

Colorado State University
UPCOMING EVENTS

IT COULD BE ANYTHING NEW MUSIC ENSEMBLE

2/21 • Organ Recital Hall • 7:30 pm

JAZZ ENSEMBLES CONCERT

with guest Marshall Gilkes, Trombone

2/24 • Griffin Concert Hall • 7:30 pm

SINFONIA CONCERT

2/26 • Griffin Concert Hall • 7:30 pm

SINGER OF THE YEAR

2/26 • Organ Recital Hall • 7:30 pm • FREE

VIRTUOSO SERIES CONCERT

with K. Dawn Grapes, Flute

2/29 • Organ Recital Hall • 7:30 pm

event calendar • e-newsletter registration

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Colorado State University

UNIVERSITY CENTER FOR THE ARTS

This is your UCA

The CSU School of Music, Theatre and Dance Presents

CSU WIND SYMPHONY
SYMPHONIES FOR WINDS & PERCUSSION:

ALAN HOVHANESS

Rebecca Phillips, Conductor

Michael Bowles, Graduate Assistant Conductor

Christopher Van Hof, Trombone

SAMUEL BARBER

Commando March (1943)

ALAN HOVHANESS

Symphony No. 4, Op. 165 (1959)

I. Andante

II. Allegro

III. Andante espressivo

Michael Bowles, graduate assistant conductor

DANA WILSON *Concerto for Trombone and Wind Ensemble* (2015)

I. Sometimes goin' in the dark...still climbin'

II. My soul has grown deep like the rivers

III. Bright like the sun - my dreams

Christopher Van Hof, trombone

consortium premiere

LEONARD BERNSTEIN

Divertimento (1980)

I. Sennets and Tuckets

II. Waltz

III. Mazurka

IV. Samba

V. Turkey Trot

VI. Sphinxes

VII. Blues

VIII. In Memoriam; March, "The BSO Forever"

Friday, February 19, 2016 • 7:30 pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

PROGRAM NOTES

Commando March (1943)

SAMUEL BARBER

Born: 9 March 1910, West Chester, Pennsylvania

Died: 23 January 1981, New York, New York

Duration: 4 minutes

Samuel Barber was an American composer of orchestral, opera, choral, and piano music. Barber began composing seriously in his late teenage years while studying at the Curtis Institute in the areas of composition, voice, and piano. Barber wrote his *Commando March* shortly after being enlisted in the United States Army during the Second World War. His first composition for wind band, the work was completed in February 1943 and was premiered on May 23 of that year by the Army Air Force Tactical Training Command Band in Atlantic City, New Jersey. The work received many performances in the final years of the war. Barber later created a transcription for full orchestra, premiered by the Boston Symphony Orchestra under the baton of Serge Koussevitzky on October 29, 1943. A two-time winner of the Pulitzer Prize, Barber was the recipient of numerous other awards including the American Prix de Rome and he was elected to the American Academy of Arts and Letters.

Symphony No. 4, Op. 165 (1959)

ALAN HOVHANESS

Born: 8 March 1911, Somerville, Massachusetts

Died: 21 June 2000, Seattle, Washington

Duration: 21 minutes

Alan Hovhaness is an often overlooked and under studied American composer. Hovhaness was born in 1911 in Somerville, Massachusetts. His father was Armenian and a chemistry professor at Tufts College in Boston and his mother was of Scottish decent. This dual heritage would not play a role initially in composition, but would later affect him greatly. Hovhaness was known for writing music very quickly, sometimes even the day before it needed to be finished. This speed led to a very large catalog of works. In the 1930s and 1940s Hovhaness struggled financially. This financial insecurity forced him to accept almost every commission that was offered, sometimes even sacrificing his music ideals to please those who commissioned his works. In his early years as a composer he was ridiculed by the musical elite of the time, including Leonard Bernstein and Aaron Copland. It was not until later in his life that Hovhaness found success as a composer. Hovhaness' music is influenced by his spiritualism and his fondness for Asian and Indian music. He spent several years of his life studying the music of the cultures in those regions and taking that inspiration and applying to his own music.

In 1958 Hovhaness composed *Symphony No. 4* for the American Wind Symphony, under the directions of Robert Boudreau. The unique orchestration of the American Wind Symphony, and double orchestra wind section with percussion, is the reason for the instrumentation of the piece and the absences of saxophones and euphoniums. This piece was Hovhaness' first composition for band and is one of his most performed band works.

Each of the three movements of *Symphony No. 4* is tonal but not in the traditional western music sense. Hovhaness uses both western modes and his own self-created "synthetic" modes to create the melodies in this symphony. The rich and ever shift textures drive the music rather than typical harmonic progressions. Along with his melodic ideas Hovhaness' music involves a careful construction of rhythm. This work contains an overall rhythmic theme, three quarter notes followed by a whole note. This three to four rhythmic pattern occurs throughout the symphony in multiple variations. The entire piece features various groups, or choirs, of instruments often trading off with soloists. The first a third movements end with a fugue that builds to a regal and glorious conclusion.

Concerto for Trombone and Wind Ensemble (2015)

DANA WILSON

Born 4 February 1946, Lakewood, Ohio

Duration: 16 minutes

Dana Wilson is an American composer, jazz pianist, and professor of music theory, history, and composition at Ithaca College. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several prizes,



Michael Bowles is a native of Greeley, Colorado and is currently pursuing a Master of Music (wind conducting) from Colorado State University where he assists with the CSU Marching Band, the Basketball Pep Band, Volleyball Pep Band, Wind Symphony, and Symphonic Band. In 2011, he received his Bachelor of Music from Colorado State University, performing with a variety of ensembles including the CSU Wind Ensemble, Symphonic Band, Marching Band, and the CSU Percussion Ensemble. Bowles was the primary drum set player for the "Rams Horns" Basketball Pep Band from 2006-2010, and performed as a pit musician for the CSU Theatre Department. In addition, Bowles was a member of the Colorado State University Percussion Ensemble performing at the 2010 Percussive Arts Society International Convention (PASIC).

From 2011-2014, Bowles served as the Director of Bands and Choirs at Cedaredge High School and Cedaredge Middle School where his ensembles consistently earned superior ratings in concert band and marching band contests. Under Bowles' direction, the Cedaredge High School Marching Band was named the 1A State Champions for three consecutive years and in 2012, his ensemble earned the honor as the smallest marching band to win a state championship in Colorado CBA history. In addition, Bowles was the facilitator for the Delta County Schools Music Curriculum Committee and coordinator for the Delta County Middle School Honor Band and Choir Festival.

Bowles has performed professionally as a percussionist with the Valley Symphony Orchestra and Fort Collins Wind Symphony. He also was a professional drum set player for the Union Colony Dinner Theater and high school musical productions. As an educator, he has taught drum line at Eaton High School, Greeley Central High School, the Greeley All-City Marching Band, and Colorado State University's cymbal line. Bowles has presented clinics at both Colorado State University and the *Colorado Music Educators Association Clinic/Conference*.

Bowles percussion instructor was Dr. Eric Hollenbeck and he has studied conducting with Dr. Rebecca Phillips, Dr. Steven Moore, and Professor Wesley Kenney. He is a member of the National Association of Music Educators, and the Colorado Music Educators Association, and the World Association for Symphony Bands and Ensembles.

APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Flute

Michelle Stanley

Horn

John McGuire

Percussion

Eric Hollenbeck
Shilo Stroman

Viola

Margaret Miller

Oboe

Andrew Jacobson

Trumpet

Dawn Kramer

Harp

Rachel Ellins

Cello

Barbara Thiem

Clarinet

Wesley Ferreira

Trombone / Euphonium

Christopher Van Hof

Piano

Janet Landreth

Bass

Forest Greenough

Bassoon

Gary Moody

Tuba

Stephen Dombrowski

Organ

Joel Bacon

Saxophone

Peter Sommer

Christopher Van Hof,

a native of Grand Rapids, Michigan is the assistant professor of trombone at Colorado State University in Fort Collins, Colorado. He earned his degrees from Western Michigan University (B.M.E.), the Eastman School of Music (M.M.) and the University of Wisconsin (D.M.A.). Chris is a proud performing artist for S. E. Shires Custom Brass Instruments and Facet Mutes.

Chris happily leads an active and varied career as a performer in all styles on the trombone and euphonium; a teacher and clinician in brass, chamber music, and jazz; and a writer and arranger of music for ensembles from trombone choir to symphony orchestra. He is and has been a substitute performer with the orchestras of Fort Collins, Cheyenne, Madison, Rochester, and Southwest Fla. as well as the acclaimed Boulder Brass. He recorded two albums with the funk band the Po Boys Brass Band that also included many of his original compositions. He founded the Emerald Brass Quintet and still performs with that group throughout the United States. He has played in big bands backing up Johnny Mathis, Slide Hampton, Stefon Harris, Clay Aiken, and Frank Sinatra, Jr. He was principal trombonist on the Eastman Wind Ensemble's 2008 recording collaboration with the Canadian Brass called Manhattan Music. He has performed as a chamber musician throughout Europe at venues in Germany, Austria, Hungary, Slovakia, and Finland. For three years, he was the Afternoon Drive-Time host of the all-classical-music radio station WXXI in Rochester, N.Y. And he has been an associate producer for recordings including flutist Michelle Stanley, tubist Stephanie Frye, euphoniumist Matthew Mireles, and the Madison, Wis.-based Isthmus Brass.

Primarily, though, Chris commits his time and efforts to his two passions: teaching and performing. Since 2013 at Colorado State, he has founded the CSU Low Brass Choir, the CSU Trombone Octet, the TRAMbones (jazz trombone ensemble), and co-founded Neue Polka Colorado (German-style polka band). The Low Brass Choir made its world debut at the 2014 BigXII Trombone Conference in Lubbock Texas after being invited to play on the opening night concert. The trombone/euphonium studio at CSU is the central focus of Chris' teaching, with fourteen to eighteen students enrolled annually. Chris also teaches Jazz History at CSU, and regularly makes his way to Colo. high schools and middle schools for clinics and master classes.

As a recitalist and soloist, Chris programs ambitious and engaging repertoire, all presented in a personal and intimate manner from the stage. He revels in interacting with the audience, collaborating with other performers of all styles and instruments, and broadening his own and his listeners' musical horizons.

The 2015/2016 season features solo engagements with the CSU Wind Symphony performing the Colorado premiere of a new concerto by Dana Wilson; a recital tour through Oklahoma and Texas; recital performing throughout the state of Colorado; the first-ever All-West Honors High School Trombone Choir; and the premiere of a new piece for trombone and iPad by composer Jim David. Chris will also be presenting a clinic at the 2016 Colorado Music Educators Association annual conference in Colorado Springs.

Chris lives, bikes, hikes, cooks, and compulsively watches Food Network in Fort Collins with his wife Andrea, their son Dexter, and their dog Elsa.



including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild and the International Horn Society. His Concerto for Trombone and Wind Ensemble was a consortium of 36 institutions, including Colorado State University (Dr. Rebecca Phillips and Dr. Christopher Van Hof). Wilson writes:

It was such a pleasure to be writing this concerto with Henry Charles Smith, one of the great trombonists and a wonderful human being, in mind as its dedicatee. As trombonist with the Philadelphia Orchestra, and then conductor of ensembles at all levels from youth symphonies to the Minnesota Orchestra, Mr. Smith touched the lives of thousands of musicians. In fact, I began gathering ideas for the work by extracting the letters of his name that would fit the music scale: H (the German letter for the pitch B) E C A E The first two letters suggested the interval of a 5th (B down to E), which became the first main motive of the piece (heard first in the piano) and then an important accompanying figure, sequenced several times. The remaining letters of his name suggest a minor triad and become the opening chord (in the marimba) and then the overall chord quality of the work. It also came to my attention that, in addition to his many incredible accomplishments, Mr. Smith made a recording with brass quintet members of the Philadelphia Orchestra, along with a rhythm section, of some jazz standards. (He was “disguised” as Hank Smith on the recording.) When the orchestra's conductor, Eugene Ormandy, heard about the recording, apparently he flew into a rage, saying his musicians could never, ever be heard in this context, and pressured Columbia Records to pull all existing copies from store shelves, which they did. So there are very few copies around, but apparently “Hank” still thinks it's a good recording. In the spirit of Mr. Smith's defiance, then, this concerto also draws upon certain jazz styles. It also calls upon jazz styles because of my own musical roots and those of trombonist Tom Ashworth, who gave the first performance. The movement titles reflect this in that they each come from the poetry of Langston Hughes, an African-American who was devoted to jazz in life and in his writings: I. Sometimes goin' in the dark...still climbin' (from the poem “Mother to Son”) II. My soul has grown deep like the rivers (from the poem “The Negro Speaks of Rivers”) III. Bright like the sun-my dream (from the poem “As I Grew Older”).

Divertimento (1980)

LEONARD BERNSTEIN trans. by Clare Grundman

Born August 25, 1918, Lawrence, Massachusetts

Died October 14, 1990, New York, New York

Duration: 14 minutes

Most of us think of Leonard Bernstein as a dyed-in-the-wool New Yorker. After all, he was a longtime New York resident, music director of the New York Philharmonic and composer of New York-set West Side Story, Wonderful Town and On the Town. However, Bernstein's association with Boston was equally strong. He was born in Massachusetts, graduated from Boston Latin School and Harvard, and studied at—and later led—the Boston Symphony's summer home at Tanglewood.

So when the Boston Symphony marked its centennial season in 1980–81, Bernstein was a natural choice to compose a celebratory musical confection. At the opening concert, on September 25, 1980, Bernstein was on hand at Symphony Hall as Seiji Ozawa led the *Divertimento's* premiere. (This note's author was also there, in the audience.) That season also marked the 100th birthday of composer Béla Bartók, and the concert ended with another BSO commission: the Bartók *Concerto for Orchestra*.

Like the Bartók *Concerto*, the *Divertimento* features turns for the sections of the orchestra. The Waltz movement is for strings alone in the original orchestration and for woodwinds in the band transcription. The Mazurka for oboes, bassoons and harp; Blues is for brass and percussion; and the In Memoriam introduction to the finale is for flutes.

The work is lighthearted and humorous, with many musical jokes. Astute listeners can hear quotations from *Till Eulenspiegel*, *Petrushka* and Beethoven's *Fifth Symphony*, among others. The Sphinxes movement is a pointed jab at Serialism, comprising a pair of twelve-tone rows perversely ending in tonal cadences. As with many Bernstein compositions, meter is a source of fun. The *Waltz* and *Turkey Trot* have seven-beat measures, making them unfriendly dance scores, and while the melody of the trio in the March has the usual two-beat meter, its accompaniment is in three, leading to a disagreement that is resolved only when the melody capitulates, adding an extra beat in its final measure.

Thematically, the *Divertimento* grows out of a two-note motive: B (for Boston) and C (for Centennial). Many of the melodies start with these two notes, and the finale ends with them sounding simultaneously, bringing the work to a close with a raucous, exultant dissonance.

- program note by Peter Stahl

COLORADO STATE UNIVERSITY WIND SYMPHONY

Piccolo

Emma Stark

Flute

*Rylie Kilgore
Georgianna Oswald
Keilani McConnell
Gabriela Bliss

Oboe

*Stephany Rhodes
Matthew Heimbegner

English Horn

Matt Heimbegner

E♭ Clarinet

Allison Allum

B♭ Clarinet

*Lara Mitofsky Neuss
Julie Park
Scott Chiu
Allison Allum
Brian Celaya
Sarah Sujansky

Bass Clarinet

Asa Graf

E♭ Contra-Alto Clarinet

Scott Chiu

Bassoon

*Blaine Lee
*Joseph Hoffarth

Contra Bassoon

Blaine Lee

Soprano Saxophone

Brittney Davis

Alto Saxophone

*Brittney Davis
Andrew MacRossie

Tenor Saxophone

Bryan Sanders

Baritone Saxophone

Kate Duncan

Horn

*Emelie Pfaff
Camille Glazer
Nicholas Gledhill
Ayo Derbyshire
Elise Hawkes

Trumpet

*Samantha Ferbuyt
Casey Cole
Kyle Tong
Matthew Chanlynn
Matthew Weaver
Karla Rogers

Trombone

*Katie Virostek
Samantha Boise
Eli Johnson

Bass Trombone

*Amanda Tatara

Euphonium

*Noah Dunlap
Jens Peaslee

Tuba

*Angelo Sapenzia

Percussion

*Landon Adams
Spencer Poston
Natasha Miller
Tim Sanchez
Peter Hirschhorn
Matt Brown
Jonah Bartels

Harp

*Yuri Machihara

String Bass

*Jordan Asker

Piano

^Doreen Lee

*Principal

^Staff Pianist



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. 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 Directors 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. She has conducted the world premiere of James David’s *Big Four On the River*, 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 CBDNA Collegiate Marching Band committee, the CBDNA Music Education committee, and is currently the NBA College/University Representative.