

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

SYMPHONIC BAND

FEATURING THE MUSIC OF BACH,
PROKOFIEV, NELHYBEL, AND PERSICETTI

abstractions

JAYME TAYLOR
CONDUCTOR

JAMES MEPHAM
GRADUATE STUDENT CONDUCTOR

MAY 1, 2025 7:30 P.M.
GRIFFIN CONCERT HALL



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



THURSDAY EVENING, MAY 1, 2025 AT 7:30

THE COLORADO STATE UNIVERSITY SYMPHONIC BAND PRESENTS:

ABSTRACTIONS

JAYME TAYLOR, CONDUCTOR

JAMES MEPHAM, GRADUATE STUDENT CONDUCTOR

SERGEI PROKOFIEV

Arr. Paul Yoder

March, Op. 99 (1944)

ELLIOT A. DEL BORGIO

Adagio for Winds (1974)

VACLAV NELHYBEL

Symphonic Movement (1966)

JOHANN SEBASTIAN BACH

Arr. Larry Daehn

“Chaconne” from *Partita No. 2 in D minor* for Solo Violin BWV 1004 (1720/1999)

VINCENT PERSICETTI

Pageant (1953)

James Mepham, graduate student conductor

DAVID HOLSINGER

Prelude and Rondo (1966/1976)

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 "Abstractions." This evening we present a program of "absolute" music, or "music for music's sake." In counterpoint to our March 4th concert of all programmatic music, or music that "tells a story," this concert gives the audience an opportunity to experience music without the composer's pre-conceived notion of what the listener should feel or imagine about the music. With simple titles like *March*, *Adagio*, or *Prelude and Rondo*, that merely tell us the form or the tempo of the piece, it is left to you, the audience, to choose whether you wish to simply experience the music "as is" or if you would like to compose your own mental imagery to accompany what you hear, possibly creating your own story as you listen. We hope you enjoy this evening's presentation of music without program - free from external, descriptive, or narrative content.

March, Op. 99 (1944/1945)

SERGEI PROKOFIEV

Arr. Paul Yoder

Born: 23 April, 1891, Sontsovka, Ukraine

Died: 5 March, 1953, Moscow, Russia

Duration: 3 minutes

Sergei Sergeyevich Prokofiev is considered one of the greatest composers of the twentieth century and was an accomplished pianist and conductor. He attended the St. Petersburg Conservatory from 1904 to 1914, winning the Anton Rubinstein prize for best student pianist when he graduated. Like other great composers he mastered a wide range of musical genres, including symphonies, concerti, film music, operas, ballets, and program pieces including one of his most famous works, *Peter and the Wolf*. At the time, his works were considered both ultra-modern and innovative. He traveled widely, spending many years in Paris and Ettal in the Bavarian Alps, and toured the United States five times. He gained wide notoriety and his music was both reviled and triumphed by the musical press of the time. He returned to his homeland permanently in 1936. He died on March 5, 1953 in Moscow.

Prokofiev wrote the *March*, op. 99 in 1943-44 for a Soviet military band. It received its premiere in the form of a radio broadcast from Moscow on April 30, 1944. While the details of the impetus for its composition are unclear, it is possible that it was written for May Day (May 1st), an important Soviet holiday. The March made its way to the West in part thanks to Paul Yoder, who arranged it for Western instrumentation shortly after its Russian premiere. It was

first heard in the United States on May 31, 1945 with Serge Koussevitzky conducting the Combat Infantry Band. Prokofiev reused a substantial section of the March in the last opera he would complete, *Story of a Real Man*, in 1947-48.

— program note by Andy Pease

Adagio for Winds (1974)

ELLIOT A. DEL BORGO

Born: 27 October, 1938, Port Chester, New York

Died: 30 May, 2013, North Port, Florida

Duration: 4 minutes

Elliot Del Borgo held a B.S. degree from the State University of New York, an Ed.M. degree from Temple University, and an M.M. degree from the Philadelphia Conservatory of Music, where he studied theory and composition with Vincent Persichetti and trumpet with Gilbert Johnson. In 1973, he was granted the doctoral equivalency by SUNY.

Del Borgo taught instrumental music in the Philadelphia public schools and was professor of music at the Crane School of Music, where he held teaching and administrative positions from 1966 to 1995. An award-winning member of ASCAP, he was a frequent consultant, clinician, lecturer, and adjudicator in the United States and abroad. Dr. Del Borgo was an internationally-known conductor of bands and orchestras. He was elected to membership in the American Bandmasters Association in 1993.

In addition to his music for the 1980 Olympics in Lake Placid, Del Borgo published nearly 500 compositions for a variety of media. His music reflects the aesthetics of twentieth-century musical ideals through its eclectic nature and vigorous harmonic and rhythmic style.

Adagio for Winds is a warm and lush exploration of unconventional harmonic progressions. Written primarily in the bands' lower registers, it features a sensitive and lyrical style reminiscent of the Romantic period.

Symphonic Movement (1966)

VACLAV NELHYBEL

Born: 24 September, 1919, Polanka, Czechoslovakia

Died: 22 March, 1996, Scranton, Pennsylvania

Duration: 8 minutes

Nelhybel studied composition and conducting at the Prague Conservatory of Music and musicology at the universities of Prague and Fribourg, Switzerland. As a student, he was already affiliated with Radio Prague as composer and conductor. At age 18, he was conducting the Czech Philharmonic as an assistant to Rafael Kubelik. By 1948, he had become active in Swiss National Radio as a composer and conductor, and from 1950 to 1957 he served as co-founder and music director of Radio Free Europe in Munich. During this time, he functioned as guest conductor with numerous European orchestras, including the Vienna Philharmonic, Munich Philharmonic, Bavarian Symphony, and Orchestra de la Suisse Romande. Beginning in 1957 he lived in the United States, becoming a U.S. citizen in 1962, and was active as a composer, conductor and lecturer up to his death in 1996.

In 1962, Nelhybel received his first exposure to a concert band. He wrote: “The first band I heard played a piece by Persichetti, and it was so good I just caught fire. I was fascinated with the possibilities of what you can do with half an acre of clarinets, half an acre of flutes, and half an acre of percussion. So, I said, why not try it? I did, and it seemed to open new creative channels in my mind.”

Symphonic Movement is a single movement work in a five section “arch” – *adagio*, *allegro*, *poco meno mosso*, *allegro*, *adagio*. Nelhybel described the work as “my first composition for band written completely on a symphonic level.” Many hallmarks of Persichetti’s and other mid-20th century composers’ compositions can be heard including, driving rhythms and post-tonal techniques like polytonality, use of modes (especially phrygian), symmetrical scale systems (i.e. the octatonic), chromaticism, and incorporation of 12-tone rows. The opening *adagio* introduces the eight tones of the primary motive found throughout the piece including the final two bars – C, Eb, E, A, Bb, Db, Gb, and G – culminating in a final polytonal chord consisting of a C Major triad heard against a Gb Major triad, creating three tritone intervals.

“Chaconne” from *Partita No. 2 in D minor* for Solo Violin BWV 1004 (1720/1999)

JOHANN SEBASTIAN BACH

Arr. Larry Daehn

Born: 31 March, 1685, Eisenach, Germany

Died: 28 July, 1750, Leipzig, Germany

Duration: 9 ½ minutes

Johann Sebastian Bach wrote the *Partita No. 2 in D minor* for unaccompanied violin sometime between 1717 and 1723 when he was *Kapellmeister* for Prince Leopold Anhalt-Cöthen. This was a rare period when Bach was not employed in the service of the Church, a time when he composed much instrumental music, including the *Brandenburg* concertos and the first volume of the *Well-Tempered Clavier*.

The *Partita* utilizes the usual four dances of the Classical suite (*Allemande*, *Courante*, *Sarabande*, and *Gigue*) plus a gigantic *Chaconne*. This *Chaconne* has become the most famous of all Bach's pieces for solo violin. The *Chaconne*, derived from dance forms of the 1600s, is a set of continuous variations in slow triple-meter, developed out of an ever-recurring eight-bar theme (or progression of chords) proceeding to ever-greater complexity before the theme is recalled at the end.

For over 200 years the *Chaconne* has been one of Bach's best-loved works. Its popularity is reflected in the great number of editions, arrangements and transcriptions of it that were created in the Nineteenth and Twentieth Centuries. Mendelssohn and Schumann composed piano accompaniments for it, and Brahms wrote a piano left-hand arrangement of it. It has been arranged for string trio and quartet, piano trio and organ. Many piano solo arrangements were made, culminating in Ferruccio Busoni's setting of 1893. Busoni's work, to some extent, was the basis for many large orchestral arrangements by Maximilian Steinberg, Riccardo Nielsen, Jenő Hubay, Alfredo Casella, Leopold Stokowski, Hideo Saito and many others.

This arrangement for concert band or wind ensemble is based on Busoni's piano setting and, to a lesser degree, the Busoni-based 1912 orchestration by Steinberg. Although some of Busoni's Post-Romantic expression marks can be questioned, it is doubtful that Bach imagined the *Chaconne*, a clearly impassioned work, to be performed without nuance or shading or any variance of tempo and volume. Like the Bach-Goldman/Leist *Fantasia in G Minor*, this band arrangement is an excerpt of the original. The eight-bar variations which seemed to be the most idiomatic to wind instruments were included, while maintaining Bach's overall three-part form: 1) d minor, 2) D Major, 3) d minor.

Pageant

VINCENT PERSICHETTI

Born: 6 June, 1915, Philadelphia, Pennsylvania

Died: 14 August, 1987, Philadelphia, Pennsylvania

Duration: 8 minutes

Though Vincent Persichetti was not born into a particularly musical family, his prodigious piano skills led to early enrollment in Combs College of Music at the age of five. By his teenage years, he could pay his full college tuition with money made from solo piano performances and accompanying gigs. By his early twenties, Persichetti was studying conducting with Fritz Reiner at the Curtis Institute, piano and composition at the Philadelphia Conservatory of Music, and was head of the music theory and composition department at Combs College. He received a doctorate from the Philadelphia Conservatory in 1945, and in 1947 began teaching composition at the Julliard School in New York. Though his early compositions show the clear influence of Stravinsky, Bartók, and Copland, Persichetti developed his own unique compositional voice during the early 1950s. His broad catalog of works ranges in mood from graceful and lyrical melodies to sharp and intensely rhythmic textures, demonstrating a mastery of traditional and modernist musical languages. Persichetti's love of the wind band was apparent, leading him to compose fourteen original works for winds and percussion, many of which remain staples of the repertoire.

Pageant is Persichetti's third work for concert band, following his widely successful *Divertimento* and serving as a prelude to his masterwork *Sixth Symphony for Wind Band*. *Pageant* was commissioned by the American Bandmasters Association for its annual conference in 1953 and was premiered by the University of Miami Band with the composer conducting. It was written at a time when the wind band medium was experiencing a creative explosion of original compositions. Paul Hindemith premiered his landmark *Symphony in Bb* in 1951, Morton Gould finished his *Symphony No. 4 "West Point"* in 1952, and Howard Hanson's *Chorale and Hallelujah* entered the scene in 1954. Frederick Fennell and his Eastman Wind Ensemble began fundamentally changing the makeup of top-tier college bands during this time, and organizations like the American Bandmasters Association and the College Band Directors National Association were commissioning new works at breakneck speed. The early 1950s marked an exciting time when new band compositions, such as *Pageant*, became instant classics, and leaders in the wind band community were inviting talented composers to add to the repertoire.

Persichetti's handwritten manuscript indicates that *Pageant* was originally titled *Morning Music for Band*, which is fitting, considering the opening's peaceful and sunrise-like horn

solo. The first half of the work explores this “sunrise” theme, passing it between brass and woodwind choirs, and developing it through several different tonal centers. *Pageant* maintains a meandering mid-century harmonic palette throughout this section, with parallel moving lines and colorful chord mixtures. What makes the work unique among its compositional contemporaries is its many singable and catchy melodies. The woodwinds introduce one such playful theme following a sudden tempo change into the *Allegro* second half. Soon after, the trumpets introduce a new and statelier melody, which Persichetti explores, with several comic interruptions, in the following measures. Near the end of the work, the composer combines both *Allegro* themes in a chaotic hodgepodge of sound, leading to a strong brass fanfare and a shimmering final chord.

— Program note by James Mephram

Prelude and Rondo (1966/1976)

DAVID HOLSINGER

Born: 26 December, 1945, Hardin, Missouri

Currently Resides: Cleveland, Tennessee

Duration: 7 ½ minutes

David Holsinger, twice the recipient of the prestigious Ostwald Composition Prize of the American Bandmasters Association, was educated at Central Methodist College, Fayette, Missouri, Central Missouri State University, Warrensburg, and the University of Kansas, Lawrence. His primary composition study has been with Donald Bohlen at Central Missouri State and Charles Hoag at the University of Kansas.

In 1999, following 15 years of service as music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas, composer/conductor Holsinger joined the School of Music faculty at Lee University, Cleveland, Tennessee, as conductor of the Lee University Wind Ensemble. Holsinger’s duties included teaching advanced instrumental conducting and composition. He retired in 2023.

About *Prelude and Rondo*, the composer writes “It is interesting to note how ‘intuition’ plays a part in the compositional arena. After years of compositional study about the ‘craft of composition,’ I am amazed that my first piece -- probably from sheer naiveté -- contained mixed meter, metric modulations, asymmetrical phrases over bar lines, and the beginnings of the “ostinato principal,” which has become one of my signatures. I didn’t plan these things; they just happen because it seemed the right thing to do to put the music on the page.” The work was premiered in 1966 by the Central Methodist College Concert band but was

first published in 1976. Though it is his first published composition for band, *Prelude and Rondo* has the feel and sound of a mature composer. Beginning with an *adagio* *Prelude* that explores a wide array of chordal textures, the piece foreshadows the *Rondo* with a short *allegro* section before closing with an additional *adagio*. Following a brief pause, the *Rondo* is introduced with a pulsating rhythmic line delivered at first by snare drum and trumpets, quickly joined with full ensemble interjections. Mixed meter and ostinatos characterize the rest of the piece creating shifts in the sense of down beat. After several contrasting sections, the piece concludes with a grand *maestoso* followed by a final *presto* as it races to a glorious resolution.

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

COLORADO STATE UNIVERSITY SYMPHONIC BAND

Piccolo/Flute

Conlin Buttermann	Austin, TX	Senior	BM Music Education
Angela Guerrero-Araujo	Dallas, TX	Freshman	BM Music Therapy
Marilyn Macrina	Loveland, CO	Freshman	BM Music Therapy
Evan Moore	Colorado Springs, CO	Freshman	BM Performance
Elise Renner	Aurora, CO	Sophomore	BM Music Education
*Noelani Velasco	Ewa Beach, HI	Freshman	BS Biomed. Science, Microbiology

Oboe

*Amber Mills	Pueblo, CO	Freshmen	BM Music Education
Henry Josephson	Fort Collins, CO	Freshman	BA Music

Bb/Bass/Contra Bass Clarinet

*Cole Boyd	Fort Collins, CO	Junior	BM Performance, BS Business
William Edmundson	Houston, TX	Sophomore	BM Music Education
Alexis Highland	Loveland, CO	Freshman	BM Music Education
Alex Hull	Aurora, CO	Freshman	BM Music Education
Amalie Knudsen	Littleton, CO	Sophomore	BS Biology
Alexander Pentlicki	Rocky Ford, CO	Sophomore	BM Music Education
Kaiden Pink	Loveland, CO	Freshman	BS Mathematics
Miah Coeli Tofilo	Yauco, PR	Senior	BS Biology, Music/Chem. Minor

Bassoon

*Zeke Graf	Bemidji, MN	Sophomore	BM Music Education
Joy Perry-Grice	Windsor, CO	Freshman	BM Music Education, BA Dance
Will Withers	Fort Collins, CO	Freshman	BA Economics, Music Minor

Alto/Tenor/Baritone/Bass Saxophone

Isaiah Allen	Pueblo, CO	Sophomore	BM Composition
AJ Kalvelage	Castle Rock, CO	Junior	BA Music
Melody Mills-Honstein	Loveland, CO	Freshman	BM Performance
*Bailey Permenter	Greeley, CO	Freshman	BM Performance
Alex Rumley	Greeley, CO	Sophomore	BM Composition
Evelyn Swank	Loveland, CO	Freshman	BM Music Education

Horn

*Sadie Connor	Centennial, CO	Senior	BS Biology
Maxine Ewing	Ladera Ranch, CA	Freshman	BS Psychology
Jonah Loschky	Shoreline, WA	Freshman	BM Performance
Gabriella Steiner	Pella, IA	Senior	BS Psychology

Trumpet/Cornet

Ethyn Bazzeghin	Colorado Springs, CO	Sophomore	BM Performance
Samantha Haldeman	Aurora, CO	Senior	BS Computer Science
Alexa Hudson	Littleton, CO	Senior	BA Music, Interdisc. Liberal Arts
*Hunter Luedtke	Windsor, CO	Junior	BM Music Education
Jaime Perez-Rosa	Gunnison, CO	Sophomore	BM Performance
Natalie Powers	Montrose, CO	Freshman	BM Performance
Hannes Spiller	Fort Collins, CO	Freshmen	BM Performance
Bryce Wicks	Fort Collins, CO	Sophomore	BM Composition

Trombone/Bass Trombone

Ethan Barker	Littleton, CO	Sophomore	BM Music Education
Max Eckhardt	Fort Collins, CO	Freshman	BS Health and Exercise Science
Caelan Herk	Erie, CO	Junior	BM Music Education
*Cameron Honnen	Grand Junction, CO	Graduate Student	MM Performance
Carson Koch	Colorado Springs, CO	Freshman	BM Performance
Travis Wohlstadter	Paso Robles, CA	Graduate Student	MM Performance

Euphonium

*Ryann Starr	Colorado Springs, CO	Senior	BA Music
Lindsey Zamboni-Cutter	Colorado Springs, CO	Junior	BA English

Tuba

*Catherine Aikman	Arvada, CO	Junior	BS Fisheries and Aquatic Biology
Arabella Dunnington	Fort Collins, CO	Sophomore	BM Music Education
Kayden Jorge	Aurora, CO	Freshman	BM Performance

Percussion

Bradley Brungardt	Steamboat Springs, CO	Sophomore	BS Electrical Eng., Music Minor
Chase Heacox	Lone Tree, CO	Freshman	BM Performance
Rocky McClosky	Huntington Beach, CA	Sophomore	BM Perf, Music Business Minor
Evany Miguel	New Castle, CO	Freshman	BM Music Therapy
*Juno Okins	Pueblo, CO	Freshman	BM Music Education
Alex Ringerud	Columbia, MD	Junior	BS Mechanical Eng., Music Minor

Graduate Assistants

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

*Denotes 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.

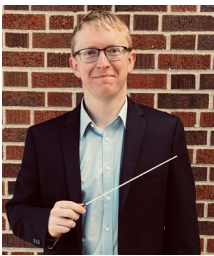
Dr. Taylor’s conference presentations include a discussion on his dissertation “The Wind Ensemble ‘Trilogy’ of Joseph Schwantner: Practical Solutions for Performance” at the College Band Directors National Association (CBDNA) South Regional Conference in 2016, Common Drill Writing Mistakes and How to 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. 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), 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.



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. He was recently honored as the Excellence in Creativity winner of the CSU 2024 Graduate Student Showcase, conducting James M. David's *Zephyrus* for chamber winds. 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, Stephen Peterson, 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.

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

Concert Band Concert

Passions

Guest conductor
and master's student,
Cameron Honnen

MAY 5, 2025, 7:30 P.M.
GRIFFIN CONCERT HALL

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