

School of Music, Theatre, and Dance
CSU Wind Symphony Presents:

On the Up and Up

Friday, October 18, 2024 2:30 PM
Griffin Concert Hall
Colorado State University

Featuring Members of the
Colorado State University Wind Symphony

Conducted by James Mephram
Graduate Student Conductor

Including Works By:

Ludwig van Beethoven

James M. David

Richard Strauss

Kurt Weill



**COLORADO STATE
UNIVERSITY**

Friday Afternoon, October 18, 2024 at 2:30

The Colorado State University Wind Symphony Presents:

On the Up and Up

A Chamber Recital

Featuring Members of the
Colorado State University Wind Symphony

Conducted by James Mepham
Graduate Student Conductor

LUDWIG VAN BEETHOVEN

Rondino (1793)

JAMES M. DAVID

Zephyrus (2020)

RICHARD STRAUSS

Serenade in E-Flat, Op. 7 (1881)

KURT WEILL

Little Threepenny Music (1929)

I. Overture

II. The Moritat of Mack the Knife

IV. The Ballad of the Easy Life

Va. Tango-Ballad

VI. Cannon Song

Notes on the Program:

Rondino (1793)

LUDWIG VAN BEETHOVEN

Born: 17 December 1770, Bonn, Germany

Died: 26 March 1827, Vienna, Austria

Duration: 7 minutes

Though primarily known for the heroic symphonic works of his later years, Ludwig van Beethoven was undoubtedly a prodigy in his youth. Born to a family of musicians, his father, Johann van Beethoven, served as Ludwig's first teacher. Johann hoped to profit from his son's musical talents, seeking to emulate Leopold Mozart's success with young Wolfgang and Nannerl. Ludwig's first public piano performance was at age seven, though his father claimed he was six in the advertisement, and he published his first composition at age thirteen. Ludwig worked as an organist in the court chapel, starting at age twelve, and was a paid employee by thirteen. At age twenty-two, Beethoven left Bonn to study with Franz Joseph Haydn in Vienna, and upon arrival, learned of his father's death. Though initially considered the natural successor to Mozart, and gaining a reputation as a virtuoso pianist, Beethoven performed many of his own piano concertos and was in high demand as a composer. His hearing began to deteriorate in 1798 when Beethoven was only 28 years old, and he ushered in his "Heroic" period with *Symphony No. 3: "Eroica"* in 1804.

Rondino was likely written 1893, a year into Beethoven's new life in Vienna, and was unpublished until after his death. Some have suggested it was an alternate final movement to his *Octet in E-Flat, Op. 103*, which itself was written as *Tafelmusik* ("table music") for Maximilian Franz Elector of Cologne. *Rondino* was composed with typical eighteenth-century wind octet instrumentation in mind, namely pairs of oboes, clarinets, horns, and bassoons. The work is notably calmer and more tranquil than the *Octet* and a much more "classical" Beethoven than the music of his later symphonies. *Rondino* heavily features the horn duet, whose parts include an early example of muted horn. Not only were the horns rarely featured as melodic instruments in eighteenth-century wind octets, but muting would have been difficult for players with valve-less instruments. *Rondino* is a compelling example of the compositional voice of a twenty-three-year-old Beethoven, writing for an ensemble he is less well-known for, and featuring an instrument whose expressive and melodic brilliance was yet to be fully realized.

Zephyrus (2020)

JAMES M. DAVID

Born: 1978, Cairo, Georgia

Currently resides in Fort Collins, Colorado

Duration: 4.5 minutes

Dr. James M. David is an award-winning American composer currently serves as professor of composition and music theory at Colorado State University (CSU). David grew up in a highly musical family, started playing trombone in sixth grade, took piano lessons in high school, and has always been fascinated by how musical symbols become sound. He attended the University of Georgia for his undergraduate and master's degrees, studying composition with Lewis Nielson, William Davis, and Sammy Nestico. David graduated from Florida State University with his DMA in composition in 2006, where he studied with Ladislav Kubík, and began working at CSU in 2008. He is the 2022 winner of the William D. Revelli Composition Contest, a three-time finalist for the Sousa-ABA Ostwald Award, and winner of an ASCAP Morton Gould Award. David composes for a diverse range of ensembles, and his works draw inspiration from countless musical, literary, historical, and artistic sources. His music has the rare quality of being both cerebral and accessible. David often combines complex harmonic and rhythmic language with elements of jazz, funk, and other popular genres.

Zephyrus is written for a chamber wind ensemble of fifteen players and showcases David's unique compositional voice, as well as the state of Colorado's natural beauty. The piece was commissioned by Dr. Rebecca Phillips, Director of Bands at CSU, and premiered by members of the CSU Wind Symphony at the 2019 American Spring Festival in Prague (Czech Republic). The composer's program note explains that *Zephyrus* seeks to evoke images of Colorado spring weather, ranging from "sudden hailstorms, to gorgeous sunsets, to the occasional Memorial Day blizzards." Named after the Ancient Greek god of the western wind, the piece explores the titular deity's influence on Colorado's dramatic weather patterns. *Zephyrus* spans a musical language ranging from ethereal soundscapes to funky Latin grooves, and is an excellent introduction to the musical language of James M. David.

Serenade in E-Flat, Op. 7 (1881)

RICHARD STRAUSS

Born: 11 July 1864, Munich, Germany

Died: 8 September 1949, Garmische-Partenkirchen, Germany

Duration: 9 minutes

Serenade in E-Flat helped launch Richard Strauss's early career and provides a window into his young compositional life. Much of his musical training came from his father, Franz Strauss, who mentored his son and handpicked his son's private music teachers. Franz was the principal horn

player of the Munich Court Opera and the leading German horn virtuoso of the time. Franz Strauss played in the premier of several Wagner operas but famously hated contemporary music, preferring the works of Mozart and Haydn. He attempted to pass this love of the First Viennese School to his son and was mostly successful. Richard Strauss wrote *Serenade in E-Flat* at age seventeen, in the style of Mozart and Beethoven, but interspersed the work with areas of more modern taste. Though the piece is in traditional sonata form, an unusual oboe cadenza appears halfway through, and the *Serenade* is full of soaring nineteenth-century counter melodies.

Following the premiere of *Serenade in E-Flat* in 1882, Richard Strauss's career also soared. Famous conductor Hans von Bülow was at the premiere, and began programming the *Serenade* as an alternative to Beethoven's *Rondino*. Bülow loved the work so much that he hired Richard as his assistant conductor in 1884. Bülow resigned from the Meiningen Court Orchestra abruptly the following year, leaving a twenty-four-year-old Richard Strauss as the principal conductor of one of the best orchestras in Europe. Strauss continued to work on his composition career throughout this, writing his first tone poem *Aus Italien* in 1886 and premiering the widely successful *Don Juan* in 1889. Following the acclaim of his tone poems, he made a name for himself as the premier German opera composer of the early 1900s, with an equally rivaled career as a conductor. Though he started as a student of the classics, Strauss would use his early success to mold himself into an innovative composer who helped herald German romanticism into the 20th century.

Little Threepenny Music (1929)

KURT WEILL

Born: 2 March 1900, Dessau, Germany

Died: 3 April 1950, New York, NY

Duration: 12.5 minutes

During the late 1920s and 30s, Kurt Weill was considered an up-and-coming operatic giant, on a similar path to Richard Strauss. Born to a Jewish family in Dessau, Germany, Weill didn't start piano lessons until he was twelve. He was a fast learner and continued piano study, with work in composition and conducting, throughout his teens. When he was eighteen, Weill enrolled in *Berliner Hochschule für Musik* to study with Engelbert Humperdinck, composer of the famous opera *Hansel and Gretel*. While living in Berlin, he wrote his first symphony, worked as a tavern pianist, and taught composition privately. His one-act operettas and musical theatre works received quite a bit of success, but his Jewish heritage and socialist ties made working in Nazi Germany difficult. Weill emigrated to the United States in 1933 and began composing for Broadway productions, embracing American popular music and musical theater. His promising career was unfortunately cut short in 1950 when he died of a heart attack at age 50.

In 1928, in collaboration with playwright Bertolt Brecht, Kurt Weill composed and premiered *The Threepenny Opera*. With over 350 performances in the first two years and numerous film

and radio adaptations, it is widely considered the most successful German theater production during the Weimar Republic. Many of opera's songs gain a life of their own, with Louis Armstrong even recording a version of *The Moritat of Mack the Knife* and turning it into a jazz standard. *The Threepenny Opera* is a reworking of John Gay's *The Beggar's Opera*, which functions as a socialist critique of capitalism and follows the exploits of criminal leader Mack the Knife. Mack runs an underground crime organization in Victorian England, is caught and sentenced to execution, but is pardoned by the Queen and made a baron in the finale. Weill arranged *A Little Threepenny Music* for wind ensemble as a commission from famous German conductor Otto Klemperer. This arrangement features many popular songs from the original theater production and premiered only four months after the first performance of *The Threepenny Opera*.

Colorado State University Wind Symphony Personnel

Flute

Lucy McCrossan	Simi Valley, CA	Senior	BM Music Education
Ella Patterson	Longmont, CO	Junior	BM Performance
Madison Tallman	Colorado Springs, CO	Graduate Student	MM Performance

Oboe

Amber Mills	Pueblo, CO	Freshman	BM Music Education
Madina Rashidova	Tashkent, Uzbekistan	Graduate Student	MM Performance
Olivia Zenzinger	Arvada, CO	Sophomore	BM Music Education

Bb Clarinet

Montgomery Belk	Lexington, NC	Sophomore	BM Performance
Rachel Bowyer	Colorado Springs, CO	Senior	BM Music Therapy
Peter Hansen	Elko, NV	Graduate Student	MM Performance
Katrina Whitenect	Halifax, NS, CA	Graduate Student	MM Performance

Bassoon

Charlie Beauregard	Voorheesville, NY	Junior	BM Performance
James Kachline	Denver, CO	Senior	BA Music
Aurora Mudgett	Round Rock, TX	Sophomore	BM Performance

Soprano/Alto/Tenor Saxophone

Riley Busch	Littleton, CO	Senior	BM Music Education
Damian Lesperance-Young	Erie, CO	Senior	BM Jazz Performance
Sam Lumsden	Memphis, TN	Graduate Student	MM Performance

Horn

Jacob Andersen	Richmond, VA	Graduate Student	MM Performance
Sophia Marino	Boulder, CO	Junior	BM Performance/BS Zoology
Emma Tydeman	Austin, TX	Freshman	BS Animal Science, Music Minor
Erin Wilson	Fort Collins, CO	Senior	BM Performance

Trumpet

Will Hiatt	Opelika, AL	Graduate Student	MM Performance
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Kristopher Usrey	Fort Collins, CO	Senior	BM Perf/BS Psychology
Arjen Wynja	Lyons, CO	Junior	BM Music Education
Trombone			
Bryce Medlyn	Windsor, CO	Senior	BM Performance & Composition
Amber Minich	Murrieta, CA	Graduate Student	MM Performance
Euphonium			
Belle Hybertson	Highlands Ranch, CO	Sophomore	BM Perf/BA Political Science
Tuba			
Carson Ross	Rio Rancho, NM	Graduate Student	MM Performance
Percussion:			
Ellis Byrd	Land O' Lakes, FL	Graduate Student	MM Performance
String Bass			
Maxwell Williams	Fort Collins, CO	Junior	BM Performance
Guitar			
Jeremy Bishop	Denver, CO	Junior	BM Performance
Piano			
Tim Burns	Fort Collins, CO	Guest Artist	

James Mepham, originally from Great Falls (Montana), is pursuing a Master of Music in wind conducting from Colorado State University (CSU). As a graduate teaching assistant, he assists with the administrative duties of a comprehensive collegiate band program, including athletic bands (CSU Marching Band, Presidential Pep Band, and Rampage Basketball Pep Band), concert bands, recruiting activities, and the CSU Honor Band. Mr. Mepham is the manager of the CSU Wind Symphony and guest graduate conductor for the Wind Symphony, Symphonic Band, and Concert Band.

Mr. Mepham attended the University of Montana in Missoula (UM), graduating with high honors in 2014. While at UM, he earned bachelor's degrees in music education and saxophone performance. He played saxophone in the UM Symphonic Wind Ensemble, Jazz Ensemble 1, the UM Grizzly Marching Band, and in numerous saxophone quartets and jazz combos. While at UM, Mr. Mepham also performed in two North American Saxophone Alliance regional conferences. He was elected president of the University of Montana NAFME Collegiate chapter, where he organized professional development and service projects, and co-founded the UM Saxophone Studio student group.

Serving as a music educator for nine years in the Montana public schools, Mr. Mepham's first job was teaching K-12 music in a rural school district of about 200 students. He is currently on a two-year leave from his position as director of bands at Great Falls High School (GFHS), a position he held for six years. While at GFHS, he was the sole director of a large comprehensive

high school band program that included three concert bands, jazz ensemble, percussion ensemble, the Bison Pep Band, and the Thundering Herd Marching Band. At GFHS, he received three Golden Apple Awards, an Excellence in Education Award, and was featured in a student editorial in the Great Falls Tribune titled "GFHS Band Teacher Inspires a Love of Music." Throughout his career, Mr. Mepham has guest-conducted band festivals, adjudicated Montana High School Association (MHSA) large-group evaluations, and judged district music festival solo/ensemble competitions. He also served on the Montana Bandmasters State Board, presented at Montana Bandmasters professional development conferences, served as an MHSA District Music Festival Organizing Chair, and is a regular guest conductor for the Great Falls Municipal Band.

Mr. Mepham continues to perform as a saxophonist and deeply values the performance element of his musical life. He studied classical and jazz saxophone performance with Johan Eriksson at UM and with Peter Sommer and Dan Goble at CSU. He performed as a soloist with the Great Falls Symphony and in summer pops series with the Glacier Symphony and Helena Symphony. In addition, he played in jazz ensembles, funk bands, pit orchestras, and concert bands throughout his home state and taught private saxophone lessons. He also performed (saxophone) on national tours for The Temptations and The Four Tops.

Mr. Mepham has aspired to be a conductor since the age of ten, after attending his first Great Falls Symphony performance. His primary conducting teachers are Dr. Rebecca Phillips, Dr. Jayme Taylor, and Dr. James Smart. He has worked in master classes with Steven Davis, Allan McMurray, Craig Kirchhoff, Paula Holcomb, Jeffery Grogan, Kevin Sedatole, and Verena Mösenbichler-Bryant. Mr. Mepham is passionate about supporting young teachers and making music education accessible to all students, especially those in rural areas like Montana. He is proud of all the students he's helped throughout his career and happy to have inspired many to pursue careers in music.