

THE CSU WIND SYMPHONY PRESENTS

CONDUCTED BY REBECCA PHILLIPS
JAMES MEPHAM, GRADUATE STUDENT CONDUCTOR

CONFLICT AND CONTROVERSY

FEATURING MUSIC BY ADOLPHUS HAILSTORK,
OSTWALD-WINNING COMPOSER JOHN MACKEY,
WILLIAM D. REVELLI-WINNING COMPOSER JAMES M. DAVID,
AND PULITZER PRIZE-WINNING COMPOSER KAREL HUSA

OCTOBER 3, 2024, 7:30 P.M.
GRIFFIN CONCERT HALL



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:

 **fnbo** The Bank
of CSU

Thursday Evening, October 3, 2024 at 7:30 P.M.

The Colorado State University Wind Symphony Presents:

Conflict & Controversy

REBECCA PHILLIPS, conductor

JAMES MEPHAM, graduate guest conductor

JOHN MACKEY

Redline Tango (2004)

ADOLPHUS HAILSTORK

American Guernica (1982)

James Mepham, graduate guest conductor

JAMES M. DAVID

E Ala Ē: Arise and Awaken (2024)

- I. Haleakalā Preludium
- II. Flowers from Paoakalani
- III. Hana Highway

KAREL HUSA

Music for Prague 1968 (1968)

- I. Introduction and Fanfare
- II. Aria
- III. Interlude
- IV. Toccata and Chorale

The Wind Symphony welcome's you to our opening concert of the season. Tonight, we perform works that capture the *conflict and controversy* of specific historical events from around the world. The program explores memories and emotions of these incidents through the eyes of each composer, including pieces by Ostwald-winning composer John Mackey, Adolphus Hailstork (conducted by graduate student conductor James Mephram), William D. Revelli-winning composer James M. David, and Pulitzer Prize-winning composer Karel Husa and his epic work for band, *Music for Prague 1968*.

We invite you to join us at future concerts this season as the Colorado State University Wind Symphony prepares for their historic concert tour of Spain in March 2025. In December, we will explore music of Spanish and Latin American composers, including Luis Alarcón's *Spanish Dances*, Dennis Llinás' *Un Cafecito*, and faculty guest artist and CSU professor of clarinet, Wesley Ferreira will be featured performing Freiberg's *Latin American Chronicles*. We hope you will join us for this vibrant and colorful concert on **Friday, December 6th at 7:30pm**.

NOTES ON THE PROGRAM

Redline Tango (2004)

JOHN MACKEY

Born: 1 October 1973, New Philadelphia, Ohio

Currently resides in New York, New York

Duration: 9 minutes

Redline Tango takes its title from two sources. The first is the common term of “redlining an engine,” or pushing it to the limit. In the case of this score, “redline” also refers to the “red line,” or the IRT subway line (2 and 3 trains) of the New York subway system, which is the train that goes between my apartment on the Upper West Side of Manhattan and BAM, where this work was premiered.

The work is in three sections. The first section is the initial virtuosic “redlining” section, with constantly-driving 16th-notes and a gradual increase in intensity. After the peak comes the second section, the “tango,” which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even “redder” version of the first section, with one final pop at the end.

— program notes by the composer

American Guernica (1982)

ADOLPHUS HAILSTORK

Born: 17 April 1941, Rochester, NY

Currently resides in Virginia Beach, VA

Duration: 7 minutes

Adolphus Hailstork is an American composer who uses his eclectic musical voice to promote diversity. Hailstork grew up playing violin and singing in church choirs at the Episcopal Cathedral in Rochester, NY. He was also hired as part-time summer organist for his church at age sixteen, after several years of piano lessons. Hailstork pursued a B.A. in Music Composition and Theory at Howard University, graduating in 1963. He spent that summer in France, studying composition with Nadia Boulanger at the American Institute in *Fontainebleau*. Hailstork attended the Manhattan School of Music and received his PhD in Music Composition from Michigan State University. He currently resides in Virginia Beach, VA, and serves as Professor of Music and Eminent Scholar at Old Dominion University.

Hailstork's music incorporates French impressionism, American neo-romanticism, and 20th-century atonality, often quoting African American spirituals and the blues. He reached his compositional maturity at a time when the music of black composers was rarely heard in a concert hall and pioneered the use of classical music to enact social change. His opera, *Rise to Freedom*, explores the story of John P. Parker, a southern slave who bought his freedom and helped other slaves escape to freedom via the Underground Railroad. His *Symphony No. 4: A Knee on a Neck*, premiered in 2022 as a tribute to the death of George Floyd, written to bring further attention to the racial divide still present in the U.S. Adolphus Hailstork is a master of his craft, and continues his work to enact social change through his music.

American Guernica is one of the earliest examples of a social justice composition in the wind band medium. In it, Hailstork pays tribute to the victims of the 16th Street Baptist Church bombing in Birmingham, AL, on September 15, 1963. Denise McNair, Addie Mae Collins, Cynthia Wesley, and Carole Robertson were brutally murdered that morning while attending Sunday School. Members of the Ku Klux Klan took responsibility for this bombing, with one of its members finally charged with murder in 1977. This harrowing event, whose four victims were all younger than 15 years old, occurred at the height of the Civil Rights Movement. Birmingham was a highly segregated city at the time, and the bombing brought national attention to the racial bigotry aimed toward African Americans in the South.

American Guernica begins mere seconds after the initial bombing with musical depictions of the horror and trauma felt by its survivors. The highly dissonant harmonies and siren sounds dramatically capture the initial shock of such a harrowing event. Hailstork then proceeds to intersperse this musical trauma with hints of an interrupted church service in the form of two gospel piano solos. In later writings, the composer notes that much of the harmonic language used in the beginning section is based on Husa's *Music for Prague 1968*. Following this chaos, a haunting clarinet solo imitates the sounds of a wailing mother and leads into the slower second half of *American Guernica*. The work ends with a solemn funeral dirge, discordant echoes of a more innocent time, and four short ensemble strikes, representing the four young girls murdered by hatred.

— program notes by James Mephram

E Ala Ē: Arise and Awaken (2024)

JAMES M. DAVID

Born: 1978, Cairo, Georgia

Currently resides in Fort Collins, Colorado

Duration: 12 minutes 30 seconds

This three-movement composition explores my thoughts and research into the Hawaiian islands' remarkably varied sounds and culture. Each separate movement represents different facets of both my personal experiences in Hawai'i and the rich aural tapestry of the islands. Hopefully, together we can "arise and awaken" to the voices and majesty of this sacred place.

I. Haleakalā Praeludium – The summit of Haleakalā, the principal peak of the island of Maui, is among the most striking and spiritual places in Hawaii. Bold and declamatory, this movement depicts the flight of the kōlea (Pacific Golden Plover) from the shore of the island over the mountain. These birds are believed to be among the oldest visitors to the islands and its lilting song joins with traditional drumming patterns. The sunrise chant grows in power from brass and bells as we see the ancient crater revealed from shadow to bring an emphatic awakening of the senses.

II. Flowers from Paoakalani – Queen Lili'uokalani, last sovereign of the Hawaiian Kingdom, was also a skilled musician and composer of many of the best-known mele (songs). She was imprisoned in 1895 for political reasons and wrote *Ke Aloha O Ka Haku* (The Queen's Prayer) and *Ku'u Pua I Paoakalani* that year. She was brought information through a supporter who wrapped flowers from her garden in Paoakalani in current newspapers each day. This movement combines these two songs within a chorale setting that incorporates both neotonal harmony with Hawaiian choral traditions. Hopefully, it will speak to Lili'uokalani's legacy as an inspirational voice of her people.

III. Hana Highway – The final movement depicts a thrilling ride through the mountain rain forests near the small town of Hana. Narrow and twisting roads pass steep cliffs, pristine waterfalls, and breathtaking ocean views far below. As we come down the mountain, we can view surfers braving the famous big waves of Hawai'i's northern shores. The songs of two native bird species are the sources of the primary melodic materials: first is the lilting and complex song of the 'Alauahio which is contrasted with the steadily rising trill of the 'Amakihi. The rhythms of hula instruments including the ipu (gourd drum), pu'ili (split bamboo), and 'ili 'ili (stones) accompany the birdsongs. As the movement progresses, influences from more contemporary Hawaiian music including the famous harmonized glissando of the steel guitar and the rhythms of Hawaiian swing and rock 'n roll of the 1940s and '50s.

This work was commissioned by the Hawai'i Wind Band Consortium led by Dr. Rickey Hau'oli Badua. Special thanks to Dr. Chad Kamei and the Oahu Band Directors Association for their collaboration in organizing the Hawai'i Wind Band Consortium.

— program notes by the composer

Music for Prague 1968 (1968)

Karel Husa

Born: 7 August 1921, Prague, Czechoslovakia

Died: 14 December 2016, Apex, NC

Duration: 22 minutes 30 seconds

In 1968, Czechoslovakia began to experience a relaxing of Communist economic policies and a lifting of restrictions on media, speech and travel. The Soviets denounced this “Prague Spring” and, after several failed attempts at negotiation, sent Eastern Bloc armies to invade the country on the night of Aug. 20.

Composer Karel Husa heard about the invasion while on vacation at his summer cottage in upstate New York. The professor of music at Cornell University and Czech expatriate resolved to write a new composition for band that would express the tragedy of the occupation.

Music for Prague 1968 has been called one of the most important original compositions for band. It is the composer's wish that the following forward, written by the composer himself, be printed in its entirety in all concert programs of each performance:

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and His Law*, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (*Chorale*). The song is never used in its entirety.

The second idea is the sound of bells throughout, Prague, named also the City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the

piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the *Interlude*, the ending of the work, etc. Much symbolism also appears; in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

— program notes by Andrew Skaggs for the U.S. Navy Band

COLORADO STATE UNIVERSITY WIND SYMPHONY

Piccolo/Flute

Madrigal Frederick-Law	Greeley, CO	Senior	BA Art History, Music Minor
Annika Johnson	Highlands Ranch, CO	Sophomore	BM Performance
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/English Horn

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/Eb/Alto/Bass/Contra Bass Clarinet

Montgomery Belk	Lexington, NC	Sophomore	BM Performance
Rachel Bowyer	Colorado Springs, CO	Senior	BM Music Therapy
Cole Boyd	Fort Collins, CO	Junior	BM Perf/Business Admin
Analiese Brown	Monument, CO	Sophomore	BMS Micro, Music Minor
Henry Buckley	Loveland, CO	Junior	Exploratory Studies
William Edmundson	Houston, TX	Sophomore	BM Music Education
Peter Hansen	Elko, NV	Graduate Student	MM Performance
Cole Husted	Loveland, CO	Freshman	BS Health & Exercise Science
Makalyee Lange	Denver, CO	Senior	BM Music Therapy
Orion Rayburn	Fort Collins, CO	Freshman	BM Performance
Triston Told	Fort Collins, CO	Junior	BM Music Education
*Katrina Whitenect	Halifax, NS, CA	Graduate Student	MM Performance

Bassoon/Contra Bassoon

Cayla Bellamy,	Johnstown, CO	Guest Artist	
James Kachline	Denver, CO	Senior	BA Music
*Aurora Mudgett	Round Rock, TX	Sophomore	BM Performance

Soprano/Alto/Tenor/Baritone Saxophone

Norah Artley	Lakewood, CO	Senior	BS Civil Engineering, Music Minor
Riley Busch	Littleton, CO	Senior	BM Music Education
*Damian Lesperance	Erie, CO	Senior	BM Jazz Performance
Sam Lumsden	Memphis, TN	Graduate Student	MM Performance
Anthony Sacheli	Colorado Springs, CO	Senior	BM Music Education

Horn

*Jacob Andersen	Richmond, VA	Graduate Student	MM Performance
Erin Bentley	Brighton, TN	Graduate Student	MM Music Therapy
*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/Cornet

Dylan Crabill	Colorado Springs, CO	Junior	BM Performance
Will Hiett	Opelika, AL	Graduate Student	MM Performance
Lauren Smith	Fruita, CO	Freshman	BM Performance & Composition
Hannes Spiller	Fort Collins, CO	Freshman	BM Performance
*Kristopher Usrey	Fort Collins, CO	Senior	BM Perf/BS Psychology
Arjen Wynja	Lyons, CO	Junior	BM Music Education

Trombone/Bass Trombone

Fletcher Ayres	Colorado Springs, CO	Senior	BA Graphic Design, Music Minor
*Bryce Medlyn	Windsor, CO	Senior	BM Performance & Composition
Amber Minich	Murrieta, CA	Graduate Student	MM Performance
Andre Ranis	Vicksburg, MS	Graduate Student	MM Performance

Euphonium

*Belle Hybertson	Highlands Ranch, CO	Sophomore	BM Perf/BA Political Science
Aleyna Zisser	Colorado Springs, CO	Junior	BS Zoology, Music Minor

Tuba

*David Davis	Gig Harbor, WA	Graduate Student	MM Performance
Adria Leos	Abilene, TX	Senior	BM Performance
Carson Ross	Rio Rancho, NM	Graduate Student	MM Performance

Percussion:

Cameron Becker	Plano, TX	Sophomore	BM Music Education
Ellis Byrd	Land O' Lakes, FL	Graduate Student	MM Performance
Zayne Clappe	Cortez, CO	Junior	BM Performance
*Colin Ferry	Longmont, CO	Senior	BM Perf/Comp, BS Mathematics
Paige Lincoln-Rohlfing	Santa Barbara, CA	Senior	BM Perf/BS Biomedical Science
Noah Roppe	Parker, CO	Senior	BM Performance
Eddie Willett	Windsor, CO	Sophomore	BM Performance/BS Business

String Bass

*Maxwell Williams	Fort Collins, CO	Junior	BM Performance
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Piano

*Timothy Burns	Fort Collins, CO	Guest Artist	
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Graduate Assistants

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

*Principal

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY**Violin**

Ron Francois

Viola

Margaret Miller

Cello

Meredith Blecha-Wells

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes
Michelle Stanley

Oboe

Galit Kaunitz

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Chris Bloom

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

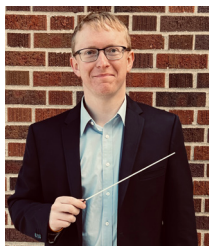
Bryan Wallick
Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsey



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.

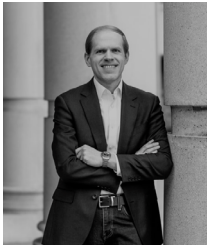
Mr. Mepham attended the University of Montana in Missoula (UM), graduating with high honors in 2014. While at UM, he earned bachelor's degrees in music education and saxophone performance. He played saxophone in the UM Symphonic Wind Ensemble, Jazz Ensemble 1, the UM Grizzly Marching Band, and in numerous 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 Kirchoff, 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.



Dr. James M. David (b. 1978) is an American composer and professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Band “Pershing’s Own”, the U.S. Army Field Band, the U.S. Navy Band, the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more

than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. Dr. David was the winner of the 2022 William D. Revelli Composition Contest, three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelsia Music.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.



Rebecca L. Phillips is Professor of Music and 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 programs. Prior to this appointment, she served as the Associate Director of Bands and Director of Athletic Bands 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, “Concocktion” Pep Bands, teaching undergraduate instrumental conducting, and directing the Carolina Summer Drum Major Clinic.

Dr. Phillips has served as guest-conductor, clinician, and performer throughout North America, Europe, and Asia. Highlights include conductor-in-residence with the United States Navy Band in Washington, D.C., the Department of Defense All-Europe High School Honor Band in Frankfurt, Germany, guest-conducting the “The President’s Own” United States Marine Band, and both professional and collegiate musicians in Prague (Czech Republic) for the “Prague Multicultural Music Project.” In addition, she has conducted members of the Prague National Symphony at the inaugural “2017 American Spring Festival” (Prague, Czech Republic). In 2018, she conducted members of the Des Moines Symphony in a chamber concert for the Iowa Bandmasters Association annual conference.

Dr. Phillips regularly conducts intercollegiate and collegiate honor bands, all-state bands, and festival bands across the United States, Canada, and Europe 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 2020 Colorado Music Educators Association Convention, the 2019 American Bandmasters Association National Convention, the 2012 College Band Director’s National Association Southern Division Conference, 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 commissioned and conducted world and consortium premieres of works by several leading composers, including William Bolcom, James David, John Mackey, John Fitz Rogers, Kevin Poelking, Adam Silverman, Frank Ticheli, and Dana Wilson to name a few. 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* is featured 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 of Music Education degree from Florida State University, Master of Music degrees in conducting and trombone performance from the University of South Florida, and Doctor 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. She is a Past President of the National Band Association, serves on the Board of Directors for the American Bandmasters Association, served in various capacities with the College Band Directors National Association, and is on the college/university board for the Western International Band Clinic.

THE CSU SYMPHONIC BAND PRESENTS

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JAYME TAYLOR
CONDUCTOR

DAVID DAVIS
GRADUATE STUDENT CONDUCTOR

OCTOBER 8, 2024

7:30 P.M.

GRIFFIN CONCERT HALL

A delightful mixture of repertoire spanning the breadth of modern concert band history including works by Gioachino Rossini, Gustav Holst, and CSU's own Kevin Poelking

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CSU WIND SYMPHONY

Latin American CHRONICLES

CONDUCTED BY REBECCA PHILLIPS

GUEST ARTIST WESLEY FERREIRA CLARINET

FEATURING:

Luis Serrano Alarcón's *Spanish Dances*,

Daniel Freiberg's *Latin American Chronicles for Jazz Clarinet and Wind Ensemble*

and Dennis Llinás' *Un Cafecito*

DECEMBER 6, 2024 | 7:30 P.M. | GRIFFIN CONCERT HALL



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