



— CSU WIND SYMPHONY PRESENTS —

Garden of Dreams

CONDUCTED BY
JAYME TAYLOR

NICK HINMAN, GRADUATE STUDENT CONDUCTOR

FEATURING:

Julie Giroux's Symphony No. 6 "The Blue Marble," and David Maslanka's *A Child's Garden of Dreams*

April 19, 7:30 p.m. | Griffin Concert Hall



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



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Friday Evening, April 19, 2024 at 7:30

The Colorado State University Wind Symphony Presents:

Garden ^{of} Dreams

JAYME TAYLOR, conductor

NICHOLAS HINMAN, graduate student conductor

JULIE GIROUX

Symphony No. 6: The Blue Marble (2022)

- I. The Big Blue Marble
- II. Voices in Green
- III. Let There Be Life

Nicholas Hinman, graduate student conductor

BRIEF INTERMISSION

DAVID MASLANKA

A Child's Garden of Dreams (1981)

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell
- II. A drunken woman falls into the water and comes out renewed and sober
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world
- V. An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds

NOTES ON THE PROGRAM

The members and director of the CSU Wind Symphony would like to thank you for attending this evening's concert titled "Garden of Dreams." The two works presented are wholly different but yet share an interesting and very unique trait, both are pieces of music that were written and then had a video or visual element composed to accompany and enhance the concert experience. These will be presented tonight with all house lights turned down and the video projected on the screen in the back of the stage. We hope you enjoy this new concert experience!

The Blue Marble (2022)

JULIE GIROUX

Born: 12 December 1961, Fairhaven, Massachusetts

Currently resides in Madison, Mississippi

Duration: 25 minutes

Julie Giroux is a prolific composer for multiple mediums. She discovered her musical talent early, beginning piano lessons at three and composing at eight; she taught herself music theory, orchestration, and composition by ear, studying classical music and themes she heard on television. Her middle school band director allowed her to compose for the band, and at 13 years old, her work, titled *Mystery on Mena Mountain*, was published. She went on to study horn at Louisiana State University, envisioning a career as a horn player. While in school, she played in the orchestra at the summer festival at Tanglewood, where she took an orchestration class with legendary film music composer John Williams. While at LSU, she was introduced to film composer Bill Conti, who invited her to work with him as an orchestrator and composer in Hollywood. They won an Emmy together for their music direction of the 64th Academy Awards telecast. Giroux shifted her focus to writing for bands by the year 2000. She has since been elected to the elite American Bandmasters Association—the first female composer to receive such an invitation, and the National Band Association's Academy of Wind and Percussion Arts award, a lifetime achievement award for figures in the band world.

In an interview with New Music USA, Giroux stated, "A wind band is a box of 168 crayons. If you only hand me 12, I don't want to color with 12. I want to color with 168." Multiple tonal colors are highlighted with *The Blue Marble*, originally conceived as an immersive experience with music inspired by outer space. However, in the height of much social unrest in 2020, Giroux considered how frail our planet is and changed subjects to Earth instead. Giroux commissioned all immersive elements with a company called Ion Concert Media. In the commissioning process, Giroux wrote the symphony first and generated the film second, an unconventional sequence for the pairing of music and film. While working with Ion, they asked her to create mock-ups of what she envisioned for the film; once she passed the film off to them, they told her they would not be able to top what she did, so the film is also her creative vision.

The symphony is presented in three movements. The first, “The Big Blue Marble,” intends to be a movie trailer for Earth and its people. The opening section includes open harmonies and ambiguous tonality, contributing to a sense of vastness in considering the entire planet. Once the film arrives on “solid ground,” you may notice a more defined tonal structure. The movement’s second half is more dance-like, portraying cheerful and playful feelings to celebrate the best of humanity.

Movement two, “Voices in Green,” adds another immersive element—audio. This movement’s conception started with the idea that the Amazon rainforest is crucial to the planet’s health. She immersed herself in the Amazon rainforest’s atmosphere with recordings of the ambient sound by noted sound engineer George Vlad and even composed with these sounds in the background. Vlad recorded these sounds during the rainy season when the humidity is highest & birds are the most vocal. These ambient Amazon sounds are included in the performance of this movement. In her program note for this movement, Giroux mentions “going full rainforest Romantique” while composing it. She has also mentioned Claude Debussy’s influence. Listen for sweeping lyrical lines, chromatic harmonies, and ambiguous rhythmic figures that create an impressionistic portrayal of the Amazon.

The third movement has a narrative arc of darkness to light. Giroux hopes that taking care of the planet and each other will ensure life will exist for generations to come; the movement ends on an optimistic note, but not without a warning of the terrible things that can happen on Earth first. The “dark” opening features a minor tonality, metronomic rhythm, steady tempo, and a threatening sound, emblematic of film scores that would accompany a disaster movie today—an “epic” soundtrack. There may be images that some find disturbing in the film that accompanies the “dark” segment of this movement. As the darkness subsides, musical and visual moments of peace, hope, and celebration lead to light and optimism. Alternating from thin, soloistic textures to full band tutti the third movement is true to its title, “Let There Be Life.”

— Program Note by Nick Hinman

A Child’s Garden of Dreams (1981)

DAVID MASLANKA

Born: 30 August 1943, New Bedford, Massachusetts

Died: 6 August 2017, Missoula, Montana

Duration: 34 minutes

Dr. David Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York.

Over the past four decades, David Maslanka has become one of America's most original and celebrated musical voices. He has published dozens of works for wind ensemble, orchestra, choir, percussion ensembles, chamber ensembles, solo instrument, and solo voice. However, he is especially well-known for his wind ensemble works. Of his nine symphonies, seven are written for wind ensemble, and an additional forty-one works include among them the profound "short symphony" *Give Us This Day*, and the amusing *Rollo Takes a Walk*. Year after year, Maslanka's music is programmed by professional, collegiate, and secondary school wind ensembles around the world.

When Maslanka wrote *A Child's Garden of Dreams*, he was living in New York City and teaching music composition at Sarah Lawrence College and New York University. He was rapidly becoming interested in psychology, psychotherapy, and meditation, and was particularly captivated by the writings of Swiss psychiatrist Carl Jung. Maslanka began to incorporate self-hypnosis and lucid dreaming into his meditative exercises, which heavily influenced his musical thought. He began to notice specific symbols in his "mental landscape" that he translated into music. Today, Maslanka's unique compositional technique is known for its emphasis on meditation, psychoanalysis, self-discovery, and the accession of one's own subconscious energies. His search for spiritual and metaphysical discovery ultimately spurred him to leave New York City in 1990, and move to Missoula, Montana, where he lived and worked until his death.

A Child's Garden of Dreams was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. It was composed in the summer of 1981 and premiered by Northwestern in 1982.

The following is from *Man and His Symbols* by Carl Jung:

A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father...In the unabridged German original, each dream begins with the words of the old fairy tale: 'Once upon a time.' By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present.

The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them...The little girl died of an infectious disease about a year after that Christmas... The dreams

were a preparation for death, expressed through short stories, like the tales told at primitive initiations... The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster.

These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, 'Life is a short dream,' rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an 'adumbratio' (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection — the transformation of death into eternal life."

I selected five of the twelve dreams as motifs for the movements of this composition:

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- II. A Drunken woman falls into the water and comes out renewed and sober.
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

— Program Note by the composer

COLORADO STATE UNIVERSITY WIND SYMPHONY

Piccolo/Flute

*Jenna Moore	Longmont, CO	Graduate Student	MM Perf/MA Lead and Cultural Mgmt
Ella Patterson	Longmont, CO	Sophomore	BM Performance
Benjamin Rogers	Aurora, CO	Freshman	BS Eco Science/BM Performance
Karin Sotillo	Denver, CO	Freshman	BM Performance
Kjellina Tagestad	Thornton, CO	Senior	BM Composition

Oboe

*Madina Rashidova	Tashkent, Uzbekistan	Graduate Student	MM Performance
Olivia Zenzinger	Arvada, CO	Freshman	BM Performance

English Horn

Jennifer Stucki	Longmont, CO	Guest Artist	
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E♭/B♭/Alto/Bass/Contra Bass Clarinet

Montgomerie Belk	Lexington, NC	Freshman	BM Performance
Rachel Bowyer	Colorado Springs, CO	Junior	BM Music Therapy
Cole Boyd	Fort Collins, CO	Sophomore	BM Performance/BS Business Admin
Ethan Coulter	Longmont, CO	Senior	BM Performance
Peter Hansen	Elko, NV	Graduate Student	MM Performance
Bradley Irwin	Billings, MT	Senior	BM Music Education
*Andrew Rutten	Kindred, ND	Senior	BM Performance
Triston Told	Fort Collins, CO	Sophomore	BM Music Education
Katrina Whitenect	Halifax, NS, CA	Graduate Student	MM Performance

Bassoon/Contra Bassoon

Charles Beaugard	Voorheesville, NY	Sophomore	BM Perf/BA Creative Writing
*Michael Coffey	Pearland, TX	Junior	BS Computer Science
Zeke Graf	Bemidji, MN	Freshman	BM Music Education
James Kachline	Denver, CO	Junior	BA Music

Soprano/Alto/Tenor/Baritone Saxophone

Riley Busch	Littleton, CO	Senior	BM Music Education
Ethan Dunkerton	Colorado Springs, CO	Junior	BM Music Education
*Damian Lesperance-Young	Erie, CO	Junior	BM Jazz Performance
Anthony Sacheli	Colorado Springs, CO	Junior	BM Music Education
Peter Sommer	Fort Collins, CO	Guest Artist	

Horn

*Jacob Andersen	Richmond, VA	Graduate Student	MM Performance
Leah Dunphy	Monument, CO	Senior	BM Music Education
*Sophia Marino	Boulder, CO	Sophomore	BM Performance/BS Zoology
Rachel Richardson	Hillsboro, MO	Graduate Student	MM Performance
Erin Wilson	Fort Collins, CO	Junior	BM Performance

Trumpet/Cornet

*Enzo Barrett	Lafayette, CO	Senior	BM Perf/Computer Sci Minor
Drew Bradley	Atlanta, GA	Graduate Student	MM Performance
Dylan Crabill	Colorado Springs, CO	Sophomore	BM Performance
Will Hiett	Opelika, AL	Graduate Student	MM Performance
Bryce Wicks	Fort Collins, CO	Freshman	BM Composition
Arjen Wynja	Lyons, CO	Sophomore	BM Music Education

Trombone/Bass Trombone

*Christian Heck	Sacramento, CA	Graduate Student	MM Performance
Bryce Medlyn	Windsor, CO	Junior	BM Performance & Composition
Shae Mitchell	Newton, NC	Graduate Student	MM Performance
Andre Ranis	Vicksburg, MS	Graduate Student	MM Performance

Euphonium

*Joseph Raby	Austin, TX	Graduate Student	MM Performance
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Tuba

Kobe Garrido	Westminster, CO	Senior	BA Political Science
*Carson Ross	Rio Rancho, NM	Graduate Student	MM Performance

Percussion

Sam Christensen	Golden, CO	Freshman	BM Performance & Composition
Zayne Clappe	Cortez, CO	Sophomore	BM Performance
Quinn Harlow	Johnstown, CO	Sophomore	BM Performance
*Stuart Hoskins	Fort Collins, CO	Graduate Student	MM Performance
Paige Lincoln-Rohlfing	Santa Barbara, CA	Senior	BM Perf/BS Biomedical Science
Noah Roppe	Parker, CO	Junior	BM Performance
Eddie Willett	Windsor, CO	Freshman	BM Performance/BS Business

String Bass

*Maxwell Williams	Fort Collins, CO	Sophomore	BM Performance
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Keyboards

*Reynaldi Raharja	Semarang, Indonesia	Senior	BA Music
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Harp

*Elisabeth Marsh	Fort Collins, CO	Sophomore	BA Interdisciplinary Liberal Arts
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Organ

Dr. Joel Bacon	Fort Collins, CO	Guest Artist	
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Graduate Assistants

Christian Heck	Sacramento, CA	Graduate Student	MM Performance
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Nicholas Hinman	Aurora, CO	Graduate Student	MM Conducting
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James Mepham	Great Falls, MT	Graduate Student	MM Conducting
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*Principal

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY**Violin**

Ron Francois

Viola

Margaret Miller

Cello

Romina Monsanto

Bass

Forest Greenough

Guitar

Jeff Laquatra

FluteYsmael Reyes
Michelle Stanley**Oboe**

Pablo Hernandez

ClarinetWesley Ferreira
Sergei Vassiliev**Saxophone**Peter Sommer
Dan Goble**Bassoon**

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Stephen Dombrowski

PercussionEric Hollenbeck
Shilo Stroman**Harp**

Kathryn Harms

PianoBryan Wallick
Tim Burns**Organ**

Joel Bacon

VoiceNicole Asel
Tiffany Blake
John Lindsey



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 and Michael Markowski 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), 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. He'd also like to wish his wife, **Missy**, a very **Happy Birthday!**



Nicholas Hinman originally from Aurora Colorado, is currently pursuing a Masters of Music in wind conducting at Colorado State University. He is involved in all aspects of the Wind and Athletic Band program, including guest conducting with the Wind Symphony, Symphonic Band, and Concert Band. In addition, he assists with teaching the CSU Marching Band, conducting the Rampage Basketball Band and Presidential Pep Band, and provides support with the administrative duties of a comprehensive university band program.

Mr. Hinman attended University of Colorado-Boulder and graduated magna cum laude, earning Bachelor's degrees in music education and trumpet performance. While at CU-Boulder, he performed with the Wind Symphony, Symphony Orchestra, and Symphonic Band, and was named the Outstanding Freshman by the CU Music Faculty his first year. He was Drum Major of the "Golden Buffalo" Marching Band for three years, conducting at two Big 12 Championship games and bowl games in Houston, Texas, Orlando, Florida, and Shreveport, Louisiana. He served as President of the Alpha Iota chapter of Kappa Kappa Psi, an honorary band service fraternity, and was also active in his cNAfME chapter. He holds a Masters of Music Education from the VanderCook College of Music in Chicago, IL. He was elected a Graduate Class Officer by his class, having the honor of conducting all of the VanderCook students in performance on stage during his graduation at Symphony Hall in Chicago.

Having taught secondary band in Colorado for fourteen years, Mr. Hinman spent nine years teaching middle school and five teaching high school. Programs at both levels were comprehensive, providing opportunities for students of all ability levels to participate in concert

band, jazz band, pit orchestra, and marching band. His bands consistently received Superior or Excellent ratings at band festivals around Colorado, and both programs grew in size during his time with them. In 2015, his middle school arts program was awarded the *Think360 Arts* Outstanding Middle School award for the state of Colorado. His Wind Ensemble performed on the USS Intrepid in New York City in April 2019, and his pit orchestra was nominated in May 2019 for a Colorado Theater *Bobby G Award* for Best Orchestra for the Chaparral High School production of *Dirty Rotten Scoundrels*. While teaching public school, Mr. Hinman was a member of the Instrumental Music Council for the Colorado Music Educators Association (CMEA), serving at conferences from 2017-2021. He was selected to give his presentation on social-emotional learning entitled *Teach Them How to Fail!* at the January 2021 CMEA conference, as well as at the Summer 2021 Colorado Bandmasters Association summer convention.

Mr. Hinman is an avid trumpet player. He has studied with Terry Sawchuk, Dan Kuehn, and Stanley Curtis. He has sat principal trumpet with the Broomfield Symphony and Colorado Wind Ensemble, and has performed with the Boulder Philharmonic, Arapahoe Philharmonic, Colorado Brass, and Denver Concert Band. Musical highlights include performing in Dublin, Ireland on St. Patrick's Day, playing on the premieres of Carter Pann's *Hold this Boy and Listen* and Steven Bryant's *all stars are love*, as well as performing in Boettcher Concert Hall under the baton of Marin Alsop with the CU Symphony Orchestra.

Mr. Hinman marched in drum and bugle corps for five summers, four of those with Blue Knights (Denver, Colorado), where he was Trumpet Section Leader for his final season. He "aged out" as a conductor with the Phantom Regiment (Rockford, Illinois), where he received a Drum Corps International silver medal at the 2006 World Championships. Mr. Hinman has also taught brass with both the Blue Knights and Phantom Regiment, most recently serving as the trumpet section technician for the Phantom Regiment in 2017.

Mr. Hinman is an aspiring conductor and college band director. His conducting teachers include Rebecca Phillips, Allan McMurray, and Matthew Roeder. He has participated in conducting workshops at CU-Boulder and Northwestern University. He consistently strives to model the highest musical standards for himself, his peers and students, and he is honored and privileged to be part of the CSU band program!

CSU SYMPHONIC BAND PRESENTS

GUEST CONDUCTED BY ELIZABETH PETERSON



SONG AND DANCE

PART II

APRIL 25, 7:30 P.M. GRIFFIN CONCERT HALL



**COLORADO STATE
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