

UPCOMING EVENTS

THEATRE: The Glass Menagerie

by Tennessee Williams

Directed by Garrett Ayers

10/9, 10, 11, 12, 16, 17, 18, 19, 23, 24, 25, 26 • University Theatre • 7:30 pm

Concert Choir & Chamber Choir Concert with the CSU Concert Orchestra

10/10 • Griffin Concert Hall • 7:30 pm

Sinfonia Concert: with CSU Faculty Ron Francois, Violin

10/15 • Griffin Concert Hall • 7:30 pm

Men's Chorus & University Chorus Concert

10/17 • Griffin Concert Hall • 7:30 pm

Percussion Ensemble Concert: with Special Guest Andrew Beall, Percussion

10/19 • Griffin Concert Hall • 7:30 pm

Virtuoso Series Concert: CSU Faculty Chris Van Hof, Trombone and CSU Faculty Ensemble

10/20 • Griffin Concert Hall • 7:30 pm

event calendar • e-newsletter registration

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CSU WIND SYMPHONY

Dr. Rebecca Phillips, Conductor

PROGRAM

Frank Ticheli
(b. 1958)

Postcard (1991)

Ralph Vaughn Williams
(1872 - 1958)

Rhosymedre (1920)

William Schuman
(1910 - 1992)

The New England Tryptich (1956)

- I. *Be Glad Then, America*
- II. *When Jesus Wept*
- III. *Chester*

INTERMISSION

Nebojsa Macura
(b. 1982)

Echoes of Rascia (2008)

James M. David
(b. 1978)

Big Four on the River (2014)
World Premiere

Aaron Copland
(1900 - 1990)

An Outdoor Overture (1941)

Robert Jager
(b. 1939)

Esprit de Corps (1985)

Wednesday, October 8, 2014

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Postcard

Duration: 5 minutes 30 seconds

Frank Ticheli is a well-known composer of concert band, orchestral, and choral works. He has been on the composition faculty of the University of Southern California since 1991 and frequently appears as a guest conductor internationally.

Postcard was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief “postcard” as a musical reflection of her character — vibrant, whimsical, succinct.

It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a *palindrome* — that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children. H. Robert Reynolds' first name is *Harrah*. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name *Ethel*: E (E natural) T (te in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

- Program note by the Composer

Rhosymedre

Duration: 4 minutes

Ralph Vaughan Williams was an English composer of symphonies, chamber music, opera, choral music, and film scores. He was also one of many great English composers that collected English folk music, which influenced many of his song arrangements and original compositions.

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre*, sometimes known as “Lovely,” has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

New England Triptych (1956)

Performance Time: 18 minutes

William Schuman was a masterful teacher, composer, and administrator, honored as the first recipient of the Pulitzer Prize in music composition. After earning a bachelor's degree in music education from the Teachers College of Columbia University, he began his first decade of teaching at Sarah Lawrence College in New York. During this tenure, he studied at Columbia University and received a master's of arts degree. Schuman would move on to become the president of The Juilliard School

Frank Ticheli

Born January 21, 1958, Monroe, Louisiana
Currently resides in Los Angeles, California

Ralph Vaughan Williams

Born October 12, 1872, Down Ampney, England
Died August 26, 1958, London, England

William Schuman

Born August 4, 1910, New York, New York
Died February 15, 1992, New York, New York

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Rebecca Phillips is the newly appointed 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. She 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.

Dr. Phillips believes in treasuring the traditional wind music of the past as well as promoting cutting edge works of today’s finest composers. Recently, she conducted the world premiere of John Fitz Rogers’

Narragansett at the 2013 CBDNA National Convention, the consortium premiere of John Mackey’s Harvest: Concerto for Trombone and Wind Ensemble, the world premiere of Robert Bradshaw’s Las Apariencias Enganan, the consortium premiere of John Mackey’s Turbine, and the world premiere of Brett Dietz’s Crop Circles. 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 has recently been released 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.

Dr. Phillips holds memberships in the World Association for Symphonic Bands and Ensembles, the College Band Directors National Association, the National Band Association, and in 2014 she was elected into the American Bandmasters Association. She has served on the national Collegiate Marching Band committee and is currently on the Music Education committee, both for CBDNA.

James M. David is associate professor of composition and music theory at Colorado State University. His music has been hailed as “deserving of inclusion in the standard repertoire” (American Record Guide) and “quietly mesmerizing with joyous melodies” (Downtown Music Guide NYC). 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, two Global Music Awards, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the National Association of Composers (USA) Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), the Oasis Quartet, Blair Bollinger (Philadelphia Orchestra), The International Saxophone Symposium and Competition, and the Atlantic Coast Conference Band Directors Association. His works have been performed at more than forty conferences and festivals throughout North America, Europe, and Asia. These events include the Society of Composers National Conferences, the College Music Society National Conference, three World Saxophone Congresses, the Percussive Arts Society International Convention, and six International Clarinet Fests. His works for wind ensemble have been performed by many prominent professional and university ensembles such as The U. S. Army and Air Force Bands, the Dallas Wind Symphony, the Ohio State University, the University of North Texas, the World Youth Wind Symphony, the University of Alabama, and the University of Washington among many others. Dr. David graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University. His music is available through Pebblehill Music Publishers, C. Alan Publications, Potenza Music, and Lovebird Music and has been recorded for the Naxos, Albany, Summit, Luminescence, and MSR Classics labels.



in 1945 and eventually the president of the Lincoln Center in 1962. In 1985, the Pulitzer board awarded Schuman a Pulitzer Special Citation for “more than half a century of contribution to American music as composer and educational leader.”

The New England Triptych is an expansion of Schuman’s 1943 unpublished William Billings Overture, premiered by Artur Rodziński and the New York Philharmonic in 1944. Schuman expanded the work into three movements for symphony orchestra in 1956 and subtitled the work “Three Pieces for Orchestra After William Billings.” Finally, the composer transcribed all three movements for concert band, re-naming it New England Triptych.

Schuman prefaced his original score with the following:

William Billings (1746–1800) is a major figure in the history of American music. His works capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period in American history. I am not alone among American composers who feel a sense of identity with Billings, which accounts for my use of his music as a departure point. These three pieces are not a “fantasy” nor “variations” on themes of Billings, but rather a fusion of styles and musical language.

Echoes of Rascia

Nebojsa Macura

Born 1982, Belgrade, Serbia
Currently lives in Cincinnati, Ohio

Duration: 11 minutes

Nebojsa Macura immigrated to the United States in 1990 and holds a Doctorate of Musical Arts from the University of Cincinnati College-Conservatory of Music, a Master of Music from the University of British Columbia, and a Bachelor of Music from the University of Wisconsin-Madison. His music has been performed all over the country and has been featured at the Sonic Boom Festival, Midwest Composers Symposium, and MusicX. His work, Echoes of Rascia, was featured at the 2010 Society of Composers, Inc. International Festival and performed by the University of South Carolina Symphonic Winds.

Macura describes *Echoes of Rascia* in the following manner:

“Rascia is the Latin name for Raška, a medieval state in southeastern Europe populated by the Serbian people, and a predecessor to the modern-day Republic of Serbia. While the rich history of its liturgical chant is well documented, little is known about other types of Serbian music from the Middle Ages.

Echoes of Rascia draws upon the musical traditions, both real and imagined, of this bygone era. Except for a quote from a Serbian Orthodox (Christian) hymn, first played by the flugelhorn at the beginning of the piece, all the thematic material is original.”

This work is dedicated to Rodney Winther, Director of Wind Studies at the University of Cincinnati College-Conservatory of Music.

Big Four on the River

James M. David

Born 1978, Cairo, Georgia
Currently lives in Fort Collins, Colorado

Duration: 5 minutes

Big Four on the River is a short work for wind ensemble inspired by the historic riverfront cities of my native Southeastern United States. Cities like Savannah, Charleston, and New Orleans share a rich cultural heritage that reflects the diversity and conflict found within the region. Of course, jazz played a strong role in these towns and is on full display in this piece. The “big four” refers to the emphasis on the fourth beat of each bar in traditional jazz (particularly in second line drumming). The work moves through time beginning with a strong Dixieland flavor, moving to the swing era, followed by 70’s fusion, and finally a touch of indie grunge. This work is dedicated to my colleague and fellow southerner and trombonist Dr. Rebecca Phillips.

-Program note by James M. David

An Outdoor Overture (1941)

Aaron Copland

Born November 14, 1900, Brooklyn, New York

Died December 2, 1990, North Tarrytown, New York

Performance Time: 9 minutes 30 seconds

In his autobiography, Aaron Copland acknowledges that *An Outdoor Overture* owes its existence to the persuasive powers of Alexander Richter, Head of the Music Department of the High School of Music and Art, New York. “I liked the idea...that gifted students could prepare their careers in the arts at such a school without sacrificing a general education.” Richter promised to make Copland’s music the “opening gun” for a campaign under the slogan “American Music for American Youth.” Copland was so impressed that he interrupted work on the orchestration of his ballet *Billy the Kid* in the fall of 1938 to compose a short piece for the School’s orchestra. When Copland played the piano sketch for Richter, the latter remarked that it seemed to have an open-air quality. Together, they hit on the title *An Outdoor Overture*.

The overture premiered successfully in December 1938, and the following year, it began to appear regularly on the programs of symphony orchestras. Unfortunately, the work’s original association with a school orchestra prejudiced some critics against it as “kid’s stuff.” However, Elliot Carter, writing in *Modern Music*, declared that Copland’s overture “contains some of his finest and most personal music . . . It is Copland in his prophetic vein which runs through all his works...” In his own program note on the *Outdoor Overture*, Copland offers the following description:

The piece starts in a large and grandiose manner with a theme that is immediately developed as a long solo for the trumpet with a string pizzicato accompaniment. A short bridge passage in the woodwinds leads imperceptibly to the first theme of the allegro section, characterized by repeated notes. Shortly afterwards, these same repeated notes, played broadly, give us a second, snappy march-like theme, developed in a canon form. There is an abrupt pause, a sudden decrescendo, and the third, lyric theme appears, first in the flute, then the clarinet, and finally, high up in the strings. Repeated notes on the bassoon seem to lead the piece in the direction of the opening allegro. Instead, a fourth and final theme evolves another march theme, but this time less snappy, and with more serious implications. There is a build-up to the opening grandiose introduction again, continuing with the trumpet solo melody, this time sung by all the strings in a somewhat smoother version. A short bridge section based on steady rhythm brings a condensed recapitulation of the allegro section. As a climactic moment all the themes are combined. A brief coda ends the work on the grandiose note of the beginning.

-Program note by Jim Yancy

Esprit de Corps (1984)

Robert Jager

Born in 1939, Binghamton, New York

Currently lives in Santa Fe, New Mexico

Duration: 5 minutes

Robert Jager has composed over 120 published works for band, orchestra, chorus, and various chamber combinations. A graduate of The University of Michigan, he served for four years in the United State Navy as the Staff Arranger/Composer at the Armed Forces School of Music. Jager taught for thirty years at Tennessee Tech University and is now a professor emeritus from that institution. Jager has received many awards for his compositions, including being the only three-time winner of the American Bandmasters Association “Ostwald Award.”

Concerning Esprit de Corps, the composer writes, “Based on The Marines’ Hymn, this work is a kind of fantasy-march, as well as a tribute to the United States Marine Band. It is also the composer’s salute to the Marine Corps in general. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their [former] conductor, Colonel John R. Bourgeois. A comment on the initial tempo marking, “Tempo di Bourgeois,” is in order here. Colonel John Bourgeois is a dramatic, spirited conductor, who reflects the excitement of the music being played. When a tempo is supposed to be “bright” he makes sure it is exactly that. Because the tempo of *Esprit de Corps* is to be very bright, the marking just had to be “Tempo di Bourgeois!”

The CSU Wind Symphony performs the finest literature of yesterday, today, and tomorrow with a flexible instrumentation that includes as few as eight or as many as seventy-five players. Membership, determined each semester by a blind audition, includes the most accomplished graduate and undergraduate CSU music and non-music majors. In addition to commissioning and premiering new works, the CSU Wind Symphony regularly features faculty artists and the ensemble tours throughout the state and region, performing at conventions, conferences, and other venues across the west.

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