

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

# SYMPHONIC BAND



# *Sacred Spaces*

**JAYME TAYLOR**, Conductor

**DAVID DAVIS** and **AMANDA MANNING**, Graduate Student Conductors

**OCTOBER 14, 7:30 P.M. GRIFFIN CONCERT HALL**



**COLORADO STATE  
UNIVERSITY**

SEASON SPONSOR:



**TUESDAY EVENING, OCTOBER 14, 2025 AT 7:30 P.M.**

**THE COLORADO STATE UNIVERSITY SYMPHONIC BAND PRESENTS:**

# **SACRED SPACES**

**JAYME TAYLOR, CONDUCTOR**

**DAVID DAVIS, GRADUATE STUDENT CONDUCTOR**

**AMANDA MANNING, GRADUATE STUDENT CONDUCTOR**

**GIOVANNI GABRIELI**

Ed. Robert King

**Canzon Primi Toni from *Sacrae Symphoniae* (1597)**

David Davis, graduate student conductor

**KATHRYN SALFELDER**

**Cathedrals (2008)**

**CLAUDE DEBUSSY**

Trans. Merlin Patterson

**The Engulfed Cathedral (1910/1993)**

**AARON COPLAND**

**Variations on a Shaker Melody (1960)**

Amanda Manning, graduate student conductor

**MICHAEL COLGRASS**

**Old Churches (2002)**

**DAVID GILLINGHAM**

**With Heart and Voice (2001)**

## **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 "Sacred Spaces." This evening we hope to present a collection of works that inspire or provide opportunities to contemplate what it means to be in, or have a space, that you feel is "sacred" to you. Whether that be an indoor or outdoor space, hopefully you can connect to a space that inspires you. The selections tonight bring together places of worship or learning alongside spaces of breathtaking beauty and perhaps meditative mystery. We hope you enjoy.

**Canzon Primi Toni** from *Sacrae Symphoniae* (1597)

**GIOVANNI GABRIELI**

Born: 1550s, Venice, Italy

Died: 12 August, 1612, Venice, Italy

Duration: 4 minutes

Giovanni Gabrieli was the son of Piero di Fais and Paola Gabrieli and grew up in a large family in the parish of South Geremia, near Venice. His uncle was Andrea Gabrieli, the renowned composer for St. Mark's Basilica and Giovanni considered himself "little less than a son" to him. He received lessons from his uncle in both organ and composition, and first learned to write music for keyboard and secular vocal works. In 1575 his madrigal in two parts, *Quando ero giovinetto*, was published and included in a collection created by Cosmo Bottegari. Around the age of twenty Giovanni followed his uncle's footsteps and left to study music with Orlande de Lassus in the Bavarian court of Albert V in Munich. His time abroad solidified his compositional style under the tutelage of Lassus, a conservative contrapuntist teacher, one who was familiar with both Italian and French musical trends. The ducal courts also connected Gabrieli to the leading musicians of the Renaissance and by the end of his stay, around 1579, he had already established notoriety across Europe. Following the Albert V's death, he returned to Venice where he would remain for the rest of his life and begin writing sacred music for the Catholic church. 1585 was a pivotal year in his career when he won the contest to become second organist at St. Mark's Basilica. Following his uncle's death that same year, Giovanni assumed the role of principal composer of ceremonial music and began publishing many of his uncle's works; these collections often included his own music as well. In 1585 he was elected to succeed Vincenzo Bellavere as the organist for the Scuola Grande di San Rocco, holding this position concurrently with his responsibilities at St. Mark's. This new, prestigious position allowed him to interact with the wealthy elite in Venice and

placed him in the center of the music scene. In addition to his many sacred works, Gabrieli also wrote madrigals for plays and dramas that took place on festival days. Today, Gabrieli is known for his role in the significant development of instrumental music including dynamic markings, split ensembles, and music with specific instrumentation.

*Canzon Primi Toni* is the twenty-eighth entry in Gabrieli's larger work, the *Sacrae Symphoniae*, published in 1597. This body of music is an anthology of his music as opposed to a single, multi-movement work. Included are forty-five motets, fourteen canzonas, and two sonatas, together encompassing both vocal and instrumental sacred music. The *Symphoniae* highlights Gabrieli's signature Polychoral style, utilizing antiphonal choirs of performers. Entries range from six to sixteen voices and contain as many as three separate choirs of performers. By this point in his career, students from noble courts around Europe were traveling to Venice to study with him. Among his notable students were Hanz Hessler and Heinrich Shutz. The cumulative work is significant because it demonstrates the evolving style of Gabrieli's writing where he incorporates more thematic development between the various choirs instead of a stricter use of repetition like his uncle, Andrea, favored.

— Program note by David Davis

## **Cathedrals (2008)**

### **KATHRYN SALFELDER**

Born: 1987, Paterson, New Jersey

Currently Resides: Boston, Massachusetts

Duration: 6 minutes

Kathryn Salfelder began studying music and composition at the age of six at the Bergen Yamaha Music School in Paramus. At 13, she began studying piano with Anthony R. Fedell. In high school she was a winner in the 2003 Andrew de Grado Piano Competition for her performance of *Danzas Argentinas* by Alberto Ginastera. Dr. Salfelder earned her DMA in composition at the New England Conservatory, her M.M. in composition from the Yale School of Music and a B.M. in composition with academic honors from New England Conservatory. She is the recipient of NEC's 2009 Donald Martino Award for Excellence in Composition, 2009 George Chadwick Medal, and 2012 Tourjee Alumni Scholarship. Dr. Salfelder engages late-medieval and Renaissance polyphony in conversations with twenty-first-century techniques; she borrows literally from chansons, motets, and masses, as well as more liberally from Renaissance-era forms and structures.

*Cathedrals* is a fantasy on Gabrieli's *Canzon Primi Toni* from *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of cori spezzati (lt. 'broken choirs'), which forms the basis of much of Gabrieli's writing. *Cathedrals* is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The golden section (m. 141), the area surrounding the golden section (mm. 114-177), and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas. The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

— Program note by the composer

### **The Engulfed Cathedral (2008)**

**CLAUDE DEBUSSY**

**Trans. Merlin Patterson**

Born: 22 August, 1862, St. Germain-en-Laye, France

Died: 25 March, 1918, Paris, France

Duration: 6 ½ minutes

One of the most influential composers of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, Claude Debussy is often considered the first Impressionist composer, though he was not thrilled about the label himself. His many major works for orchestra, including *La mer* and *Prélude à l'après-midi d'un faune*, and his sets of 24 *Préludes* and 12 *Études* for piano are characterized by use of modes, symmetrical scale systems like the octatonic and whole-tone, extended harmonies and chord structures utilizing 9ths, 11ths, and 13ths, and compositional techniques like "planing" with successions of parallel 5ths and 4ths. These techniques and others create soundscapes that can be described as dreamlike, fluid, atmospheric, and ambiguous.

About this transcription, Mr. Patterson writes, "In this transcription of Debussy's *The Engulfed Cathedral*, I have tried to create a work that will display the tonal beauty as well as the power and grandeur of the modern symphonic band. Unusual instrumental combinations have been used throughout, and great care has been given to subtle shadings of color and texture. *The Engulfed Cathedral* (*La Cathédrale engloutie*) is No. 10 Book I of Claude Debussy's *Préludes*;

it is one of his best known and most popular works, not only in its original version for solo piano, but also in its numerous transcriptions, the most notable of which is the orchestral setting by Leopold Stokowski. *The Engulfed Cathedral* depicts an old legend from Brittany: To punish the people for their sins, the *Cathedral of Ys* is engulfed by the sea. Each sunrise the townspeople watch as the sunken cathedral rises from the water and then sinks slowly into the ocean.”

— Program note by the transcriber

### **Variations on a Shaker Melody (1967)**

#### **AARON COPLAND**

Born: 14 November 1900, Brooklyn, New York

Died: 2 December 1990, North Tarrytown, New York

Duration: 4 minutes

Aaron Copland was born to Harris Copland and Sarah Mittenenthal, who were Jewish immigrants from the Lithuanian region of Russia who moved to America when they were young. Copland is one of five children in his family, and his sister Laurine taught him how to play piano. From age seven to seventeen, he took piano lessons from Leopole Wolfsohn, and began composition lessons from Rubin Goldmark when he turned seventeen. From 1921-24 he studied at the American Conservatory outside of Paris, France with Nadia Boulanger—a well-respected pianist and composer and founding member and director of the American Conservatory. Copland sold his first piano piece, *Scherzo Humoristique (The Cat and the Mouse)* in the fall of 1921, and had a successful career in performing, teaching (New School for Social Research, Harvard, and Berkshire Music Center), writing books (*What to Listen for in Music*, *Our New Music*, *Music and Imagination*, and *Copland on Music*), and composing. His composition for *Appalachian Spring* won the Pulitzer Prize in 1944, and his *Third Symphony* (1944-46) won the Music Critic’s Circle Award. Additionally, he scored a number of films including *The Heiress* (1949) which won an Oscar. Throughout his career, he traveled several times to Latin America to lecture, perform, and conduct. He also received many honorary and national awards including an honorary Doctor of Music degree from Princeton, the MacDowell Colony Medal for distinguished service in the field of music, the Medal of Freedom from President Lyndon B. Johnson, and the National Medal of Arts from President Ronald Reagan, among many others.

*Variations on a Shaker Melody* is based on the Shaker tune *Simple Gifts*, originally written by Elder Joseph Brackett of the Maine Shaker Ministry in 1848. Located in the Eastern United States, and under the leadership of Ann Lee in the 18th century, Shakers were well known for

their societal beliefs of communal living, pacifism, celibacy, and separation from the world. After the Civil War, Shaker communities gradually declined. However, from their society have been gained thousands of religious songs and dance tunes, among which we find the piece *Simple Gifts*. *Variations on a Shaker Melody* utilizes the musical material Aaron Copland presented in the seventh movement of the *Appalachian Spring* ballet, which itself is an arrangement of *Simple Gifts*. Though not originally intended to be about Appalachia, *Appalachian Spring* has a spirit of Americana in its composition. Furthermore, we learn from the words of the original Shaker tune that simplicity is key in this piece:

*'Tis a gift to be simple, 'tis a gift to be free;  
'Tis a gift to come down where we all ought to be;  
And when we find ourselves in the place just right,  
'Twill be in the valley of Love and Delight.*

*When true simplicity is gained,  
To bow and to bend we shall not be ashamed;  
To turn and to turn shall be our delight,  
'Till we turn and in turning we come around right.*

Copland takes this simple melody and arranges it in five variations. The piece opens with a solo cornet displaying a small portion of the melody, and soon after joins a second voice, a trumpet, which echoes the same simple tune. Copland then displays the full melody with a solo clarinet and some light accompaniment in the background. Then begin the variations, ranging from soloistic statements of the melody to slow and fast iterations, new textures, and more. He ends the piece with the most grand variation of them all as the full ensemble performs a resplendent, elongated final statement of the Shaker melody. This is followed by a short echo of the melody in the trumpet—once again returning to the simplicity the piece began with.

— Program note by Amanda Manning

## **Old Churches (2002)**

### **MICHAEL COLGRASS**

Born: 22 April, 1932, Brookfield, Illinois

Died: 2 July, 2019, Toronto, Ontario, Canada

Duration: 5 ½ minutes

Michael Colgrass began his musical career as a percussionist and jazz drummer in Chicago and then New York. As a performer, he has had the pleasure of working with musical icons

including Dizzy Gillespie, the Modern Jazz Quartet, Stravinsky, the New York Philharmonic, the American Ballet Theatre, and the original West Side Story Orchestra on Broadway. His composition teachers have included Darius Milhaud. In 1978, he won the Pulitzer Prize for Music for *Deja vu* (the orchestral version) and in 1982 he received an Emmy Award for the documentary *Soundings: The Music of Michael Colgrass*. He also won the Barlow and Sudler Awards for *Winds of Nagual*.

*Old Churches* uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and that has been in existence for over 1500 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.

— Program note by the composer

### **With Heart and Voice (2001)**

#### **DAVID GILLINGHAM**

Born: 20 October, 1947, Waukesha, Wisconsin

Currently Resides: Mt. Pleasant, Michigan

Duration: 8 ½ minutes

Dr. Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the Ph.D. in Music Theory/Composition from Michigan State University. Many of his works for winds are now considered standards in the repertoire. His numerous awards include the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*.

About this work, Gillingham writes, “*With Heart and Voice* was commissioned by Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high school. Apple Valley High School’s strong commitment to the arts was a major factor in my decision to take on this commission. After visiting the school in December of 2000 and meeting many of the students, faculty, and administrators, I became greatly inspired.”

“Thematically, the work is based on the Apple Valley High School Alma Mater, an old Spanish hymn which has made its way into most church hymnals under the name of *Come, Christians, Join to Sing*. It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the Alma Mater. Christian Henry Bateman wrote the words for the hymn in 1843, and the first verse contains the line, “Let all, with heart and voice, before the throne rejoice”. Hence, the title, *With Heart and Voice*. What better way to celebrate 25 years of this great high school than with our “hearts” and “voices”? The “voice” in this case is the music, and the “heart” is the emotion that the music renders in celebration.”

— Program note by the composer

## COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

### **Violin**

Ron Francois

### **Viola**

Rose Wollman

### **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**

Brian Sugrue

### **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

### Piccolo/Flute

Nadine Bliss	Fort Collins, CO	Freshman	BM Music Education
Conlin Buttermann	Austin, TX	Senior	BM Music Education
Emma Edwards*	Kansas City, MO	Senior	BM Music Education
Lilly Gustafson	Arvada, CO	Freshman	BS Psychology
Owen Krings	Fort Collins, CO	Freshman	Exploratory Studies
Ella Petersen Theatre	Johnstown, CO	Freshman	BM Music Education, BFA Musical
Elise Renner	Aurora, CO	Junior	BM Music Education

### Oboe/English Horn

Sophie Haase*	Lakewood, CO	Junior	BM Music Education
Lauren Larson	Monument, CO	Sophomore	BS Psychology

### Bb/Bass/Contra Alto/Contra Bass Clarinet

Catrina Coons	Parker, CO	Junior	BS Computer Science, Music Minor
Claudia Edmonds	Nevada, IA	Freshman	BS Health and Exercise Science
Alexis Highland	Loveland, CO	Sophomore	BM Music Education
Alex Hull*	Aurora, CO	Sophomore	BM Music Education
Nathan Karsten	Brighton, CO	Freshman	BS Mechanical Engineering
Amalie Knudsen	Littleton, CO	Junior	BS Biology, Music Minor
Ella Mateyka	Thornton, CO	Freshman	BM Music Performance
Jordan Sylvester	Colorado Springs, CO	Freshman	BM Music Performance
Madison Wong	Highlands Ranch, CO	Freshman	BS Biomedical Science

### Bassoon

Aurora Mudgett*	Round Rock, TX	Junior	BM Music Performance
Joy Perry-Grice	Windsor, CO	Sophomore	BM Music Education, BA Dance
Zach Talan	Loveland, CO	Freshman	BM Music Composition

### Soprano/Alto/Tenor/Baritone Saxophone

Olivia Calzaretta	Aurora, CO	Senior	BM Music Education
KC Flanagan	Thornton, CO	Sophomore	BM Jazz Performance
Evan George*	Aurora, CO	Freshman	BS Microbiology, Music Minor
Alex Rumley	Greeley, CO	Junior	BM Composition
Will Schuh	Colorado Springs, CO	Freshman	BM Music Education
Evelyn Swank	Loveland, CO	Sophomore	BM Music Education

### French Horn

Kevin Bay	Castle Rock, CO	Sophomore	BS Computer Science, Music Minor
Eleanor Legg	Longmont, CO	Freshman	BS Biochemistry
Elliot Miles	Fort Collins, CO	Freshman	BM Music Education
Nick Miller*	Littleton, CO	Freshman	BM Performance
Kaeden Stephen	Broomfield, CO	Sophomore	BM Music Education
Mars Wagner	Pueblo, CO	Freshman	BM Music Education

**Trumpet/Cornet**

Ethyn Bazzeghin	Colorado Springs, CO	Junior	BM Performance
Jack Burton	Centennial, CO	Freshman	BM Music Education
Tyler Detro	Longmont, CO	Freshman	BM Music Education
Owen Dolezal	Fort Collins, CO	Freshman	BM Music Education
Alex Gregory	Lafayette, CO	Junior	BM Music Education
Hunter Luedtke	Windsor, CO	Senior	BM Music Education
Jaime Perez-Rosa*	Gunnison, CO	Junior	BM Performance
Natalie Powers	Montrose, CO	Sophomore	BM Music Education
Grace Spencer	Littleton, CO	Freshman	BM Music Education

**Trombone/Bass Trombone**

Ethan Barker	Littleton, CO	Junior	BM Music Education
Jackson Dean	Fort Collins, CO	Freshman	BA Music
Jack Donovan*	Castle Rock, CO	Freshman	BM Performance
Max Eckhardt	Fort Collins, CO	Sophomore	BS Health & Exercise Science, Music
Minor			
Ben Redding	Louisville, CO	Freshman	BM Music Education
Alan Tolley	Albuquerque, NM	Freshman	BM Performance
Hunter Wells	Elk Grove, CA	Freshman	BM Music Education

**Euphonium**

Logan Amick	Castle Pines, CO	Freshman	BM Performance
Amanda Hargraves*	Colorado Springs, CO	Freshman	Bachelor of Social Work, Music Minor
Lindsey Zamboni-Cutter	Colorado Springs, CO	Junior	BA English

**Tuba**

Kayden Jorge*	Aurora, CO	Sophomore	BM Performance
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**Percussion**

Fisher Berger	Magnolia, TX	Junior	BA Music
Katelyn Glavan*	Aurora, CO	Freshman	BM Music Therapy
Bode Kaanta	Evergreen, CO	Junior	BS Computer Science
Emerson Marsh	Broomfield, CO	Freshman	BM Performance
Evany Miguel	New Castle, CO	Sophomore	BM Music Therapy
Rocky McCloskey	Huntington Beach, CA	Junior	BM Perf, Music Business Minor
Ryan Mikesell	Aurora, CO	Freshman	BM Composition
Juno Okins	Pueblo, CO	Sophomore	BM Music Education

**Harp**

Katerina Mead	Niwot, CO	Sophomore	BM Music Performance
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**Piano/Celeste**

Hsin-Hsuan Lin	Taipei, Taiwan	Faculty	Guest Artist
Hannah Swanson	Deerwood, MN	Faculty	Guest Artist

**Graduate Assistant**

David Davis	Gig Harbor, WA	Graduate Student	MM Performance
Cameron Honnen	Grand Junction, CO	Graduate Student	MM Performance
Amanda Manning	Boise, ID	Graduate Student	MM Performance

\*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. Copenhagen 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 Taylor whose second birthday was just two days ago!**



**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 as guest conductor with 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 Pep Band. His primary conducting teachers include Dr. Rebecca Phillips and Professor Marcellus Brown. Mr. Davis has performed internationally in Spain, England, France, Switzerland, Germany, and Austria. During their 2024 tour of Spain, Mr.

Davis guest conducted the CSU Wind Symphony at the Conservatorio Superior de Música de Málaga. Mr. Davis has participated in several workshops, receiving instruction from Dr. Michael Votta, Dr. Andrea Brown, retired Col. Jason Fettig, Professor Jerry Junkin, and Dr. Dennis Llinas.

Mr. Davis earned a Bachelor of Music in Music Education, graduating with honors from Boise State University. During his undergraduate years he performed with the Symphonic Winds and All-Campus Band. 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.

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. 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 performed in Logan, Utah for the Music in the Parks Festival in 2022.

Mr. Davis has been active as a performer on both clarinet and tuba. At BSU he studied clarinet under Dr. Leslie Moreau. His private instructors for tuba include Professor Adam Snider, Dr. Bill Waterman, Dr. Christopher Bloom, and Dr. Brian Sugrue. In Spring 2025, he performed internationally with the CSU Wind Symphony (tuba) on their concert tour of Spain (Madrid, Granada, and Malaga). In 2024, he collaborated with the BSU Tuba-Euphonium ensemble at the International Tuba Euphonium Association regional conference in Eugene, Oregon. He has performed on tuba with the Brass Band of the Treasure Valley under the direction of Dr. Bill Waterman and the Treasure Valley Concert Band under Professor Marcellus Brown. Additionally, Mr. Davis was also invited to guest conduct at the TVCB closing concert during the 2024 Boise Music Week.

Mr. Davis current professional affiliations include the National Band Association and the College Band Directors National Association. From 2021 to 2023, Mr. Davis served as president of the Treasure Valley Honor Meet, 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. As a high school director, he served on marching band committees for the District 3 Idaho Music Educators Association.



**Amanda Manning**, originally from Boise, Idaho, is in her first year as a Graduate Teaching Assistant at Colorado State University, pursuing a Master's degree in Instrumental Conducting. At CSU, she assists with the administration of a comprehensive band program, including teaching, recruiting, and operational activities. She is scheduled to be a guest conductor of the CSU Wind Symphony and Concert Band. This evening will be her conducting debut with the Symphonic Band. In addition, she assists with the Colorado State University Marching Band, Presidential Pep Band, and the Rampage Basketball Band.

From 2022–2025, she was the director of bands at Springville High School in Springville, Utah, where she led the Jazz Bands, Concert Bands, Percussion Ensemble, Pep Band, and Marching Band. During her time at Springville, she expanded the size of the band program and added a second Jazz Band. In addition, she co-directed the Symphony Orchestra and Pit Orchestra. Under her direction, the Wind Symphony was consistently selected to participate

in the State Band Festival, and performed at the BYU Music for All Concert Band Festival in 2024 and 2025. The Marching Band also took 3rd place at the Red Rocks State Marching Band Competition in 2024.

Manning won Teacher of the Year from the American Legion at the district, region, and state levels in 2023. In 2025, she was asked to serve on a leadership discussion panel for the National Association for Music Education Sierra Summit Leadership Conference in Las Vegas, Nevada alongside the current NAFME President, Deborah Confredo. Manning is also a co-founder and former director of the Art City Community Band in Springville, and served as the Utah Music Educators Association Social Media Manager and State Band Manager from 2024–2025.

In 2021, Manning graduated with a Bachelors of Music in Music Education from Brigham Young University, where she was President of the BYU CNAfME chapter. As President of the BYU Wind Symphony, she won the BYU Robert Sauer award for performance, service, and esprit de corps. She also performed on tour with the Wind Symphony across the state of Texas, including performances in Dallas, San Antonio, Houston, and Austin. As a section leader in the marching band, she performed at the Las Vegas Bowl and Idaho Potato Bowl. She also was an on-call saxophonist for the Timpanogos Big Band. While attending BYU she was awarded several school of music scholarships, school of education scholarships, and academic scholarships.

Manning has studied conducting with Dr. Donald Peterson (BYU), Dr. Kirt Saville (BYU), and Dr. Rebecca Phillips (CSU). She has also worked with retired Colonel Jason Fettig, Alfred Dentino, Adam Lambert, Professor Jerry Junkin, Dr. Richard Floyd, and Dr. Mallory Thompson. She studied piano with Steven Slaughter from 2003 to 2015 and with Dr. Robin Hancock (BYU) in 2020. As a saxophonist, Manning has studied with Rodney Zuroveste (BSU), Dr. Ray Smith (BYU), Daron Bradford (BYU), and Professor Peter Sommer (CSU). She won 3rd place and 1st place at the Idaho State Solo competition in 2014 and 2015, respectively. In addition, she was a member of the Idaho All State Band in 2014 and 2015.

Manning has served as a Music Chair, pianist, and chorister in her church congregation, and served a full time service mission for her church from 2016-2018. In her very rare spare time, she loves playing pickleball, riding rollercoasters, and spending time with her husband, Chad.

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