

C S U W I N D S Y M P H O N Y P R E S E N T S



Celebrations!

CONDUCTED BY **REBECCA PHILLIPS**

MATTHEW KASPER, GRADUATE ASSISTANT CONDUCTOR
RYAN MIDDLETON, GRADUATE ASSISTANT CONDUCTOR

October 7 / 7:30 P.M. / Griffin Concert Hall



Colorado State University



THURSDAY EVENING, OCTOBER 7, 2021 AT 7:30

THE COLORADO STATE UNIVERSITY WIND SYMPHONY PRESENTS:

CELEBRATIONS!

REBECCA PHILLIPS, conductor

RYAN MIDDLETON, graduate student conductor

MATTHEW KASPER, graduate student conductor

"HOMAGE TO PEROTIN" FROM THE *MEDIEVAL SUITE* (1983) / RON NELSON

***IRISH TUNE FROM COUNTY DERRY* (1920) / PERCY ALDRIDGE GRAINGER**

***CELEBRATION OVERTURE* (1955) / PAUL CRESTON**

***ENGLISH WALTZ* (1948) / PERCY ALDRIDGE GRAINGER arr. by MARK ROGERS**

Conducted by Ryan Middleton, graduate student conductor

***PRELUDE - VARIATIONS* (1972) / CLAUDE T. SMITH**

***SCOTCH STRATHSPEY AND REEL* (1901) PERCY ALDRIDGE GRAINGER arr. by LARRY OSMON**

conducted by Matthew Kasper, graduate student conductor

***URBAN LIGHT* (2021) / JAMES M. DAVID**

"Homage to Perotin" from the *Medieval Suite* (1983)

RON NELSON

Born: 14 December 1929, Joliet, Illinois

Currently resides in Scottsville, Arizona

Duration: 4 minutes 30 seconds

Composer Ron Nelson is noted for his use of colorful textures and rhythmic vitality in his compositions. In particular, Nelson led the change in the utilization of contemporary percussion techniques within his works for orchestra and wind bands. "Homage to Perotin" is the second of three movements from Nelson's *Medieval Suite*, which pays homage to three master composers of the Middle Ages. Perotin, of the Notre Dame School in Paris, was a central figure in polyphonic art music during his time. This work pays tribute to the techniques common to Perotin's music, including driving rhythmic intensity, repetition, and pedal points. For this evening's concert, "Homage to Perotin" symbolizes this historic celebration for the CSU Wind Symphony, who joins together for their first live concert since January 24, 2020.

***Irish Tune from County Derry* (1920)**

PERCY GRAINGER

Born: 8 July 1882, Brighton, Victoria, Australia

Died: 20 February 1961, White Plains, NY

Duration: 4 minutes

The tune now recognized as "Danny Boy" was virtually unknown when Grainger came across it in *The Petrie Collection of the Ancient Music of Ireland*, a work first published in 1855. His discovery of the tune most likely occurred in 1901, shortly after he moved to England to embark upon a career as a solo pianist, and several years before he began collecting folksongs on his own. Grainger's first setting was for a six-part a cappella chorus, an arrangement made between 1902 and 1904. As is often the case in his folk music settings, Grainger credits his source, including George Petrie's annotation to the melody:

For the following beautiful air I have to express my very grateful acknowledgement to Miss J. Ross, of New Town, Limvady, in the County of Londonderry, a lady who has made a large collection of the popular unpublished melodies of the county . . . The name of the tune unfortunately was not ascertained by Miss Ross, who sent it to me with the simple remark that it was "very old," in the correctness of which statement I have no hesitation in expressing my perfect concurrence.

The setting for chorus was later adapted by the composer for a variety of ensembles, including string orchestra, concert band, and full orchestra. Around 1920, in the midst of creating these orchestrations of essentially the same beautiful but straightforward arrangement, the composer

decided upon a radically different approach in a version he conceived for chorus, harmonium, and an “elastic” combination of orchestral and/or band instruments. It is a highly chromatic and haunting treatment that reveals Grainger at his idiosyncratic best.

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

***Celebration Overture* (1955)**

PAUL CRESTON

Born: 10 October 1906, New York, New York

Died: 24 August 1985, Poway, California

Duration: 5 minutes

The life and career of Paul Creston is a classic American success story. He was born Giuseppe Guttovoggio to Sicilian immigrants living in New York City and grew up in a humble working-class household. His father worked as a house painter but was keenly aware of his young son’s musical gifts and managed to scrape together enough money to pay for piano lessons. By the time Creston was a teenager he began to compose, but at the age of fifteen he was forced to drop out of school to help support his family. He worked at a variety of jobs over the ensuing years, from bank clerk to insurance examiner, but never relinquished his desire to become a composer. Using whatever materials he could get his hands on, Creston continued to study harmony, counterpoint, and orchestration in every spare moment he could find. He could often be found after work poring over books checked out from the public library until the early hours of the morning. His indefatigable self-motivation also drove him to study the classics of the humanities, and he even found time to teach himself to play the violin.

It was common practice among immigrants of the time to adopt an Americanized name. Creston’s was derived from his nickname “Cress” after the character Crespino he portrayed in a school play. He simply liked the name Paul. In 1926, when he was twenty, Creston finally found his first employment as a musician, playing organ in a silent movie house. In 1934, he was appointed organist at St. Malachy’s Church in New York, where he remained for the next 33 years. His career as a composer was launched in 1939 when he received a prestigious Guggenheim Fellowship. Just two years later, he won the New York Critics Circle Award and suddenly became one of America’s most promising young composers. Although Creston’s star shone brightly for a time, his decidedly tonal music fell out of favor as serialism began to occupy the musical mainstream in the 1950s and 60s. For the remainder of his career, the conservative Creston was adamant that this progressive and fashionable musical movement was an ill-advised escapade that that would eventually run its course.

Creston was particularly fascinated by rhythm, and it is a subject about which he wrote extensively. His complete mastery of harnessing the rhythmic energy in music is on full display in his *Celebration Overture* of 1955. Unexpected accents and playfully irregular

phrases punctuate this festive work, which was commissioned by the famous band-leader Edwin Franko Goldman and the American Bandmasters Association. The work revels in the clarity of its unique and purely musical building blocks. As Creston himself described: “I was preoccupied with matters of melodic design, harmonic coloring, rhythmic pulse, and formal progression, not with limitations of nature or narrations of fairy tales. The intrinsic worth of a musical work depends on the interrelation of musical elements toward a unified whole.”

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

English Waltz (1948)

PERCY GRAINGER

arr. by Mark Rogers

Born: 8 July 1882, Brighton, Victoria, Australia

Died: 20 February 1961, White Plains, NY

Duration: 5 minutes

One of the hallmarks of Percy Grainger’s approach to composition was his propensity to continually revise and rework pieces of music after their initial conception. Many of his compositions underwent a host of different settings over the course of several decades. *English Waltz* was originally sketched for orchestra in 1899, and later became the fifth and final movement of his *Youthful Suite* for orchestra after revisions in 1948. As was common for Grainger, he also set the piece for two pianos in 1945. This was a practice that allowed him to hear his compositions without the use of a full ensemble. Unlike *Irish Tune from County Derry* and *Scotch Strathspey and Reel*, *English Waltz* is comprised entirely of original music written by Grainger. After a brief introduction, the piece shifts between three main themes. Each theme receives a new, unique treatment each time it is presented. Although the majority of the piece is very tuneful and danceable, Grainger occasionally employs techniques that obscure the strong downbeat that is so characteristic of the traditional waltz. This setting for wind band was arranged by Mark Rogers in 1999 and was constructed with strict adherence to Grainger’s own procedures when orchestrating for wind band.

— program note by Ryan Middleton

Prelude - Variations (1972)

CLAUDE T. SMITH

Born: 14 March 1932, Monroe City, Missouri

Died: 13 December 1987, Kansas City, Missouri

Duration: 8 minutes

Claude T. Smith composed extensively for instrumental ensembles and wrote specifically for artists such as “Doc” Severinsen, Dale Underwood, and Brian Bowman. He is known for his beautiful treatment of orchestration within lyrical sections contrasted by rhythmic vitality and

extended technique in the allegro sections. Smith's prestigious commissions include works for the U. S. Air Force Band, the "President's Own" U. S. Marine Band, the U. S. Navy Band, and the Army Field Band. His composition *Flight* was adapted as the "official march" of the National Air and Space Museum of the Smithsonian Institute.

Prelude-Variations opens with an extended alto saxophone solo followed by a beautiful duet for oboe and bassoon. A fanfare connects the prelude to a set of faster variations, which contain many of Claude T. Smith's trademark techniques, including rhythmic ostinati and cascading runs of sixteenth notes. In addition, the listener might find a nod to the 1970's with his use of bongos within percussion soli. *Prelude-Variations* ranks in the top three of Smith's most technical works for band, along with his adaptation of the U.S. Navy hymn, *Eternal Father, Strong to Save* and his original work, *Festival Variations* written for the United States Air Force Band, Washington, D.C.

Scotch Strathspey and Reel (1901)

PERCY GRAINGER

arr. by Leroy Osmon

Born: 8 July 1882, Brighton, Victoria, Australia

Died: 20 February 1961, White Plains, NY

Duration: 8 minutes

Percy Grainger's large output of compositions for wind band during the early twentieth century has garnered him much recognition as one of the medium's early champions. Among the most popular of his works are perhaps his settings of folk songs. Grainger's interest in folk music can be traced to a period of several years in which he was living in England. After studying piano and composition at the Hoch Conservatory in Germany, Grainger moved to London in 1901 and began his career as a concert pianist. He attended a lecture by Lucy Broadwood of the English Folk-Song Society in 1905, after which he set about traveling throughout the English countryside transcribing and collecting folk songs. Grainger observed how similar some Celtic dance tunes were to one another and how easily they could be combined together. *Scotch Strathspey and Reel* utilizes parts of seven different Scotch and Irish folk melodies. The piece begins with a strathspey tune, "Marquis of Huntley". Grainger then utilizes the popular sea-chanty "What Shall We Do With a Drunken Sailor" and various Irish folk melodies, intermingling them in various combinations with the first strathspey tune. The second half of the piece features "The Reel of Tulloch" as well as an original counter-melody Grainger created based on the sea-chanty. This work was originally sketched for band with strings in 1901 before being rescored for male chorus, strings, and winds in 1911; it was then premiered in London on May 21, 1912. This band arrangement was completed by Leroy Osmon in 1982 and is based on Grainger's 1911 version.

— program note by Matthew Kasper

Urban Light (2021)

JAMES M. DAVID

Born: 1978, Cairo, Georgia

Currently resides in Fort Collins, Colorado

Duration: 5 minutes

Urban Light (2021) is a brilliant display of colors, forward momentum, and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic streetlamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic LA sunlight transitioning to the exciting nighttime glow of the city. Primary melodic and rhythmic motives are derived from Morse code for the word “California,” creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel “barre” chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colors move over, around, and under each other, leading towards a hopefully thrilling and intense finale. This work was commissioned by the National Band Association for its 60th anniversary and is dedicated to my wife who introduced me to the West Coast’s beauty and spirit.

— program note by the composer



COLORADO STATE UNIVERSITY WIND SYMPHONY

PICCOLO/FLUTE

*Rebecca Needham
Jenna Moore
Francesca Lujan
Rachel Dugger
Kathryn Kennedy

OBOE/ENG HORN

*Markus Fagerberg
^Pablo Hernandez

E^b SOPRANO CLARINET

Bradley Irwin

B^b SOPRANO CLARINET

*Rachel Phillips
Natalie Morris
Scotty Vela
Richard Galbreath
Madeleine Cort
Ethan Coulter
Ada Graham

B^b BASS CLARINET

Andrew Rutton

B^b CONTRA-BASS CLARINET

Megan Johnson

BASSOON/CONTRA-BASSOON

*John Parker
James Kachline

ALTO SAXOPHONE

*Amy Keisling
Josh Zimmerman

TENOR SAXOPHONE

Adam Hernandez

BARITONE SAXOPHONE

Damian Lesperance-Young

HORN

*Kate Fieseler
Sean Brennan
Jake Elam
Rachel Nieves
Paul Beyer
Kathlyn Dixon

TRUMPET

*John Pirillo
Benjamin Pouncey
Mikael Leonhardt
Abhiram Khade
Gideon Matchey
Enzo Barrett

TENOR TROMBONE

*Carli Castillon
Bryce Medlyn

BASS TROMBONE

Brandon Graese

EUPHONIUM

*Jake Archibeque
Olivier Laborde

TUBA

*Zach Hollingsworth
Kobe Garrido

PERCUSSION

*Thomas Landewee
Henry Ives
Colin Ferry
John Andretsos
Zach Van Hook
Brant Shettron
Derek Summers

STRING BASS

*Zack Niswender

KEYBOARD

*Ty Huey

GRADUATE TEACHING ASSISTANTS

Matt Kasper
Ryan Middleton
Benjamin Pouncey

*Principal
^Faculty



REBECCA PHILLIPS is Professor of Music and Director of Bands at Colorado State University where she conducts the CSU Wind Symphony and guides all aspects of the band and graduate wind conducting programs. Prior to this appointment, she served as the Associate Director of Bands and Director of Athletic Bands at the University of South Carolina where she was responsible for directing the Symphonic Winds Concert Band, "The Mighty Sound of the Southeast" Carolina Marching Band, "Concocktion" Pep Bands, teaching undergraduate instrumental conducting, and directing the Carolina Summer Drum Major Clinic.

Dr. Phillips has served as a guest-conductor, clinician, and performer throughout North America, Europe, and Asia. Most recently, she was invited to conduct the Department of Defense All-Europe High School Honor Band (Frankfurt, Germany). Other guest invitations include conducting the wind band and symphony orchestra for the "2019 Prague Multicultural Music Project" and conducting members of the Prague National Symphony at the inaugural "2017 American Spring Festival" (Prague, Czech Republic.) In 2018, she conducted members of the Des Moines Symphony in a chamber concert for the Iowa Bandmasters Association annual conference. Dr. Phillips regularly conducts collegiate honor bands, all-state bands, and festival bands across the United States, Canada, and Europe and she has been a rehearsal clinician at the Midwest Clinic: *An International Band and Orchestra Conference*. Ensembles under her direction have been featured at the 2020 Colorado Music Educators Association Convention, the 2019 American Bandmasters Association National Convention, the 2012 College Band Director's National Association Southern Division Conference, the 2010 Society of Composers International Conference, and the 2008 North American Saxophone Alliance International Convention.

Dr. Phillips believes in treasuring the traditional wind music of the past as well as promoting cutting edge works of today's finest composers. She has commissioned and conducted world and consortium premieres of works by several leading composers, including William Bolcomb, James David, John Mackey, John Fitz Rogers, Adam Silverman, Frank Ticheli, and Dana Wilson to name a few. Her conducting performances of David del Tredici's *In Wartime* and John Mackey's *Redline Tango* are both featured on the nationally distributed Louisiana State University Wind Ensemble compact disc project and the world premiere of John Fitz Rogers' *Narragansett* is featured on the Compact Disc *And I Await*, featuring Dr. Phillips as guest conductor of the University of South Carolina Wind Ensemble.

As a trombonist, Dr. Phillips' performances can be found on several internationally distributed recordings. She has performed with the National Symphony Orchestra, U.S. Army Band (Pershing's Own), the Tallahassee Symphony, and the Tampa Bay Opera Orchestra. She has also performed internationally in England, Mexico, the Caribbean, Russia, and Sweden, and has toured as a trombonist with Johnny Mathis and Barry Manilow.

A native of the Washington, D.C. area, Dr. Phillips earned her Bachelor'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. Currently, she is the President of the National Band Association, chair of the Music Education Committee for the College Band Directors National Association and co-chair of the American Bandmasters Association Commissioning Committee.



RYAN MIDDLETON is a second year graduate teaching assistant in the Master's of Music (wind conducting) program at Colorado State University. He is active in all aspects of a comprehensive collegiate band program, including concert and athletic bands. Middleton studies conducting with Dr. Rebecca Phillips.

Originally from Sioux City (Iowa), Mr. Middleton graduated from the University of Northern Iowa (Cedar Falls, IA) in 2015 with a Bachelor's of Music degree in music education. While at UNI, he studied conducting with Dr. Ronald Johnson and saxophone with Dr. Ann Bradfield (classical) and Professor Christopher Merz (jazz). During the 2014-15 academic year, Middleton served as principal saxophone in the Northern Iowa Wind Symphony and lead alto saxophone in UNI's Jazz Band One. In March of 2014, Middleton toured Brazil with the Northern Iowa Symphony Orchestra and Jazz Combo. The tour included stops in Porto Alegre and Caxias do Sul where he had the opportunity to collaborate with student musicians and professors from the Universidade de Caxias do Sul. Winner of the 2015 Northern Iowa Wind Symphony Concerto Competition, Middleton performed the 2nd movement of Ingolf Dahl's *Concerto for Alto Saxophone and Wind Ensemble* with the Northern Iowa Wind Symphony.

Prior to attending CSU, Mr. Middleton served as Director of Bands at Okoboji High School in Milford, IA where he upheld a longstanding tradition of excellence in instrumental music. Under Middleton's direction, the Okoboji Concert Band received superior ratings at the Iowa High School Music Association Large Group Festival in 2018 and 2019, the Okoboji Jazz Band received first place in class 2A at the 2018 and 2019 Iowa Jazz Championships, and numerous students were selected to the Iowa All-State Music Festival. In July of 2018, the Okoboji Concert Band performed at the United States Navy Memorial Plaza in Washington, D.C.

While teaching in Iowa, Middleton maintained a private saxophone studio comprised of students from various schools in Northwest Iowa. Middleton has served on the faculty of the Reggie Schive Summer Jazz Camp at Iowa Lakes Community College since 2019 and maintains an active role in the Jazz Educators of Iowa. At the 2019 Iowa Bandmaster's Association conference, Middleton was selected for the Young Conductor's Symposium where he worked with Dr. Paula Holcomb, Director of Bands at the State University of New York at Fredonia.

As a saxophonist and woodwind specialist, Middleton toured from 2015-16 throughout Europe, North America, and South America as a member of Cunard Line's Royal Court Theater Orchestra and Regent Seven Seas Cruises' Regent Signature Orchestra. During these tours, he played alto saxophone, flute, and clarinet in a wide variety of theater shows as well as jazz and ballroom dance sets. In Iowa, Middleton has performed regularly with the Dick Baumann Big Band, the Jazzed Up Big Band, the Sioux City Municipal Band, and the Stephens College Summer Theater pit orchestra. Middleton has performed with a number of influential musical artists including The Temptations, Dave Douglas, Dick Oatts, and Nachito Herrera.

Middleton's professional affiliations include National Band Association, North American Saxophone Alliance, Iowa Bandmasters Association, and Jazz Educators of Iowa.



MATTHEW KASPER is originally from Kansas City, Missouri and currently serves as a graduate teaching assistant at Colorado State University where he assists with all aspects of this comprehensive band program and appears as guest conductor with the CSU Wind Symphony, Symphonic Band, and Concert Band. In addition, he works with the CSU Marching Band, Presidential Pep Band, and basketball pep bands. His primary conducting teachers include Dr. Rebecca Phillips, Professor Wes Kenney, Professor Steve Davis, and Dr. Joe Parisi. Mr. Kasper has participated in several conducting workshops and symposiums, receiving additional instruction from Tim Robblee and Craig Kirchhoff at the Shenandoah Conservatory

Instrumental Conducting Symposium and Steve Davis, Joe Parisi, Daniel Schmidt, Kevin Sedatole, and Gary Hill via the Kansas City Conducting Symposium at the University of Missouri-Kansas City (UMKC).

Matthew graduated with honors from the UMKC Conservatory of Music and Dance, receiving a Bachelor of Music degree in instrumental music education. While at UMKC, Matthew was named a Presser Scholar for outstanding undergraduate scholarship in music. Prior to coming to CSU, Mr. Kasper was the director of bands at Farmington Middle School (Farmington, MO) and guided all aspects of that program. In addition, he served as assistant director of bands at Farmington High School where he assisted with the marching and concert bands. During his time in Farmington, Mr. Kasper traveled with the FHS marching band and jazz band for performances in Orlando, FL and Branson, MO.

A versatile musician, Matthew has a variety of musical experiences. He has performed at the Missouri Music Educators conference as well as national and regional conferences sponsored by the North American Saxophone Alliance while a member of the UMKC Saxophone Ensemble. As a jazz musician, he has played alongside a variety of artists, such as Jeff Hamilton, Melissa Aldana, Sean Jones, and Michael Dease. Matthew has also traveled internationally as a

performing member for the Missouri Ambassadors of Music, performing concerts in England, France, Austria, Switzerland, and Germany. His saxophone teachers include Peter Sommer, Zachary Shemon, and Tim Timmons. He has also received additional instruction in jazz from Dan Thomas, and Bobby Watson.

Mr. Kasper currently holds membership with the following organizations: National Association for Music Education, College Band Directors National Association, National Band Association, Colorado Music Educators Association, Missouri Music Educators Association, Missouri Bandmasters Association, and the North American Saxophone Alliance.

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

VIOLIN

Ron Francois
Leslie Stewart

VIOLA

Margaret Miller

CELLO

Barbara Thiem

BASS

Forest Greenough

GUITAR

Jeff LaQuatra

FLUTE

Michelle Stanley
Megan Lanz

OBOE

Pablo Hernandez

CLARINET

Wesley Ferreira

SAXOPHONE

Peter Sommer
Dan Goble
Wil Swindler

BASSOON

Cayla Bellamy

TRUMPET

Stanley Curtis

HORN

John McGuire

TROMBONE

Drew Leslie

TUBA/EUPHONIUM

Stephen Dombrowski

PERCUSSION

Eric Hollenbeck
Shilo Stroman

PIANO

Bryan Wallick

ORGAN

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VOICE

Nicole Asel
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