

THE CSU SYMPHONIC BAND PRESENTS

OLD, NEW, BORROWED, BLUE

JAYME TAYLOR
CONDUCTOR

DAVID DAVIS
GRADUATE STUDENT CONDUCTOR

OCTOBER 8, 2024

7:30 P.M.

GRIFFIN CONCERT HALL



**COLORADO STATE
UNIVERSITY**

SEASON SPONSOR:



Tuesday Evening, October 8, 2024 at 7:30

The Colorado State University Symphonic Band Presents:

Old, New, Borrowed, Blue

JAYME TAYLOR, conductor

DAVID DAVIS, graduate student conductor

JOHN BARNES CHANCE

Blue Lake Overture (1971)

GUSTAV HOLST

Arr. Gordon Jacob

“March” from *Moorside Suite* (1928/1960)

David Davis, graduate student conductor

PETER MENNIN

Canzona (1951)

ERIC WHITACRE

October (2000)

KEVIN POELKING

Refractions (2024)

GIOACCHINO ROSSINI

Arr. Kenneth Singleton

“Overture” from *The Barber of Seville* (1816/2002)

Notes on the Program

The members and director of the CSU Symphonic Band would like to thank you for attending this evening's concert titled "Old, New, Borrowed, Blue" featuring an eclectic grouping of music spanning the breadth of modern wind band literature. This evening we will present a classic "old" work from the mid-20th century that is a quintessential example of mid-20th century band works, a brand "new" work premiered just this year by one of our very own faculty members, two "borrowed" transcriptions of an opera overture and a piece for brass band, and something "blue" written for one of the premier fine arts academies in the country. Please enjoy this journey across the history of the modern band era.

Blue Lake Overture (1971)

JOHN BARNES CHANCE

Born: 20 November, 1932, Beaumont, Texas

Died: 16 August, 1972, Lexington, Kentucky

Duration: 5 ½ minutes

John Barnes Chance began composing while attending Beaumont High School (Beaumont, Texas) where he performed on percussion in the school band and orchestra. It was during this time that he wrote his first symphony for orchestra, which was premiered during his senior year. He received Bachelor and Master of Music degrees from the University of Texas and played with the Austin Symphony Orchestra, the Fourth U.S. Army Band in San Antonio, and the Eighth U.S. Army Band in Korea.

After leaving the army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962 he was composer-in-residence at the Greensboro, North Carolina, public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments. His career was tragically ended when he was accidentally electrocuted in the back yard of his home in Lexington, Kentucky, in 1972 at the age of 40.

Blue Lake Overture was the first commission by Blue Lake Fine Arts Camp which was established in 1966 and is located in West Michigan. The premiere performance was given in early 1971 by the Western Michigan University Wind Ensemble with the composer conducting.

With the entire piece based on the original introductory horn theme, the outer sections of the piece feature a rhythmic intensity created by Chance's free use of the eighth-note groupings of 2 and 3 in 4/4. While this often produces a 3+3+2 pattern which matched the length of the 4/4 bar, more often the note groupings defy that meter altogether, spilling over bar lines and creating moments that sound like 6/8, 8/8, and 9/8. The middle section settles into a circus-y waltz with wandering tonality.

Blue Lake Overture, in the original edition, with the A section and the repeat of the A section metered in 4/4 presented unrealistic metric challenges. Chance had written the work in asymmetric meters, but the meters were changed to 4/4 by the publisher. The premier performance, conducted by the composer, was performed in the original meters. The original score is missing, but Carl Bjerregaard, Donald Flickinger, and Myron Welch have made an edition which restores the asymmetric meters as was the composer's original intent. The American Bandmasters Association Educational Projects Committee understood the value of this project and supported the creation of this revised edition.

— Program note from the publisher (revised edition)

Moorside March from *A Moorside Suite* (1928/1960)

GUSTAV HOLST

Arr. Gordon Jacob

Born: 21 September, 1874, Cheltenham, United Kingdom

Died: 25 May, 1934, London, United Kingdom

Duration: 5 minutes

Gustav Holst is renowned for his contributions to the wind band literature, while leaving behind a diverse compositional output unbiased towards any particular ensemble. He came from a generationally musical family, studying violin, piano, and trombone. A combination of preference and health issues led to trombone being his instrument of choice long term. He would spend the early part of his career performing primarily with the Scottish Opera and the White Viennese Band, though he did take other small roles as an organist in local churches. As a freelance trombonist, he studied for a few years at the Royal College of Music (RCM) under Charles Villiers Stanford before departing to begin his professional career writing music. It was during his years at the RCM that he met Ralph Vaughn Williams who became a close friend and influence on his writing. Other early influences included Dvorak, Grieg, Purcell, and Wagner.

Holst's compositions span a wide range, both with the types of ensembles he wrote for as well where he found inspiration. Some examples of source material he used include his own translations of Sanskrit passages, Indian mythology, hymns from the Hindu Rig Veda, and music he heard while walking the streets in Algeria. In a more mainstream approach, he joined Vaughn Williams in the folk song revival in the early 20th century with *A Song without Words* and *A Somerset Rhapsody*. He is most remembered for his two suites for band and acclaimed suite for orchestra *The Planets*. Despite this, he believed his most significant works were his first *Choral Symphony* and orchestral tone poem, *Egdon Heath*. He valued authenticity over popularity and was motivated more by what he had to say instead of catering to public opinion.

Moorside March was originally the third movement in a suite written for the British National Brass Band Championship in 1928. This test piece was played by all competing groups and remains Gustav Holst's first and only contribution to the brass band literature. Despite the lack of successive works in the genre, Holst was reportedly delighted at the performance, writing to *The British Bandsman* and remarked that he "listened to musicians conducted by musicians." The suite was written near the end of his composing career, just six years before his death, and inspired several brass band commissions from others in the wake of its success. Holst began transcribing the suite for a military band setting but did not finish this endeavor; the incomplete project now resides in the British Museum. This arrangement comes to us from Gordon Jacobs who transcribed the work in 1960.

— Program note by David Davis

Canzona (1951)

PETER MENNIN

Born: 17 May, 1923, Erie, Pennsylvania

Died: 17 June, 1983, New York, New York

Duration: 5 minutes

Peter Mennin was a prominent American composer, teacher and administrator. In 1958, he was named Director of the Peabody Conservatory in Baltimore, and in 1962 became President of the Juilliard School, a position he held until his death in 1983. *Canzona* is his only work for wind band.

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Canzona was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by the Eastman Wind Ensemble, Frederick Fennell conducting, in New York on 15 June 1951. The concept of the canzona as set forth here is not that of lyrical song implied by the name, but rather that of the early Baroque canzona by Gabrieli in the late 16th century in Venice. Using the reeds and brasses of the band, Mennin has created a stunning essay of contrasting sonorities in a 20th-century manner.

— Program note by the composer

October (2000)

ERIC WHITACRE

Born: 2 January, 1970, Reno, Nevada

Currently Resides in Belgium

Duration: 7 ½ minutes

Eric Whitacre's first musical experience was singing in his college choir. Though he was unable to read music at the time, Whitacre began his full musical education at the University of Nevada, Las Vegas, eventually taking a bachelor's degree in music composition. He wrote his first concert work, *Go, Lovely Rose*, at the age of 21. Whitacre went on to the Juilliard School, earning his Master of Music degree and studying with John Corigliano and David Diamond. At the age of 23 he completed his first piece for wind orchestra, *Ghost Train*, and his popular wind piece *Godzilla Eats Las Vegas* stems from this period. He graduated in 1997 and moved to Los Angeles to become a full-time professional composer.

"October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds."

October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

— Program note by the composer

Refractions (2024)

KEVIN POELKING

Born: 1988, Downers Grove, Illinois

Currently Resides in Fort Collins, Colorado

Duration: 2 ½ minutes

Unique, thoughtful, and meticulously crafted, Kevin Poelking's work is quickly emerging in the world of modern music. Always mindful of contributing purposefully to the repertoire, Poelking considers the experience of audience members, musicians, and conductors from the outset of his creative process. This work, *Refractions*, is part of his "purposeful repertoire consortium" project in which the CSU Symphonic Band is a part and is a winner of the 2024 World Association for Symphonic Bands and Ensembles (WASBE) International Composition Contest. When he is not writing new music, Mr. Poelking is Instructor of Music at Colorado State University where he teaches undergraduate music classes and conducts the CSU Concert Band.

Refraction | rɪˈfrakʃ(ə)n | noun [mass noun]

Physics- the fact or phenomenon of light, radio waves, etc. being deflected in passing obliquely through the interface between one medium and another or through a medium of varying density.

Change in direction of propagation of any wave as a result of its travelling at different speeds at different points along the wave front.

— from *Oxford Languages*

GIOACCHINO ROSSINI

Arr. Kenneth Singleton

“Overture” from *The Barber of Seville* (1816/2002)

Born: 29 February, 1792, Pesaro, Italy

Died: 13 November, 1868, Paris, France

Duration: 5 minutes

Gioacchino Rossini was an Italian composer who gained fame for his 39 operas, although he also wrote many songs, some chamber music and piano pieces and some sacred music. He set new standards for both comic and serious opera before retiring from large-scale composition while still in his thirties, at the height of his popularity.

The Barber of Seville, or The Useless Precaution is an opera buffa in two acts composed by Gioachino Rossini with an Italian libretto by Cesare Sterbini. The libretto was based on Pierre Beaumarchais's French comedy, *The Barber of Seville* (1775). The première of Rossini's opera took place on 20 February 1816 at the Teatro Argentina, Rome, with designs by Angelo Toselli.

Rossini's *Barber of Seville* is considered to be one of the greatest masterpieces of comedy within music, and has been described as the opera buffa of all «opere buffe.» After two centuries, it remains a popular work. This transcription is by retired Director of Bands of the University of Northern Colorado, Kenneth Singleton.

— Program note by the publisher

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois

Viola

Margaret Miller

Cello

Meredith Blecha-Wells

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes
Michelle Stanley

Oboe

Galit Kaunitz

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Chris Bloom

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick
Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsey

COLORADO STATE UNIVERSITY SYMPHONIC BAND

Piccorno/Flute

CJ Buttermann	Austin, TX	Senior	BM Music Education
Angela Guerrero-Araujo	Dallas, TX	Freshman	BM Music Therapy
Marilyn Macrina	Loveland, CO	Freshman	BM Music Therapy
Elise Renner	Aurora, CO	Sophomore	BM Music Education
*Benjamin Rogers	Aurora, CO	Sophomore	BM Performance
Noelani Valasco	Ewa Beach, HI	Freshman	BS Biomedical Science
Katie Wicklein	Broomfield, CO	Senior	BS Accounting

Oboe

*Sophie Haase	Lakewood, CO	Junior	BM Music Education
Don Josephson	Fort Collins, CO	Freshman	BA Music

Bb/Bass/Contra Bass Clarinet

*Rachel Bowyer	Colorado Springs, CO	Senior	BM Music Therapy
Peter Hansen	Elko, NV	Graduate Student	MM Performance
Alexis Highland	Loveland, CO	Freshman	BM Music Education
Alex Hull	Aurora, CO	Freshman	BM Music Education
Amalie Knudsen	Littleton, CO	Sophomore	BS Biology
Makaylee Lange	Denver, CO	Senior	BM Music Therapy
Kaiden Pink	Loveland, CO	Freshman	BS Mathematics
Orion Rayburn	Fort Collins, CO	Freshman	BM Performance, BS Mech. Eng.
Ashlyn Schall	Greeley, CO	Junior	BS Horticulture
Emma Souza	Minneapolis, MN	Sophomore	BA Journalism and Media Comm.

Bassoon/Contra Bassoon

*Zeke Graf	Bemidji, MN	Sophomore	BM Music Education
Kami Karr	Redmond, OR	Junior	BA English, Music Minor
Joy Perry-Grice	Windsor, CO	Freshman	BM Music Education, BA Dance

Alto/Tenor/Baritone Saxophone

Isaiah Allen	Pueblo, CO	Sophomore	BM Composition
Olivia Calzaretta	Aurora, CO	Junior	BM Music Education
AJ Kalvelage	Castle Rock, CO	Junior	BA Music

Alto/Tenor/Baritone Saxophone (CONT.)

*Bailey Permenter	Greeley, CO	Freshman	BA Performance
Alex Rumley	Greeley, CO	Sophomore	BM Composition
Aden Valdez	Windsor, CO	Junior	BA Music, Ethics Studies

Horn

*Sadie Connor	Centennial, CO	Senior	BS Biology
Camden Ewing	Ladera Ranch, CA	Freshman	BA Music Therapy
Gabriella Steiner	Pella, IA	Senior	BS Psychology

Trumpet/Cornet

Ethyn Bazzeghin	Colorado Springs, CO	Sophomore	BM Performance
Lucy Bufton	Fort Collins, CO	Freshman	BM Music Education
Alex Gregory	Lafayette, CO	Sophomore	BM Music Education
Alexa Hudson	Littleton, CO	Senior	BA Music, Interdisciplinary Arts
Hunter Luedtke	Windsor, CO	Junior	BM Music Education
Jaime Perez-Rosa	Gunnison, CO	Sophomore	BM Performance
Ryan Robinson	Broomfield, CO	Senior	BA Business, Music Minor
Natalie Powers	Montrose, CO	Freshman	BM Performance
*Bryce Wicks	Fort Collins, CO	Sophomore	BM Composition

Trombone/Bass Trombone

Ethan Barker	Littleton, CO	Sophomore	BM Music Education
Jonnina Edmunds	Cheyenne, WY	Junior	BS Biomed/Chem Eng.
Caelan Herk	Erie, CO	Junior	BM Music Education
Cameron Honnen	Grand Junction, CO	Graduate Student	MM Performance
Brennan Hudson	Littleton, CO	Senior	BA Music, Interdisciplinary Arts
Carson Koch	Colorado Springs, CO	Freshman	BM Performance
*Silas Riep	Fort Collins, CO	Freshman	BM Performance
Travis Wohlstadter	Paso Robles, CA	Graduate Student	MM Performance

Euphonium

*Ryann Starr	Colorado Springs, CO	Senior	BA Music
Gabe Weldon	Colorado Springs, CO	Senior	BS Biology

Tuba

Samuel Hailey	Loveland, CO	Sophomore	BS Geology, Music Minor
Kayden Jorge	Aurora, CO	Freshman	BM Performance
*Adria Leos	Abilene, TX	Senior	BM Performance
Declan Walsh	Aurora, CO	Freshman	BS Mechanical Eng., Music Minor

Percussion

Bradley Brungardt	Steamboat Springs, CO	Sophomore	BS Electrical Eng., Music Minor
Ashby Deitz	Chester, NJ	Junior	BS Comp Sci, Music Minor
Marley Delaney	Castle Rock, CO	Freshman	BS Biochemistry, Music Minor
Nina Dorigi	Denver, CO	Junior	BS Psychology, Music Minor
Chase Heacox	Lone Tree, CO	Freshman	BM Performance
Juno Okins	Pueblo, CO	Freshman	BM Music Education
Alex Ringerund	Columbia, MD	Junior	BS Mechanical Eng., Music Minor
*Neo Shaffer	Fort Collins, CO	Freshman	BM Performance
Aedyn Simon	Aedyn, CO	Junior	BS Computer Science
Ashley Simmons	Aurora, CO	Senior	BS Psychology, Music Minor

Graduate Assistants

David Davis	Gig Harbor, WA	Graduate Student	MM Performance
Cameron Honnen	Grand Junction, CO	Graduate Student	MM Performance
James Mephram	Great Falls, MT	Graduate Student	MM Performance

*Denotes Principal



Dr. Jayme Taylor is assistant professor of music and the Associate Director of Bands and Director of Athletic Bands at Colorado State University. His duties at CSU include serving as conductor of the Symphonic Band and directing the Colorado State Marching Band, Rampage Basketball Band, and Presidential Pep Band. Prior to his appointment at Colorado State, Dr. Taylor served as assistant professor of music education and conductor of the Wind Ensemble at Carson-

Newman University in Jefferson City, TN and as Assistant Director of Bands and Assistant Director of Athletic Bands at the University of South Carolina. His teaching career began with the bands in Clinton, TN serving as director of the Clinton City Schools and Clinton Middle School band program teaching 6-8 grade band and jazz band and assisting the director of bands at Clinton High School. Dr. Taylor finished his secondary school teaching as the Director of Bands in Clinton overseeing the award-winning Clinton High School Marching Band, two concert bands, jazz band, winter guard and indoor percussion ensembles, and two middle school feeder programs. His marching and concert ensembles regularly earned “superior” ratings at performance assessment and competitions.

Dr. Taylor’s concert ensemble has been invited to perform at the East Tennessee Band and Orchestra Association’s All-East Senior Clinic Honor Band as the guest collegiate ensemble. He has also given consortium premieres of works by Benjamin Dean Taylor, Michael Markowski, and Kevin Poelking, as well as the Ion Concert Media video to accompany David Maslanka’s *A Child’s Garden of Dreams*, and performed the world premiere of Kevin Poelking’s *Slate* for brass and percussion. Taylor was a guest conductor with the University of South Carolina Wind Ensemble on their concert tour of China in 2012.

Dr. Taylor’s conference presentations include a discussion on his dissertation “The Wind Ensemble ‘Trilogy’ of Joseph Schwantner: Practical Solutions for Performance” at the College Band Directors National Association (CBDNA) South Regional Conference in 2016, Common Drill Writing Mistakes and How to Avoid Them at the 2023 Colorado Music Educators Association (CMEA) Conference, and two co-presentations for the CBDNA Athletic Band Symposium titled “Halftime 360°: Entertaining Your Entire Fan Base” in 2014 and “Building Your Brass Line: Tips & Tricks for Improving Your Marching Band Brass Section” in 2015.

Dr. Taylor is an active clinician and has conducted regional and district honor bands in South Carolina, Tennessee, and Colorado. As an adjudicator, he has judged marching and concert bands throughout the southeast. He is a prolific drill designer for high school and collegiate marching bands having written for bands throughout the country from South Carolina to Hawaii. Dr. Taylor was an instructor at the University of South Carolina Summer Drum Major

Camp for 4 years. He is an alumnus of the Bluecoats Drum and Bugle Corps of Canton, OH. Taylor spent three years as brass instructor, high brass coordinator, and assistant brass caption head for the Troopers of Casper, WY beginning with their return to competition in 2007 through their return to DCI finals in 2009. He also worked as brass instructor and assistant brass caption head for the Cavaliers of Rosemont, IL in their 2010 season.

Dr. Taylor earned his Doctor of Musical Arts in Instrumental Conducting from the University of South Carolina studying under James K. Copenhaver and Dr. Scott Weiss. He holds a Master of Music in Instrumental Conducting and a Bachelor of Music in Music Education from the University of Tennessee, Knoxville. He has also studied conducting with Eugene Corporon, Kevin Sedatole, and Jerry Junkin.

Dr. Taylor is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), The Colorado Bandmaster's Association (CBA), the National Association for Music Education (NAfME), Pi Kappa Lambda, is Chapter Sponsor for the Kappa Chapter of Kappa Kappa Psi at Colorado State as well as an honorary member of Tau Beta Sigma and Kappa Kappa Psi, and is an alumnus of Phi Mu Alpha Sinfonia. **Happy Birthday to Bailey Kendall Taylor whose first birthday is in just 4 days!**



David Davis, originally from Boise Idaho, currently serves as a graduate teaching assistant at CSU where he assists with all aspects of a comprehensive band program and will appear as a guest conductor for the Wind Symphony, Symphonic Band, Concert Band, and Tuba-Euphonium ensemble. In addition, he works with the CSU Marching Band, Presidential Pep Band, and Rampage Basketball Band. His primary conducting teachers include Dr. Rebecca Phillips and Professor Marcellus Brown. Mr. Davis has participated in several workshops, receiving instruction from retired Col. Jason Fettig, Professor Jerry Junkin, and Dr. Dennis Llinas.

Mr. Davis graduated with honors from Boise State University with a Bachelor of Music in Music Education. During his undergraduate years he played clarinet with the symphonic winds and all-campus band, studying under Dr. Leslie Moreau. He was a member of the BSU Blue Thunder Marching Band in their sousaphone section, served in multiple leadership positions, and was selected for the 2019 Living Legacy Award for distinguished service. His final year he was a soloist in the exhibition performance at the District 3 Mel Shelton marching competition. He has traveled and performed with the Seattle Cascades drum and bugle corps during their 2018 season as well as with Boise's first independent WGI winds

group, Armada Winds. Internationally, he has performed in England, France, Switzerland, Germany, and Austria. His private instructors for tuba include Professor Adam Snider, Dr. Bill Waterman, and Dr. Christopher Bloom.

After graduating from Boise State in 2019, Mr. Davis was director of bands at Middleton High school in Idaho where he taught the wind ensemble, symphonic band, jazz band, and athletic bands. He is currently on a leave of absence while pursuing his graduate degree. During his tenure, the bands consistently received high ratings at district festivals. Under his direction the program collaborated with community and collegiate ensembles and had strong representation in local and regional events. The Middleton High school band was invited to and performed in Logan, Utah for the Music in the Parks Festival in 2022. Mr. Davis was elected president of the Treasure Valley Honor Meet in 2021, a group created in the 1970's to provide smaller programs, outside the immediate Boise area, with the opportunity to play in a large ensemble.

During these years as an educator, Mr. Davis has been active as a performer. He recently collaborated with the BSU Tuba-Euphonium ensemble, performing at the 2024 International Tuba Euphonium Association regional conference in Oregon. In addition, he has performed with the Brass Band of the Treasure Valley. Most notably he was a tubist in the Treasure Valley Concert Band since 2021 under the direction of Marcellus Brown, and was invited to guest conduct at their closing concert at the 2024 Boise Music Week.

SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

SYMPHONIC BAND CONCERT

TIME AND PLACE

CONDUCTED BY DR. JAYME TAYLOR

CAMERON HONNEN, GRADUATE STUDENT CONDUCTOR

WITH CHRIS BLOOM, TUBA

FEATURING :

DARIUS MILHAUD'S *SUITE FRANÇAISE*,
JAMES DAVID'S NEW WORK *ATOMIC TIME*,

AND

KEVIN DAY'S *METALLIC FIGURES* CONCERTO

DECEMBER 5, 2024, 7:30 P.M.

GRIFFIN CONCERT HALL



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