU Music Education Department. Ms. Bennett also serves as the Associate Director of the Middle School Outreach Ensemble (MSOE) program and performs as the second flute in the Denver Pops Orchestra. She received her Bachelor's in Music Education from University of Colorado at Boulder.

Ms. Bennett strongly supports equity and accessibility for all students. She was the Music Director at Bruce Randolph Middle and High School and oversaw the school's partnership with El Sistema Colorado as a lead teaching artist. She is a certified Transitional Native Language Instructor and frequently taught bilingual music courses. She also spent time as a Regional Team Specialist, facilitating professional development and writing curriculum for Denver Public Schools. During her five years at Bruce Randolph, the program tripled in size and was featured three times on 9News for its excellence in the services it provided to the community. Ms. Bennett's students frequently performed at many local and national events including the National Take a Stand Orchestra in Los Angeles with Gustavo Dudamel, Red Rocks Amphitheatre with Yo-Yo Ma and DeVotchKa, Denver's Día de los Niños, Day of Drumline, and Martin Luther King Parade, and Metropolitan State University's Chamber and Mariachi Festivals.

In her free time, Ms. Bennett enjoys camping, traveling abroad, attending Rockies games, and spending time with her family in Thornton.

years as conductor of the Phantom Regiment Drum and Bugle Corps and was the recipient of the DCI Jim Jones Leadership Award in 2000 and the DCI Division III Director of the Year Award in 2007. He continues his involvement in the marching arts serving as a clinician, consultant, adjudicator, music arranger, visual designer, and program coordinator for some of the nation's finest high school and university band programs.

Dr. Feagin holds a Doctor of Musical Arts degree in wind conducting from the University of Arizona Fred Fox School of Music, a Master of Music degree in wind conducting, and a Bachelor of Music in performance from the University of Memphis Rudi E. Scheidt School of Music. He is grateful for the many mentors throughout his life that have shaped his passion for teaching and music. Among them are Gregg I. Hanson, Thomas Cockrell, Bruce Chamberlain, Eugene Migliaro Corporon, Kraig Alan Williams, James Gholson, Denise Gainey, Steven Cohen, and Lapraydia King-Jones.

Dr. Feagin holds professional memberships in the National Association for Music Education, College Band Directors National Association, World Association of Symphonic Bands and Ensembles, Minority Band Directors Association, Patron of Mu Phi Epsilon, and honorary memberships in both Tau Beta Sigma and Phi Mu Alpha Sinfonia.



DR. MICHELLE STANLEY is associate professor of music at Colorado State University where she teaches flute and chamber music and classes for the LEAP program. 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 a dedicated teacher she has an active and successful university flute studio and has enjoyed giving masterclasses from China to the U.S. She has performed in throughout the U.S. and in Japan, China, France, England, Scotland, and Italy.

Michelle is the second flutist/piccolo player with the Colorado Ballet orchestra and is a regular performer in the Colorado Symphony Orchestra. She has presented and performed for the National Flute Convention (2012 Las Vegas, 1999 Atlanta), College Music Society Regional and National Conferences, Colorado Music Educators Association conference (2010, 2013), and Music Teachers National Association state and national conferences. She has performed at the Berkeley Early Music Festival, and spent five seasons as the second flutist with the Colorado Music Festival orchestra.

She is a founding member and performer with the Sonora Chamber Ensemble that regularly performs and commissions chamber music. 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.

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:

A word from the conductor...

This evening the CSU Symphonic Band explores history through music. Using patriotism, American history, opera, an ancient Greek poem, and a French satire by Voltaire as sources of musical inspiration, this program aims to awaken the senses while reflecting back through time. I am honored to be joined by my colleague Michelle Stanley (associate professor music) on flute in a performance of John Williams's Theme from "Schindler's List." Lastly, and in tribute to black history month (February) I wish to dedicate the performance of "Of Our New Day Begun" by Omar Thomas to the nine victims of the shooting at the Emanuel African Methodist Episcopal Church. We hope you enjoy the performance.

PROGRAM NOTES:

The Hounds of Spring (1981)

Alfred Reed (b. 1921, Manhattan, New York; d. 2005, Miami, Florida)

On *The Hounds of Spring* Alfred Reed states the following: "When the hounds of spring are on winter's traces," a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean...an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

*When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places*

*With lisp of leaves and ripple of rain; Where shall we find her, how shall we sing to her,
Fold our hands round her knees and cling?
O that man's heart were as fire and could spring to her,
Fire, or the strength of the streams that spring!*

*And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sight
The god pursuing, the maiden hid.*

The poem, a recreation in modern English verse of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne literally an overnight success. *The Hounds of Spring* was commissioned by and dedicated to the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. The first performance took place on May 8, 1980, by the aforementioned group under the direction of the Alfred Reed.

***Shenandoah* (1999)**

Frank Ticheli (b. 1958, Monroe, Louisiana)

The Shenandoah Valley and the Shenandoah River are located in Virginia. The origin of the name for this river and valley is obscure. The origins of the folk song are equally obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler's love for a Native American woman. The composer writes:

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy -- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

— Frank Ticheli

Theme from "Schindler's List" (1994)

John Williams (b. 1932, Floral Park, New York)

Schindler's List is a 1993 American epic historical period drama film, directed and co-produced by Steven Spielberg and scripted by Steven Zaillian. It is based on the novel *Schindler's Ark* by Thomas Keneally, an Australian novelist. The film is based on the life of Oskar Schindler, an ethnic German businessman who saved the lives of more than a thousand mostly Polish-Jewish refugees during the Holocaust by employing them in his factories.

John Williams, who frequently collaborates with Spielberg, composed the score for *Schindler's List*. Williams was amazed by the film and felt it would be too challenging. He is reported to saying to Spielberg, "You need a better composer than I am for this film."

The album for the score to the film won the Academy Award and the BAFTA Award for "Best Original Score" and the Grammy Award for "Best Score Soundtrack for Visual Media."

***The Stars and Stripes Forever* (1896)**

**John Philip Sousa (b. 1854, Washington, District of Columbia;
d. 1932, Reading, Pennsylvania)**

With the possible exception of *The Star Spangled Banner*, no musical composition has done more to arouse the patriotic spirit of America than this, John Philip Sousa's most beloved composition.... Symbolic of flag-waving in general, it has been used with considerable effectiveness to generate patriotic feeling ever since its introduction in Philadelphia on May 14, 1897, when the staid Public Ledger reported: "It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis."

Aside from this flowery review, the march's reception was only slightly above average for a new Sousa march. It grew gradually in public acceptance, and with the advent of the Spanish-

BIOGRAPHIES



DR. T. ANDRÉ FEAGIN is the assistant director of bands and assistant professor of music at Colorado State University. At CSU his job duties include serving as conductor of the Symphonic Band, director of the CSU Marching Band, Presidential Pep Band, and Basketball Pep Band. In addition, he teaches courses in undergraduate conducting and marching band techniques. Prior to this appointment, he served as director of bands at Coastal Carolina University (SC) and associate director of bands at the University of Texas at El Paso. His public school teaching experience include serving as director of bands at Watkins Overton High School for the Creative and Performing Arts (TN).

Dr. Feagin has appeared with numerous All-state and regional honor bands throughout the United States, Canada, and Southeast Asia. Previous engagements include serving as conductor of the National Association for Music Education (NAfME) All-National Concert Band, conductor of the Massachusetts All-State Band, the New Mexico All-State Concert Band, and the New England Intercollegiate Band. He has presented clinics on conducting, leadership, and the marching arts at the Arizona Music Educators Association State Convention, The Savannah State University Conducting Workshop (GA), The Universiti Teknologi MARA in Selangor, Malaysia, the South Carolina Music Educators Association State Convention, the Georgia State University Leadership Institute, the New England Band Directors Institute (NH), and the 2018 NAfME National Conference.

In 2004, Dr. Feagin was one of three nationally selected conductors to perform with the United States Air Force Band of Mid-America in the inaugural Young Composer/Conductors Mentor Project sponsored by the National Band Association. In 2012, he was one of three nationally selected conductors to perform with the United States Academy Band at West Point during the Association of Concert Bands National Convention.

Dr. Feagin's research and scholarly activities include serving as a contributing author in multiple volumes of the Teaching Music Through Performance in Band series. In addition, he has been featured in the Instrumentalist, and Teaching Music magazines. His doctoral research studies Spanish wind band composer Bernardo Adam Ferrero and his composition Homenaje a Joaquín Sorolla. He is the recipient of numerous awards and honors including a proclamation of "Professor T. André Feagin Day" from the Mayor and City Council of El Paso, Texas.

Dr. Feagin's teaching experience in Drum Corps International expands two decades. He currently serves on the brass staff of the Boston Crusaders Drum and Bugle Corps. Previous appointments include serving as brass caption head of the Santa Clara Vanguard and The Academy Drum and Bugle Corps. He has served on the brass staff of Carolina Crown and is the former executive director and brass caption head of the 2007 DCI Division III World Champion Memphis Sound Drum and Bugle Corps. As a performing member, he served four

COLORADO STATE UNIVERSITY SYMPHONIC BAND

PRESENTS: ***HISTORY***

T. ANDRÉ FEAGIN, Conductor

PICCOLO

Emily Morton

FLUTE

Rachel Dugger*
McKenna Jansky
Sarah Tapia
Adam Sewald
Sydney Steffen

OBOE

Markus Fagerberg*
Olivia Martin

ENGLISH HORN

Rebecca Kopacz

BB CLARINET

Natalie Morris*
Katie Knutson
Henry Buckley
Mariah Baechle
Amber Sheeran
Katie St. Gemme-Pate
Irene Wald
Kinzi Kaiser

BASS CLARINET

Alex Salek

BASSOON

Naomi Davis*
Kyle Minthorn
Mira Bartell

ALTO SAXOPHONE

Amy Keisling*
Joshua Zimmerman
Andrew Dutch

TENOR SAXOPHONE

Taran Whincop
Isaac Barreras

BARITONE SAXOPHONE

Emily Krogmeier

HORN

Sydney Egbert*
Jessie Palmer
Caitlyn Achilles
Luke Nelson
Jake Elam
Fionn Cool
Austin Lowder

TRUMPET

Sydney Brown*
Jacob Wilkinson
Cary Patterson
Daniel Proctor
Alexis Martinez
James Lambert
Bryan McKinstry

TROMBONE

Raechel Brady*
Chris Martella
Trevor Shuffler
Kaleb Joshi

EUPHONIUM

Nicky Podrez*
Kaley Barns

TUBA

Christina Lillgren*
Conner Henderson

PERCUSSION

Zach Van Hook*
Brant Shettron
Ben Stordeur
Maggie Gracia
Dylan Ewing
Kaylie Parrish

PIANO

David Yarger

*Denotes principal

American War the nation suddenly needed such patriotic music. Capitalizing on this situation, Sousa used it with maximum effect to climax his moving pageant, The Trooping of the Colors.

The Stars and Stripes Forever had found its place in history. There was a vigorous response wherever it was performed, and audiences began to rise as though it were the national anthem. This became traditional at Sousa Band concerts. It was his practice to have the cornets, trumpets, trombones, and piccolos line up at the front of the stage for the final trio, and this added to the excitement. Many bands still perform the piece this way.

With the passing years the march has endeared itself to the American people. The sight of Sousa conducting his own great band in this, his most glorious composition, always triggered an emotional response. The piece was expected—and sometimes openly demanded—at every concert of the Sousa Band. Usually it was played unannounced as an encore. Many former Sousa Band members have stated that they could not recall a concert in which it was not played, and that they too were inspired by looking into the misty eyes of those in the audience. That the players never tired of it is surely a measure of its greatness.

Sousa was very emotional in speaking of his own patriotism. When asked why he composed this march, he would insist that its strains were divinely inspired. In a Sousa Band program at Willow Grove we find this account:

Someone asked, “Who influenced you to compose *Stars and Stripes Forever*, and before the question was hardly asked, Sousa replied, “God—and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing *The Stars and Stripes Forever*.”

— Paul E. Bierley

Candide Suite (1956)

Leonard Bernstein (b. 1918, Lawrence, Massachusetts; d. 1990, New York, New York)
Transcribed by Clair Grundman

This suite for concert band is made up of five numbers from the musical operetta *Candide*, which premiered on Broadway in 1956. The satiric novella *Candide* by Voltaire was the basis for a political and musical satire with a libretto by Lillian Hellman with music by Leonard Bernstein. *Candide* as a musical has since had many reincarnations, but the sections of this suite utilize musical numbers that have remained virtually unchanged from the original Broadway production.

In *The Best of All Possible Worlds*, Dr. Pangloss, Voltaire’s satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Westphalian pupils in finer points of optimism, refined by a classical education. The music alternately enjoins the pupil’s responses with Pangloss’s pedantic free associative explanations that the ills of this world are somehow all for the best. The refrain is, of course, that this IS the best of all possible worlds.

Westphalia Chorale and Battle Scene involve the devout Westphalians singing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army. The Battle Scene adroitly juxtaposes major and minor modes of material familiar from the Overture.

Auto-da-fé: Candide and Dr. Pangloss find themselves in Lisbon, where, being free thinkers (and optimists), they are prosecuted as heretics by the Spanish Inquisition. The hanging of heretics was meant to prevent earthquakes, and the joyous music depicts the happy crowd celebrating their deliverance. However, the earthquake happens anyway, and Candide and Dr. Pangloss escape.

In Glitter and Be Gay, Cunegonde, Candide's true love, has become the reigning madam in Paris, France. In a parody of "Jewel Songs," (such as that Gounod's Faust), she sings of how she endeavors to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.

The finale of this suite, *Make Our Garden Grow* comes as the conclusion of the musical, and of Voltaire's novella. It is here that Candide realizes that the only purpose of living is to cultivate the earth, and to create a garden. He enjoins the others to assist him in bringing things to life. Optimism is transformed into practical necessity, and the entire cast of characters join in a hymn full of hope.

— Leonard Bernstein

***This Cruel Moon* (2017)**

John Mackey (b. 1973, New Philadelphia, Ohio)

This work is an adaptation of the second movement of Wine-Dark Sea: Symphony for Band. The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

This Cruel Moon is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

— John Mackey

***Of Our New Day Begun* (2015)**

Omar Thomas (b. 1984, Brooklyn, New York)

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, Lift Every Voice and Sing (known endearingly as the "Negro National Anthem"), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

This work received its premiere on February 20, 2016, at the College Band Directors National Association (CBDNA) Conference, held at The Gaillard Center in Charleston, South Carolina. Members of the Mother Emanuel AME congregation were in attendance. This work was commissioned by a consortium led by Dr. Gary Schallert and Dr. Jeff Bright of Western Kentucky University to honor the nine victims and families of the June 17, 2015, terrorist attack on Mother Emanuel A.M.E. Church in Charleston, SC.

— Omar Thomas