



# HONOR

C O L O R A D O   S T A T E   U N I V E R S I T Y

# BAND

20  16

**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE



THURSDAY EVENING, DECEMBER 8, 2016, 7:30 P.M.

# CSU SYMPHONIC BAND

presents

## *Nothing Gold Can Stay*

**RICHARD FREY** / Conductor  
**SHILO STROMAN** / Vibraphone

***Incantation and Dance* (1960) / JOHN BARNES CHANCE**

***Nothing Gold Can Stay* (2016) / STEVEN BRYANT**  
consortium premiere

***Korean Folksongs from Jeju Island* (2013) / FRANK TICHELI**

- I. Country Song (Iyahong)
- II. The Forest Nymph and the Woodcutter (Kyehewa)
- III. Celebration on Halla Mountain (Nuhyoung Nahyoung)

***Scala Enigmatica* (2016) / JAMES DAVID**  
Shilo Stroman, vibraphone  
world premiere

***A Grainger Suite* / PERCY ALDRIDGE GRAINGER**

- I. Handel in the Strand (1912) / arr. John Philip Sousa
- II. Sussex Mummers Christmas Carol (1915) / arr. Richard Franko Goldman
- III. The Gum-suckers March (1916) / ed. by R. Mark Rogers



## PROGRAM NOTES

### ***Incantation and Dance* (1960)**

**JOHN BARNES CHANCE**

**Born: 30 November 1932, Beaumont, Texas**

**Died: 16 August 1972, Lexington, Kentucky**

**Duration: 8 minutes**

John Barnes Chance was a prolific composer for wind band in the middle of the twentieth century, with many works like *Variations on a Korean Folk Song*, *Symphony No. 2*, and *Blue Lake Overture*, that still receive regular performances. “Incantation and Dance,” was Chance’s first published piece for wind band, and has many of the features that characterize his later music. The opening Incantation theme is scored for the flutes in their lowest register, creating a sense of mystery through this evocative timbre. The harmony throughout the piece is influenced by the octatonic scale, or an eight-note scale that alternates between half and whole steps. The long sustained chord that closes the *Incantation* section is built using this scale. The music is also especially rhythmic, not just in the extensive percussion parts, but throughout the wind section as well.

The *Dance* begins by layering in percussion instruments into a rhythmic framework that reappears throughout the rest of the movement. The dance “tune” is angular and rhythmic, alternating between boisterously loud and intensely quiet, while throughout, Mr. Chance’s orchestration creates a sense of the exotic as the dance carries along to an explosive ending.

### ***Nothing Gold Can Stay* (2016)**

**STEVEN BRYANT**

**Born: 28 May 1972, Little Rock, Arkansas**

**Duration: 8 minutes 30 seconds**

“Nothing Gold Can Stay” takes its title and inspiration from the Robert Frost poem of the same name. Mr. Bryant writes about the piece: “The music is my deliberate attempt to write a chorale – something simple, beautiful, and familiar. The deceptive surface simplicity of Robert Frost’s poem seems to collide with this music, particularly the paradoxical descending of dawn today, all embodying the concept of *felix culpa*, or “lucky fall” – the idea that loss can bring greater good, and is in fact necessary.”

“Nothing Gold Can Stay”

*Nature's first green is gold,  
Her hardest hue to hold.  
Her early leaf's a flower;  
But only so an hour.  
Then leaf subsides to leaf.  
So Eden sank to grief,  
So dawn goes down to day.  
Nothing gold can stay.*

— Robert Frost

### ***Korean Folksongs from Jeju Island (2013)***

**FRANK TICHEL**

**Born: 21 January 1958, Monroe, Louisiana**

**Duration: 11 minutes 30 seconds**

*Korean Folksongs from Jeju Island* are almost all in compound meters (6/8 or 9/8) and employ a pentatonic scale. The words and folk melodies have evolved over the centuries, and address a wide range of topics – love, joy and sadness, the beauty of the island, farming and fishing, island legends, etc. They are traditionally sung unaccompanied or with a light drum beat, providing a simple pulse.

In my setting, I endeavored to preserve the bright, bouncy spirit of the original folk melodies; however, I also enhanced the music using extensive counterpoint, extended harmony, a sense of fantasy, and other Western devices. The three movements are melodically interconnected: the second movement's melody is foreshadowed in the middle of the first movement; the third movement's melody is foreshadowed in the second; and the first movement's melody makes a cameo appearance in the finale's grand climax. This cross-pollination was not only fun to do, but also served to unify the three movements in a palpable way. Most importantly, I was delighted and galvanized by these buoyant, optimistic folksongs. I hope the joy I felt comes through to all who perform and hear this work.

— Notes by the composer

### ***Scala Enigmatica (2016)***

**JAMES DAVID**

**Born: 1978, Cairo, Georgia**

**Duration: 12 minutes**

*Scala Enigmatica: Concerto for Vibraphone* is a one-movement exploration of the mysterious qualities of scales and modes associated with both ancient and contemporary musical traditions. The actual “enigmatic scale” was attributed to Verdi in the late 19th century, but this concerto takes the idea more literally and utilizes scalar formations that have particularly intriguing qualities. These range from original and borrowed synthetic scales, to structures similar to Hindu Raga and Javanese Slendro, to the ubiquitous diatonic modes of plainchant. The vibraphone, one of the youngest orchestral instruments, is particularly well suited to the diversity of this music, and its associations with jazz and minimalism are particularly prominent. Hopefully, the work demonstrates many of the colorful and dynamic qualities of this the instrument while exploring the expressive natures found in these humble building blocks of musical material. This piece is dedicated to Prof. Shilo Stroman and Dr. Richard Frey of Colorado State University.

Dr. James M. David (b.1978) is associate professor of composition and coordinator of music theory at Colorado State University. His works have been performed at more than fifty conferences and festivals throughout North America, Europe, Australia, and Asia. These events include seven International ClarinetFests, the Percussive Arts Society International Convention, the World Saxophone Congress, the International Trombone Festival, four College Band Directors National Association Conferences, the Society of Composers National Conference, and the College Music Society National Conference. Among the distinctions he has earned as a composer are an ASCAP Morton Gould Award, national first-place in the MTNA Young Artists Composition

Competition, two Global Music Awards, and first-prize in the National Association of Composers Young Composers Competition. His works for wind ensemble have been performed by many of the nation's finest university and professional ensembles including the Dallas Wind Symphony, the U.S. Army and Air Force Bands, the University of North Texas, Ohio State University, and the University of Alabama among many others. Additional commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), the Oasis Quartet, the Playground Ensemble, the International Saxophone Symposium and Conference, and the Atlantic Coast Conference Band Directors Association. His music is available through Murphy Music Press, Just for Winds Music, Pebblehill Music Publishers, and C. Alan Publications, and is recorded for the Naxos, Summit, MSR Classics, Albany, and Potenza labels. Dr. David is an honor graduate of the University of Georgia and earned his doctorate in composition from Florida State University. More information is available at [www.jamesmdavid.com](http://www.jamesmdavid.com).

***Handel in the Strand*, arr. John Philip Sousa (1912)**

***Sussex Mummers Christmas Carol*, arr. Richard Franko Goldman (1915)**

***The Gum-suckers March*, ed. by R. Mark Rogers (1914)**

**PERCY ALDRIDGE GRAINGER**

**Born: 8 July 1882, Melbourne, Victoria, Australia**

**Died: 20 February 1961, White Plains, New York**

**Duration: 13 minutes (total)**

Each of these three short tunes by Percy Grainger demonstrates his love for existing music, his incredible gift of counterpoint, and his ability to lift simple folksongs to a level of high art. They also reflect his colorful and energetic approach to music, embracing both simplicity and complexity to the point of near-chaos in equal measures.

Grainger refers to "Handel in the Strand" as a clog dance. The piece was initially composed for "piano and two or more stringed instruments" (or massed pianos and string orchestra) in 1912. He then orchestrated the piece for symphony orchestra, recommending at least four and up to "as many as twenty" pianos for the performance. The original work began as a set of variations on music from Handel's "Harmonious Blacksmith," and Grainger's friend William Gair Rathbone, to whom the work is dedicated, felt that it created an image of "jovial old Handel striding down the Strand to the strains of English popular music of the time."

"Sussex Mummer's Christmas Carol" is a lyrical and more straight-forward setting than the two works that surround it. Grainger places the melody in the middle of the texture, with counter melodies both above and below the tune throughout. The original carol has many verses, including the following which will be sung by the ensemble this evening:

*God bless your house, your children too,  
Your cattle and your store;  
The Lord increase you day by day,  
And send you more and more.*

"The Gum-suckers March" comes from a suite for orchestra called "In a Nutshell," and is the concluding movement of that suite. Of note, the work calls for four distinct mallet percussion instruments manufactured by the Deagan corporation in the early part of the twentieth-century: the steel marimba (a sort of bass glockenspiel), the marimbaphone or marimba-xylophone (a sort

of bass xylophone), swiss staff bells (similar to hand bells in tone), and a nabimba, a 5-octave instrument that resembled a marimba with a strong clarinet and bass clarinet quality to its sound.

Grainger wrote that, "'Gum-suckers' is a nickname for Australians hailing from the state of Victoria (Grainger, himself, was from Victoria). The leaves of the 'gum' (Eucalyptus) trees are very refreshing to suck in the parching summer weather." The work has two main themes that return regularly, with other melodic material added throughout. These melodies collide, combine, and change throughout the course of the march. As Grainger put it:

*"The 'Gum-suckers' March abounds in 'double-chording' – that is, unrelated chord-groups passing freely above, below, and through each other, without regard to the harmonic clash resulting therefrom. Towards the end of the movement is heard a many-voiced climax in which clattering rhythms on the percussion instruments and gliding chromatic chords on the bass are pitted against the long notes of the "Australian" second theme, a melodic counter theme, and a melodic bass."*

The work is certainly a colorful and exciting end to this evening's concert.

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# COLORADO STATE UNIVERSITY SYMPHONIC BAND

## PICCOLO

Samantha Post	Colorado Springs, CO	Junior	BM Music Education/Accounting
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## FLUTE

Elisabeth Richardson	Parker, CO	Freshman	BM Music Education
Anna Howell	Parker, CO	Junior	BM Music Education
Melyssa Moran	Poway, CA	Junior	BM Music Therapy
Femke Verbeek	Fort Collins, CO	Freshman	BM Music Therapy
Nicole Knebel	Fort Collins, CO	Freshman	BM Performance/Chemistry
Julia Kallis	Thornton, CO	Freshman	BM Performance/Comm. Studies
Pamela Potzer	Aurora, CO	Sophomore	BM Music Therapy
Madison West	Loveland, CO	Freshman	BS Neuroscience

## CLARINET

Asa Graf	Loma, CO	Junior	BA Performance
Henry Buckley	Loveland, CO	Sophomore	BM Performance/Composition
Mariah Thompson	Colorado Springs, CO	Junior	BM Performance
Nicholas Bruns	Castle Rock, CO	Freshman	BM Perf/Chem/Bio Engineering
Sarah Sujansky	Westminster, CO	Sophomore	BM Performance/Music Therapy
Adam Bell	Centennial, CO	Freshman	BM Performance
Kennedy Malone	Fort Morgan, CO	Junior	BM Music Education
Katie Knutson	Centennial, CO	Freshman	BM Music Therapy
Andy Firebaugh	Arvada, CO	Freshman	BM Music Education

## BASS CLARINET

Rachel Lana	Fort Collins, CO	Freshman	BS Sports Medicine
Alex Salek	Monument, CO	Freshman	BM Music Education

## OBOE

Sonja Barber	Golden, CO	Freshman	BS Zoology
Olivia Martin	Aurora, CO	Sophomore	BM Music Education
Margaret Korbek	Libertyville, IL	Sophomore	BM Music Therapy
Tatiana Stoecker	Colorado Springs, CO	Junior	BS Fish, Wildlife, and Conservation Bio.

## BASSOON

Noah Beck	Parker, CO	Freshman	BS Biomed/Chem/Bio Eng
Lorena Garrod	Evergreen, CO	Freshman	BA Music
Naomi Davis	Colorado Springs, CO	Freshman	BM Music Therapy
Silvia Torres	Mexico City, Mexico	Freshman	BA Music

## ALTO SAXOPHONE

Andrew MacRossie	Denver, CO	Junior	BM Performance
Jimmy Ackermann	Cañon City, CO	Junior	BM Music Education
Jacob Kilford	New Braunfels, TX	Sophomore	BM Performance

## TENOR SAXOPHONE

Rebekah Johnson	Olney Springs, CO	Junior	BM Music Therapy
Kevin Rosenberger	Monument, CO	Freshman	BM Performance



## BARITONE SAXOPHONE

Michael Doppler	Evergreen, CO	Senior	BA Music
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## HORN

Isabel Waterbury	Lafayette, CO	Freshman	BM Music Education
MacKenzie Beeler	Hillsboro, OR	Junior	BM Performance
Natasha Reed	Fort Collins, CO	Sophomore	BM Music Education
Miranda Deblauwe	Overland Park, KS	Freshman	BM Music Education
Caleb Smith	Kiowa, CO	Junior	BM Music Education
Brianna Eskridge	San Diego, CA	Freshman	BM Music Therapy
Austin Lowder	Colorado Springs, CO	Freshman	BM Music Education

## TRUMPET

Nicole Florian	Highlands Ranch, CO	Freshman	BS Civil Engineering
Bryan McKinstry	Parker, CO	Freshman	BM Music Education
Alexis Martinez	Pueblo, CO	Freshman	BA Music
Nicky Tisdall	Madison, SD	Junior	BM Music Education

## TROMBONE

Sam Boies	Pueblo, CO	Junior	BM Music Education
Michaela Neale	Durango, CO	Senior	BA Music
Ryan Smith	Longmont, CO	Sophomore	BM Music Therapy
Erin Carlson	Bayfield, CO	Freshman	BM Music Education

## EUPHONIUM

Catherine Beyerly	Abilene, TX	Senior	BM Music Education
John Mason	Fort Collins, CO	Sophomore	BA International Studies
Harley Cespedes	Nacodoches, TX	Sophomore	BM Music Therapy
Zachary Mocias	Hesperia, CA	Freshman	BM Music Education

## TUBA

Justin Frank	Billings, MT	Senior	BM Performance
Kelci Hartz	Loveland, CO	Freshman	BM Music Education
Nathan Larson	Fort Collins, CO	Junior	BS Computer Engineering
Connor Marsh	Loveland, CO	Freshman	BM Music Education
Gavin Milburn	Longmont, CO	Sophomore	BM Music Education

## PERCUSSION

Ian Maxwell	Lakewood, CO	Freshman	BM Performance
Matt Hauser	Littleton, CO	Sophomore	BM Performance
Spencer Kinnison	Windsor, CO	Sophomore	BM Music Education
Malia Odekirk	Parker, CO	Sophomore	BM Music Education/Perf
Natalie Dyer	Eaton, CO	Sophomore	BM Composition
Chase Hildebrandt	Loveland, CO	Freshman	BM Music Education
Dan Brindzik	Broomfield, CO	Freshman	BM Performance

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- Guard: [guard@csubands.com](mailto:guard@csubands.com)
- Percussion: [Shilo.Stroman@colostate.edu](mailto:Shilo.Stroman@colostate.edu)



**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

**b a n d s . c o l o s t a t e . e d u   # c s u m u s i c**

Dedicated to its land-grant heritage, the music faculty at Colorado State University are committed to promoting music and pedagogy of the highest quality, serving music education through actions that benefit the students, teachers, and citizens of Colorado.

FRIDAY EVENING, DECEMBER 9, 2016, 7:30 P.M.

# CSU WIND SYMPHONY

presents

## *War and Peace: A Date Which Will Live in Infamy*

**REBECCA PHILLIPS** / Conductor

**“Mars, the Bringer of War” from *the Planets* (1916/1924) / GUSTAV HOLST**

**Overture to “The School for Scandal” (1931) / SAMUEL BARBER arr. by Frank M. Hudson**

***Adagio para Orquesta de Instrumentos de Viento* (1966) / JOAQUÍN RODRIGO**

***Desi* (1991) / MICHAEL DAUGHERTY**

***Eternal Father, Strong To Save* (1975) / CLAUDE T. SMITH**

***Midway March* (1976) / JOHN WILLIAMS trans. by Paul Lavender**

### **A word from the conductor...**

The 2016-2017 Wind Symphony season, entitled *War and Peace*, remembers events from around the world that catapulted both conflict and resolution. Each concert is permeated by music that explores the memories of sacrifice along with the beauty of more peaceful times. Tonight, the Wind Symphony pays tribute to the 75th anniversary of the attack on Pearl Harbor along with other works that depict life in United States during World War II. We open with Gustav Holst's iconic work, “Mars, the Bringer of War” from his masterpiece, *The Planets* followed by Samuel Barber's Overture, written in the comedic spirit of Richard Sheridan's play, *The School For Scandal*, which has been said to “profess a faith in the natural goodness as well as habitual depravity of human nature.” After a beautiful *Adagio* by Spanish composer Joaquín Rodrigo, we add humor to our lives with a jazzy work about the Cuban-American comedian and musician, Desi Arnez, who entertained us throughout the difficult 1940's. The final two works pay tribute to the United States Naval sailors who fought and lost their lives during World War II. First, we perform Claude T. Smith's *Eternal Father*, the navy hymn, and remember those who perished during the unsuspected bombing of Pearl Harbor on December 7, 1942, “a date, which will live in infamy,” and the event that catapulted America into World War II. Finally, through John Williams' *Midway March*, we honor the U.S. sailors who, six months after the attack on Pearl Harbor, won “the most stunning and decisive blow in the history of naval warfare” and brought a sense of pride and resilience back to the American spirit.

## PROGRAM NOTES

### **“Mars, the Bringer of War” from *The Planets* (1916/1924)**

**GUSTAV HOLST**

**Born: 21 September 1874, Cheltenham, England**

**Died: 25 May 1934, London, England**

**Duration: 7 minute 30 seconds**

Just before the outbreak of World War I, Gustav Holst became intrigued with astrology while traveling on a composition grant to Spain. He discovered a book called *The Art of Synthesis* by Alan Leo who published various books on astrology. Leo divided this book into chapters based on each planet, and described the astrological characteristics of them. Holst soon thereafter began his greatest work, *The Planets*, and called his piece “a series of mood pictures.” Characteristics of the work suggest that Holst was in touch with his musical contemporaries; Arnold Schoenberg and Igor Stravinsky had recently made trips to England and caused quite a stir with their performances. Schoenberg came to England and conducted his *Five Orchestral Pieces* Op. 18 and around the same time, Stravinsky visited and conducted his *Le sacre du printemps*. There are obvious ideas borrowed from both - Holst labeled the preliminary sketches of *The Planets* “Seven Orchestral Pieces” and in “Mars,” the blatant dissonance and unconventional meter is riddled with the influence of Stravinsky’s *Le sacre du printemps*. The first complete performance of *The Planets* was under Albert Coates in Queen’s Hall in 1920. Holst himself transcribed the first movement for band in 1924. “Mars, the bringer of war” is dominated by a relentless ostinato and has been labeled by some as “the most devastating sounding piece of music ever written!”

— program note by Holst historian, Kenric Taylor

### **Overture to “The School for Scandal” (1931)**

**SAMUEL BARBER**

**arr. by Frank M. Hudson**

**Born: 9 March 1910, Westchester, Pennsylvania**

**Died: 23 January 1981, New York, New York**

**Duration: 9 minutes**

When Philadelphia’s Curtis Institute of Music opened its doors in 1924, Samuel Barber was 14 years old and determined to attend this great new institute. He achieved his goal and in 1931, while still a student, he began *The School for Scandal Overture*, his first work for Symphony Orchestra. Barber, and his classmate Gian Carlo Menotti, traveled to Italy that summer under the guise of “much needed study time” with Rosario Scalero, their composition teacher at Curtis. Scalero habitually spent his summers vacationing in Italy and, while Barber and Menotti did manage to take a few lessons, most of their time was spent sightseeing, playing tennis, and socializing. Every other week, they put a halt to their adventures and drove 200 miles to Scalero’s residence for a lesson. Barber commented, “Today is the day of frantic work to get things in shape for the lesson tomorrow. I must scrape something together to make it look as if the two-hundred-mile drive were worth the trouble.” Alas, nothing like cramming for the test! Against considerable odds, the piece was finished by the time Barber returned to classes at Curtis that fall and the *Overture* was premiered two years later by the Philadelphia Orchestra in an outdoor summer concert.

Barber truly exhibits exceptional grace as a melodist. His ingratiating and memorable melody to the second theme is entrusted to the solo oboist and later endowed to the English horn. In addition, the work's rhythmic vitality is unmistakable, with unsuspecting accents and shifting pulses, conveying the brisk mischief of the play that inspired it, *The School for Scandal*, by Richard Brinsley Sheridan. While not programmatic, it was nonetheless conceived "as a musical reflection of the play's spirit" and became a staple of the symphony orchestra by the mid-century.

— program note by James Keller

### ***Adagio para Orquesta de Instrumentos de Viento (1966)***

**JOAQUÍN RODRIGO**

**Born: 22 November 1901, Sagunto, Spain**

**Died: 6 July 1999, Madrid, Spain**

**Duration: 8 minutes 30 seconds**

Spanish composer Joaquín Rodrigo triumphed against remarkable odds. Afflicted with diphtheria at three, he lost his sight and nearly his life. Yet he went on to produce a large body of music for a great variety of media, garnering more prizes and honors than any other Spanish composer in history. His daughter wrote, "He maintained that it was blindness which led him to music, giving him a greater inner world, and that he would probably not have been a musician without it. He had to write all his compositions in Braille, then dictate them, note by note, bar by bar and alteration by alteration to a copyist, and then revise them." His output was so prolific and much of his music symphonically so complex that his achievement can truly be called unparalleled in classical music.

The promising young composer set out for Paris in 1927, escorted by Rafael Ibanez, an employee of his father. Ibanez had learned musical notation from scratch just to write down the young man's compositions. In Paris, Rodrigo studied with Paul Dukas. After the death of Dukas, Rodrigo traveled to Austria, Switzerland and Germany where in 1936, he learned of the outbreak of the Spanish Civil War. Rodrigo's scholarship was canceled, and he was caught penniless. He became a refugee at an institute for the blind in Freiburg, spending 18 months in utter hardship. When the Civil War in Spain ended, Rodrigo felt the pressure cooker of conflict in Germany and returned to Spain on September 1, 1939, two days before the outbreak of the Second World War. The composer carried in his suitcase the work destined to change his luck: the phenomenally successful *Concierto de Aranjuez* for guitar and orchestra. Although tepidly received at its Spanish premiere in 1940, "Aranjuez" has taken in more royalties than any other Spanish work. It has been arranged for everyone from the trumpeter Miles Davis ("Sketches of Spain") and the pianist Chick Corea ("Spain") to the tenors Plácido Domingo and José Carreras, and the Swingle Singers. To top things off, it was one of the pieces the astronauts Neil Armstrong, Michael Collins, and Buzz Aldrin took to the moon in 1969.

In 1966, the American Wind Symphony commissioned Rodrigo to write *Adagio for Orchestral Winds*, his first work for the winds band genre. The piece exhibits beautiful melodic solos for woodwind soloists with interludes of aggressive brass and percussion themes. Rodrigo appears to merit serious consideration as one of the greatest Spanish composers of the 20th century.

— program note by Pablo Zinger

***Desi* (1991)**

**MICHAEL DAUGHERTY**

**Born: 28 April 1954, Cedar Rapids, Iowa**

**Currently lives in Ann Arbor, Michigan**

**Duration: 5 minutes 30 seconds**

*Desi* was composed and premiered 25 years ago and since then it has been widely performed in America by ensembles ranging from the U.S. Marine Band to the San Francisco Symphony Orchestra, and abroad by ensembles including the Tokyo Kosei Wind Orchestra and the Netherlands Wind Ensemble. This work is a tribute to the persona of Desi Arnaz (1917-87), who played the Cuban bandleader Ricky Ricardo alongside his wife Lucille Ball in "I Love Lucy," widely regarded as one of the most innovative television comedy shows of the 1950's.

The opening rhythmic motive is derived from the "Conga Dance" made famous by Arnaz when he sang and played bongos in Hollywood film musicals in the 1940's. In *Desi*, the bongo soloist and percussion section provide a lively counterpoint to intricately structured musical canons and four-note cluster chords, creating polyrhythmic layers that intensify and build to a sizzling conclusion. *Desi* evokes a Latin sound punctuated by big band trumpets, trombone glissandi, and dazzling woodwind runs.

— program note by Michael Daugherty

***Eternal Father, Strong To Save* (1975)**

**CLAUDE T. SMITH**

**Born: 14 March 1932, Monroe City, Missouri**

**Died: 13 December 1987 Kansas City, Missouri**

**Duration: 6 minutes 30 seconds**

"Eternal Father, Strong to Save" is the title of a poem, written in 1860 by the Englishman William Whiting of Winchester, England, for a student who was about to sail for the United States. The melody was later published in 1861 and composed by fellow Englishman, Rev. John Bacchus Dykes, an Episcopalian clergyman. The hymn was adopted as the "Navy Hymn" and is considered to be an alma mater for the United States Navy. Significantly, the hymn was a favorite of two famous naval officers. It was sung at President Franklin Delano Roosevelt's funeral, in April 1945 and then played by the United States Navy Band in 1963 as President John F. Kennedy's casket was carried up the steps of the U.S. Capitol to lie in state.

The first verse reads:

*Eternal Father, strong to save,  
Whose arm hath bound the restless wave,*

*Who bidd'st the mighty ocean deep  
Its own appointed limits keep;*

*Oh, hear us when we cry to Thee,  
For those in peril on the sea!*

Composer Claude T. Smith set this hymn in 1974 with a series of fanfares, fugues, and chorales, dedicating it to the United States Navy Band and their conductor, Lieutenant Commander Ned Muffley. Smith unexpectedly passed away on Sunday evening, 13 December 1987 after conducting a Christmas concert at his church. Five evenings later, the United States Navy Band performed his arrangement, sans conductor, at the *MidWest Clinic, An International Band and Orchestra Conference* in honor of this great American arranger and composer.

### ***Midway March (1976)***

**JOHN WILLIAMS**

**trans. by Paul Lavender**

**Born: 8 February 1932, Floral Park, New York**

**Currently lives in Los Angeles, California**

**Duration: 4 minutes**

The 1976 feature film *Midway* chronicles the incredible Battle of Midway, which was a turning point in the Pacific during World War II. Until this critical stand and victory led by the U.S. Navy and Marines, the Imperial Japanese Navy had been undefeated in battle for nearly eighty years. The film highlighted the remarkable American strategy and success against all odds with an all-star cast including Charlton Heston, James Coburn, and Henry Fonda, who played the part of legendary Admiral Chester Nimitz.

Several scenes in the film were shot using the USS Lexington, the last Essex-class aircraft carrier from World War II in service at the time of production. The movie also employed a special sound mix called *Sensurround*, the early technique of enveloping the audience in the sonic action of the movie.

John Williams provided the dramatic and visceral musical score for the movie. Williams had recently won his first Academy Award for his score to *Jaws* in 1974 and was quickly becoming one of the most sought after composers in Hollywood at the time of *Midway's* release. Right after his work on this film, he composed the now-iconic music to the first installment of *Star Wars*.



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# COLORADO STATE UNIVERSITY WIND SYMPHONY

## PICCOLO

Emma Stark	Longmont, CO	Junior	BM Performance
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## FLUTE

*Rylie Kilgore	Conifer, CO	Senior	BM Music Education
Alexis Gwin	Fountain, CO	Sophomore	BM Performance
Theresa Bunker	Vernon, NJ	Graduate Student	MM Performance
Sierra Marie Whigham	Colorado Springs, CO	Senior	BM Performance

## OBOE

*Mylie Payne	Mokena, IL	Graduate Student	MM Music Therapy
Kyle Howe	Sedalia, CO	Freshman	BM Perf/Chem. Eng

## ENGLISH HORN

Matthew Heimbegner	Sterling, CO	Junior	BM Music Therapy
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## EB CLARINET

Anthony Aguayo	Grants, NM	Graduate Student	MM Performance
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## CLARINET

*Sebastian Adams	Baltimore, MD	Graduate Student	MM Music Education
*Omar Calixto	Bronx, NY	Graduate Student	MM Performance
Rebecca Stapfer	Leavenworth, KS	Graduate Student	MM Performance
Brian Celaya	Henderson, CO	Sophomore	BM Music Education
Henry Buckley	Loveland, CO	Sophomore	BM Performance/Comp
Mariah Thompson	Colorado Springs, CO	Junior	BM Performance
Katherine Oglesby	Fort Collins, CO	Sophomore	BM Music Education
Adam Bell	Centennial, CO	Freshman	BM Performance

## BASS CLARINET

Asa Graf	Loma, CO	Junior	BA Music
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## EB CONTRABASS CLARINET

Sarah Sujansky	Westminster, CO	Sophomore	BM Perf/Music Therapy
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## BASSOON

*Joseph Hoffarth	Denver, CO	Sophomore	BM Performance
*Blaine Lee	Thornton, CO	Junior	BM Perf/Music Therapy

## CONTRABASSOON

Mikayla Baker	Rifle, CO	Senior	BM Music Education
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## ALTO SAXOPHONE

*Junior Molina-Nogal	Silver City, NM	Senior	BM Music Education
Jack Harrington	Louisville, CO	Sophomore	BM Jazz Studies

## TENOR SAXOPHONE

Oren Logan	Montrose, CO	Senior	BM Music Education
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## BARITONE SAXOPHONE

Brittney Davis	Grand Junction, CO	Senior	BM Performance
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## HORN

*Camille Glazer	Montreal, Canada	Senior	BS Equine Science
Ayo Derbyshire	Cherry Hills Village, CO	Sophomore	BM Performance
Emelie Pfaff	Lgungby, Sweden	Graduate Student	MM Performance
Nicholas Gledhill	Grand Junction, CO	Graduate Student	MM Performance
Katherine Wagner	Windsor, CO	Junior	BM Music Education

## TRUMPET

*Nikolas Valinsky	New York, NY	Graduate Student	MM Performance
Casey Cole	Harleysville, PA	Senior	BM Perf/Cultural Anthro
Karla Rogers	Pueblo, CO	Sophomore	BM Music Education
Kyle Tong	Parker, CO	Junior	BM Music Education
Maxwell Heavner	Fort Collins, CO	Freshman	BM Performance

## TROMBONE

*William Gamache	Iowa City, IA	Graduate Student	MM Performance
Holly Morris	Pueblo, CO	Sophomore	BM Music Ed/Perf
Jonathon Hanlon	Castle Rock, CO	Sophomore	BS Computer Science

## BASS TROMBONE

Peter McCarty	Loveland, CO	Freshman	BM Performance
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## EUPHONIUM

*Andrew Gillespie	Atlanta, GA	Graduate Student	MM Wind Conducting
Jens Peaslee	Centennial, CO	Junior	BM Performance

## TUBA

*Connor Challey	Danville, CA	Graduate Student	MM Performance
Heather Ewer	Arvada, CO	Graduate Student	MM Performance

## PERCUSSION

*Joseph Jones	Melbourne, FL	Graduate Student	MM Performance
Jose Campuzano	Denver, CO	Senior	BM Performance
Peter Hirschhorn	Centennial, CO	Senior	BM Performance/Comp
Sarah Foss	Loveland, CO	Sophomore	BM Performance
Matthew Brown	Thornton, CO	Senior	BM Performance
Henry Ives	Morrison, CO	Freshman	BM Perf/Mech Eng
Timothy Sanchez	Brighton, CO	Senior	BM Performance/ Comp

## HARP

Tonya Jilling	Colorado Springs, CO	Graduate Student	BM Performance
Cora Marrama	Lakewood, CO	Senior	BS Wildlife Biology

## STRING BASS

Michael Rinko	Lakewood, CO	Sophomore	BA Music/Chem/Bio Eng
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## PIANO

Dr. Richard Frey		CSU Faculty	
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# MIDDLE SCHOOL OUTREACH ENSEMBLES AT COLORADO STATE UNIVERSITY



An Inspiring Music Learning Experience for  
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**FEB. 1 - APRIL 22, 2017**



Join the Middle School Outreach Ensembles (MSOE), and enjoy 11 weeks of exciting band and orchestra ensemble and sectional rehearsals at Colorado State University. The 2017 social justice theme is *Rhythm of Culture* | *Culture of Rhythm*.

**MORE INFORMATION:** Dr. Erik Johnson, Instrumental Music Education, Email: [E.Johnson@colostate.edu](mailto:E.Johnson@colostate.edu)

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**EARLY REGISTRATION:**  
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**REGISTRATION ENDS:**  
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FOR A FORM**

**CARNIVAL:** April 8, 9 a.m - 1 p.m.  
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FREE



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SCHOOL OF MUSIC, THEATRE AND DANCE

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SATURDAY AFTERNOON, DECEMBER 10, 2016, 2 P.M.

# CSU HONOR BAND

**TRAVIS CROSS** / Conductor

*Folk Dances* / DMITRI SHOSTAKOVICH arr. by H. Robert Reynolds

*Inglesina* / DAVID DELLE CESE trans. by John Bourgeois

*Memento* / TRAVIS J. CROSS

*Shepherd's Hey* / PERCY ALDRIDGE GRAINGER

*Variations On a Korean Folk Song* / JOHN BARNES CHANCE



# COLORADO STATE UNIVERSITY HONOR BAND

## **PICCOLO**

Samantha Ye

Fort Collins High School

## **FLUTE**

Breanna Baessler

Legacy High School

Kyrie Newby

Centaurus High School

Stephanie Hardee

Legacy High School

Emma Shelby

Fossil Ridge High School

Megan Rothenberg

Legacy High School

Adam Sewald

Legacy High School

Sara Cochran

Legacy High School

Kaleigh Lask

Legacy High School

Megan Doyle

Golden High School

Sarah Tapia

Erie High School

Jenna Moore

Longmont High School

## **OBOE**

William Stibbs

Smoky Hill High School

Audrey Femrite

Legacy High School

Walker Hans

Smoky Hill High School

## **CLARINET**

Nathan Ciraula

Rocky Mountain High School

Jenna Gorham

Poudre High School

Lauren Rowan

Rocky Mountain High School

Adam Hureau

Poudre High School

Morgan Sehi

Loveland High School

Daniel Kang

Poudre High School

Jaret Anderson

Fossil Ridge High School

Carissa Phillips

Pueblo South High School

Natalie Morris

Colorado Springs Christian School

Dani Couse

Resurrection Christian Academy

Jack Crowley

Loveland High School

Stirling Petit

Loveland High School

Lexi Adams

Rocky Mountain High School

Annalyn Boothe

Legacy High School

Olivia Becker

Rocky Mountain High School

Sydney White

Legacy High School

Savannah Nichols

Legacy High School

Elizabeth Wharry

Arapahoe High School

## **BASS CLARINET**

Abby Foster

Rocky Mountain High School

Vedha Vijayasathya

Poudre High School

## **BASSOON**

Lizi Clifton  
Michael Erickson  
Mira Bartell  
Sebastian Lawton

Longmont High School  
Twin Peaks Charter Academy  
Loveland High School  
Thompson Valley High School

## **ALTO SAXOPHONE**

Jack Clay  
Leah Steffens  
Jennifer Montgomery  
Jamyson Lindhorn

Poudre High School  
Loveland High School  
Liberty High School  
Longmont High School

## **TENOR SAXOPHONE**

Emily Nicol  
Tristin Garner

Centaurus High School  
Rocky Mountain High School

## **BARITONE SAXOPHONE**

Camden Johnson

Lewis Palmer High School

## **TRUMPET**

Evan Mossel  
Elinor Fajer  
Brian Thomas  
Conor Simmons  
Cameron Beauchamp  
Lauren Ware  
Kyterra Waters  
Brendon Grubb  
Rachel Erickson  
Emily Parker  
Breanna Amsden  
Garrett Johannsen  
Abbey Beaton  
Loren Johnston  
Jacob Wilkinson

Fossil Ridge High School  
Heritage High School  
Arapahoe High School  
Legacy High School  
Pomona High School  
Legacy High School  
Pinnacle Charter  
Fossil Ridge High School  
Thunder Ridge High School  
Frederick High School  
Liberty High School  
The Academy  
Chatfield Senior High School  
Greeley Central High School  
Longmont High School

## **HORN**

Devin Driggs  
Abigail Davidson  
Arnold Pfahnl  
Eli Castro  
Jessica Palmer  
Katherine Bridgwater  
Madeline Pettine  
Audrey Parmentier  
Kate Fiesler  
Corrine Farley  
Sean Myers  
Tim Martin

Lakewood High School  
Denver School of the Arts  
Fossil Ridge High School  
Denver School of the Arts  
Arapahoe High School  
Fort Collins High School  
Fossil Ridge High School  
Colorado Springs Christian School  
Poudre High School  
Fort Collins High School  
Legacy High School  
Fort Collins High School

## **TROMBONE**

Nick Giffin  
Kayla Milligan  
Mira Hickey  
Anna Varosy  
Mikayla Frank-Martin  
Everett Boudrieau  
Ian Thomas  
Tyler Barton  
Grant Hoffman  
Carson Sachtleben  
Danielle Ashton

Ralston Valley High School  
Thompson Valley High School  
Centaurus High School  
Smoky Hill High School  
Centaurus High School  
Legacy High School  
Legacy High School  
Legend High School  
Rocky Mountain High School  
Fossil Ridge High School  
Liberty High School

## **BASS TROMBONE**

Marshal Goff

Fort Collins High School

## **EUPHONIUM**

Colin Wilson  
Grant Jones  
Joel Collier  
Gretchen Conley

Fort Collins High School  
Legacy High School  
Rocky Mountain High School  
Arapahoe High School

## **TUBA**

Jake Miller  
Talon Smith  
Connor Henderson  
Jack Lana  
Thomas Veldhuizen  
Kevin Nottberg  
Derek Whitesides  
Colin Roberts

Loveland High School  
Mitchell High School  
Air Academy High School  
Rocky Mountain High School  
Loveland High School  
Loveland High School  
Arapahoe High School  
Centaurus High School

## **PERCUSSION**

Abigail Oglesby  
Josh Dare  
Kindra Hunke  
Alex Cohen  
Kate Maegley  
Jackson Cates  
Brian Troutman  
James Nickell  
Emma Scheetz

Rocky Mountain High School  
Legacy High School  
Liberty High School  
Legacy High School  
Legacy High School  
Legacy High School  
Rocky Mountain High School  
Golden High School  
Rocky Mountain High School

## DIRECTORS AND SCHOOLS REPRESENTED

Air Academy High School

Arapahoe High School

Centaurus High School

Chatfield High School

Colorado Springs Christian School

Denver School of the Arts

Erie High School

Fort Collins High School

Fossil Ridge High School

Frederick High School

Golden High School

Greeley Central High School

Heritage High School

Lakewood High School

Legacy High School

Lewis Palmer High School

Liberty High School

Longmont High School

Loveland High School

Mitchell High School

Pinnacle Charter Academy

Pomona High School

Poudre High School

Pueblo South High School

Ralston Valley High School

Resurrection Christian Academy

Rocky Mountain High School

Smoky Hill High School

The Academy

Thompson Valley High School

Thunder Ridge High School

Twin Peaks Charter Academy

Stoney Black

Shawn Funk

Aaron Vogelsberg

Andy Michaud

Debbie Baker

Dave Hammond

Doug Carmichael

David Miles

Dan Berard

Christopher Thomas

Katharine Parker

Doug Farr

Garren Cuthrell

Bryce Melaragno

Clay Stansberry

Kevin Whitelaw

Genice Matzke

David Merrill

Kyle Freesen

Andrew King

Brent Roach

Tim Dailey

Corry Petersen

Zac Fruits

Kelly Watts

Chris Krueger

Scott Schlup

Zak Ruffert

Derek Hebert

Michael Bowles

Adam Terry

Brian Crim



**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, "Cocktion" 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. 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 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 and has been the college/university representative for the NBA. Currently, she serves on the CBDNA Music Education committee and is the National Band Association's Second Vice-President.





**RICHARD FREY** is the Associate Director of Bands and Assistant Professor of Music at Colorado State University where he conducts the Symphonic Band, directs the Marching Band, and teaches courses in music education. He was previously the interim Director of Athletic Bands and Assistant Director of Bands at Austin Peay State University in Clarksville, Tennessee.

Under his direction, the CSU Marching Band has expanded its national and international reputation, including a 2013 tour of Ireland that culminated in a performance at the St. Patrick's Festival Parade in Dublin. The band has performed for halftime at the 2013 NFL Kickoff game at Sports Authority Field in Denver, in a national media campaign for Conoco-Phillips, and for

President Barack Obama's visit to CSU in 2012. In 2015, CSU hosted the College Band Directors National Association Athletic Band Symposium.

Dr. Frey's doctoral work centered on opera transcriptions for winds in the eighteenth-century, specifically Johann Went's transcription of *Le nozze di Figaro*. He has given presentations on his work at universities around the country, and in July 2014, Dr. Frey lead the CSU Faculty Chamber Winds on a performance tour of Germany, Austria, Slovakia, and Hungary that included his new performance edition of *Figaro* and a new edition of the Introduction to Rossini's *Zelmira*.

Dr. Frey received his Doctor of Musical Arts degree in Wind Conducting at Michigan State University. In 2008 he received a Master of Music degree in Wind Conducting from the Jacobs School of Music at Indiana University. From 2002-2006 he taught instrumental music in the public schools of Salem, Oregon. Dr. Frey received a Bachelor of Music degree in Percussion Performance from the University of Puget Sound in 2002.

As an arranger and drill designer for marching and athletic bands, Dr. Frey has been regularly commissioned by university and high school ensembles in Arkansas, Colorado, Florida, Georgia, Indiana, Michigan, North Carolina, Ohio, Oregon, Pennsylvania, and Tennessee. He has performed as a freelance percussionist with the Oregon Symphony, Oregon Ballet Theater, Tacoma Symphony, and Bellevue Philharmonic, and in recitals as a collaborative pianist and accompanist.



**SHILO STROMAN** is a musical chameleon determined to fit into any musical situation supported by his wide range of musical talent, a laid back attitude and a desire to push himself artistically. His thirst for performing began at the age of 5 when his parents purchased a toy Drumset. Armed with his dad's record collection, an empty basement, and chopsticks as drumsticks, the journey began. He continues on this path with a diverse schedule of performing, composing and teaching.

A versatile performer, Mr. Stroman's credits range from playing triangle in symphony orchestras, electric bass in salsa bands, drums in funk bands and flower pots in chamber groups. Performing Stroman originals, Red Hot Chili Pepper covers and the occasional

country tune, Shilo's contemporary jazz quartet, Square Peg, released their first recording, "Searching"

in 2013. In 2006, he commissioned and performed the world premiere of “Sticks and Stones” variations for drumset and wind ensemble by Jim Bonney. Shilo can also be heard on various jazz and singer/songwriter recordings.

As an educator, Shilo is adjunct instructor of Percussion and Jazz at Colorado State University where he teaches lessons, freshman percussion ensemble, drumline, jazz pedagogy and is charge of the jazz combo program. Mr. Stroman is also very active in the marching arts and has worked with the Blue Knights World Percussion Ensemble, Longmont High School and currently with Fossil Ridge High School, Loveland High School, Dakota Ridge High School and The Battalion Drum and Bugle Corp. Shilo’s company, Invert Percussion, was formed to support band directors with show design, arrangements and the hiring and training of instructional staff. Invert was very active in the Fall of 2014 working with eight different schools from as far away as Panhandle, TX.

Shilo’s love of travel and sharing his passion for music education has led him to presenting clinics, adjudicating festivals and judging competitions. He has presented clinics at several Percussive Arts Society Days of Percussion, state music education conferences, middle schools, high schools and colleges throughout Colorado, Wyoming, Montana and Texas. In November 2014, he will present at the Percussive Arts Society International Convention in Indiana. He has adjudicated at the UNC/Greeley Jazz Festival, The Kinser Jazz Festival as well as many smaller jazz festivals. He also regularly judges for the Rocky Mountain Percussion Association and recently the Intermountain Percussion Association.

Furthering music education and giving back is an important part of what Shilo does. He is active in the Percussive Arts Society and served as Colorado Chapter President for ten years. He is also serving his second term on the board of directors for the Rocky Mountain Percussion Association.

Shilo is a Yamaha Performing Artist and a proud endorser of Promark, Evans, and Sabian products.



**TRAVIS J. CROSS** serves as associate professor of music and department vice chair at UCLA, where he conducts the Wind Ensemble and Symphonic Band and directs the graduate wind conducting program. He holds a concurrent appointment as associate dean for academic mentoring and opportunity in the UCLA Herb Alpert School of Music. As wind ensemble conductor for five years at Virginia Tech in Blacksburg, Va., Cross led students in performances at the Virginia Music Educators Association conference, Kennedy Center, and Carnegie Hall and developed the Virginia Tech Band Directors Institute into a major summer conducting workshop.

Cross earned doctor and master of music degrees in conducting from Northwestern University in Evanston, Ill., and the bachelor of music degree cum laude in vocal and instrumental music education from St. Olaf College in Northfield, Minn. His principal teachers were Mallory Thompson and Timothy Mahr. Prior to graduate study, he taught for four

years at Edina (Minn.) High School, where he conducted two concert bands and led the marching band program.

In 2004, Cross participated in the inaugural Young Conductor/Mentor Project sponsored by the National Band Association. The same year he received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. From 2001–2003, Cross served a two-year term as the recent graduate on the St. Olaf College Board of Regents. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. From 2011–2015, he served two terms as national vice president for professional relations for Kappa Kappa Psi, the national honorary band fraternity.

Cross contributed a chapter to volume four of *Composers on Composing for Band*, available from GIA Publications. His more than 20 original compositions and arrangements are published by Boosey & Hawkes, Daehn Publications, and Theodore Music. He has appeared as a guest conductor, composer, and clinician in several states; Canada, China, Korea, Thailand; and at the Midwest Clinic and leads honor bands and other ensembles in Arizona, California, Colorado, Indiana, Minnesota, Pennsylvania, South Dakota, Virginia, and Singapore during the 2016–17 season. Cross is a Yamaha Master Educator.

## COLORADO STATE UNIVERSITY SCHOOL OF MUSIC, THEATRE, AND DANCE APPLIED WIND AND PERCUSSION FACULTY

### **FLUTE**

Michelle Stanley

### **OBOE**

Andrew Jacobson

### **CLARINET**

Wesley Ferreira

### **BASSOON**

Gary Moody

### **HORN**

John McGuire

### **TRUMPET**

Caleb Hudson

### **SAXOPHONE**

Peter Sommer

### **TROMBONE**

Christopher Van Hof

### **TUBA / EUPHONIUM**

Stephen Dombrowski

### **HARP**

Courtney Hershey Bress

### **BASS**

Forest Greenough

### **PERCUSSION**

Eric Hollenbeck  
Shilo Stroman

[music.colostate.edu/bands](http://music.colostate.edu/bands)

