

— CSU WIND SYMPHONY PRESENTS —

# Musica Populi

CONDUCTED BY  
**Jayme Taylor**

GRADUATE STUDENT  
CONDUCTOR  
**James Mepham**

FEATURING THE MUSIC OF  
Percy Grainger, H. Owen Reed, Johann Sebastian Bach, and Frank Ticheli

**FEBRUARY 22, 2023 | 7:30 P.M.**  
**GRIFFIN CONCERT HALL**



COLORADO STATE  
UNIVERSITY

SEASON SPONSOR:



*Thursday Evening, February 22, 2024 at 7:30*

**The Colorado State University Wind Symphony Presents:  
*Musica Populi***

JAYME TAYLOR, conductor

JAMES MEPHAM, graduate student conductor

**PERCY ALDRIDGE GRAINGER**

ed. Fredrick Fennell

Lincolnshire Posy (1937/1987)

- I. Dublin Bay (Lisbon)
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

**JOHANN SEBASTIAN BACH**

arr. James Croft

Who Puts His Trust in God Most Just (1750/1978)

**FRANK TICHELI**

Symphony # 2 (2003)

- III. Apollo Unleashed
- James Mepham, Graduate Student Conductor

**H. OWEN REED**

La Fiesta Mexicana: A Mexican Folk Song Symphony (1949)

- I. Prelude and Aztec Dance
- II. Mass
- III. Carnival

## NOTES ON THE PROGRAM

The members and director of the CSU Wind Symphony would like to thank you for attending this evening's concert titled "Musica Populi" (Latin: Music of the People). The four works presented here tonight offer up a wide variety of songs that were either meant to be sung by people in their everyday lives, sung while worshipping, or sung and played in celebration. From the Christian traditions of baroque Europe, to the folk song traditions of England and Mexico, the music of the people is as diverse and magnificent as the people themselves and we hope you enjoy this small sampling.

### **Lincolnshire Posy (1937/1987)**

#### **PERCY ALDRIDGE GRAINGER**

Born: 8 July, 1882, Brighton, Victoria, Australia

Died: 20 February, 1961, White Plains, New York

Duration: 16 ½ minutes

Percy Aldridge Grainger (born George Percy Grainger) was an Australian-born composer, arranger and pianist who moved to the United States in 1914 and became an American citizen in 1918. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century. Although much of his work was experimental and unusual, the piece with which he is most generally associated is his piano arrangement of the folk-dance tune "Country Gardens."

*Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

— Program Note by Percy Aldridge Grainger

## **Who Puts His Trust in God Most Just (1750/1978)**

### **JOHANN SEBASTIAN BACH**

#### **Arr. James Croft**

Born: 21 March, 1685, Eisenach, Germany

Died: 28 July, 1750, Leipzig, Germany

Duration: 4 ½ minutes

Johann Sebastian Bach holds a special place in the heritage of all classical musicians. This Baroque-era giant was known, in his time, as a keyboard virtuoso and the patriarch of a large musical family. Bach primarily worked as a church choirmaster and organist, prolifically composing music for weekly services while leading rehearsals of his works. His compositions were largely unknown during his life, and very few were published until decades later. In 1829, Felix Mendelssohn initiated a revival of Bach's music with a large-scale performance of Bach's *St. Matthew Passion*. As a result of this, Bach is now considered one of the greatest composers of all time. Anyone who has taken a collegiate music theory course is familiar with Bach chorales, such as *Who Puts His Trust in God Most Just*, which still serve as the archetype for tonal music voice-leading. During his life, Bach studiously absorbed music from across Europe and incorporated it into his compositions, demonstrating an unparalleled mastery of all forms of Baroque music. Very few composers can claim a legacy as profound and influential as that of Johann Sebastian Bach.

*Who Puts His Trust in God Most Just* was arranged by Dr. James Croft, who served as the Director of Bands at Florida State University from 1980-2003. He was recognized as a highly effective pedagogue who elevated the skills and musicality of all his ensembles. Dr. Croft's arrangement allows the band members to function as a chorus, which helps improve the listening skills of the entire ensemble. Dr. Croft often used Bach chorales to improve ensemble musicality and created this arrangement to aid other music educators. In this concert, *Who Puts His Trust in God Most Just* will function as a prelude to the third movement of Ticheli's *Symphony No. 2*.

— Program note by James Mephram

## **Symphony No. 2 – Movement III. “Apollo Unleashed” (2012)**

### **FRANK TICHELI**

Born: 21 January, 1958, Monrow, Louisiana

Currently resides in Pasadena, California

Duration: 6 minutes

Frank Ticheli has profoundly influenced the wind band world and has added dozens of iconic works to the repertoire. Very few students will make it through a high school or collegiate band program without playing *Cajun Folk Songs*, *An American Elegy*, *Shenandoah*, *Portrait of*

*a Clown, or Vesuvius*. After earning his master's and doctoral degrees in music composition from the University of Michigan, Ticheli moved to Los Angeles to work as the resident composer for the Pacific Symphony from 1991-1998. He also began teaching composition at the University of Southern California's Thornton School of Music in 1991, a position he held until retiring in 2023. Ticheli regularly serves as a guest conductor for high school and collegiate honor bands worldwide, often conducting his own works. He won the National Band Association's William D. Revelli Award for *Symphony No. 2* in 2006 and was honored by the American Academy of Arts and Letters in 2012.

*Symphony No. 2* is dedicated to the life and career of Dr. James Croft. It was commissioned by a consortium of Dr. Croft's conducting students to celebrate his retirement from Florida State University. Dr. Croft created and upheld a culture of excellence in all his ensembles and was a powerful force in the wind band world. After serving as a high school band director in Iowa and Wisconsin, Dr. Croft received his Ph.D. in music education from the University of Oklahoma and began teaching at the University of South Florida. He later served as Director of Bands at Florida State University for 23 years, conducting the Wind Orchestra and the Florida State Winds. He passed away in 2012 at the age of 81, having inspired countless students and helping shape the future of the wind band.

*Symphony No. 2* has three movements titled "Shooting Stars," "Dreams Under a New Moon," and "Apollo Unleashed." Each movement deals with these different forms of celestial light and energy. Ticheli wrote the first two movements in time for the world premiere and added the third movement afterward to finish the work. The title "Apollo Unleashed" may invoke images of anger or aggression, but is meant to convey the dazzling light and power of the sun. Energetic gallop themes and glorious high points abound, with driving grooves and mysterious sections to contrast. Musical quotations from previous movements are spread throughout, helping bring *Symphony No. 2* to a satisfying end. Ticheli also includes direct quotations from Bach's *Who Puts His Trust in God Most Just* as a heartwarming homage to Dr. Croft, which former students would recognize instantly. "Apollo Unleashed" conveys great drive and intensity throughout and is a fitting tribute to an amazing musical legacy.

— Program note by James Mepham

## **La Fiesta Mexicana: A Mexican Folk Song Symphony (1949)**

### **H. OWEN REED**

Born: 17 June, 1910, Odessa, Missouri

Died: 6 January, 2014, Athens, Georgia

Duration: 21 ½ minutes

Dr. Reed enrolled in the School of Music at the University of Missouri in 1929 but transferred in 1933 to Louisiana State University. There he received his Bachelor of Music and his Master

of Music, both in music composition, and a Bachelor of Arts in French. In 1937 he enrolled at the Eastman School of Music of the University of Rochester and received his Ph.D. in music composition in 1939. In addition to his composition study with Helen Gunderson at Louisiana State University, Dr. Reed studied composition at the Eastman School of Music with Howard Hanson and Bernard Rogers. In the summer of 1947, he studied composition with Roy Harris at Colorado Springs. In 1942, at the Berkshire Music Center (Tanglewood), he studied composition with Bohuslav Martinu, and contemporary music with Aaron Copland, Leonard Bernstein, and Stanley Chappel. Dr. Reed retired in 1976 after 35 years from Michigan State University as Professor Emeritus. He was chairman of Music Composition in the School of Music and served as Acting Head in 1957-58. Dr. Reed's published compositions include a variety of works for orchestra, band, voices, opera, and chamber music, plus eight books on music theory and composition.

In 1948, H. Owen Reed spent six months in Mexico while on a Guggenheim Fellowship, during which time he studied folk music and composed. *La Fiesta Mexicana* was a result of his time in the country and reflects his observations of the culture. The composer provides these comments:

*Prelude and Aztec Dance* — The tolling of the church bells at midnight officially announces the opening of the Fiesta, which has previously been unofficially announced by the setting off of fireworks, the drinking of tequila and pulque, and the migration of thousands of Mexicans and Indians to the center of activity — the high court surrounding the cathedral. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, attention is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

The second movement, *Mass*, presents the tolling of the bells, reminding that the Fiesta is a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship. Mexico is at its best on the days of the Fiesta in which passion governs the love, hate and joy of the Mestizo and the Indio.

The third movement, *Carnival*, reflects the entertainment for both young and old — the itinerant circus, the market, the bullfight, the town band, and always the cantinas with their band of mariachis.

*La Fiesta Mexicana* received its premiere performance in 1949 by the U. S. Marine Band conducted by Lt. Col. William F. Santelmann.

## COLORADO STATE UNIVERSITY WIND SYMPHONY

### Piccolo/Flute

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

### Oboe

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

### English Horn

Jennifer Stucki	Longmont, CO	Guest Artist	
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### E<sup>b</sup>/B<sup>b</sup>/Alto/Bass/Contra Bass Clarinet

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

### Bassoon/Contra Bassoon

Charles Beauregard	Voorheesville, NY	Sophomore	BM Perf/BA Creative Writing
James Kachline	Denver, CO	Junior	BA Music
*Michael Coffey	Pearland, TX	Junior	BS Computer Science

### Soprano/Alto/Tenor/Baritone Saxophone

Riley Busch	Littleton, CO	Senior	BM Music Education
Ethan Dunkerton	Colorado Springs, CO	Junior	BM Music Education
*Damian Lesperance-Young	Erie, CO	Junior	BM Jazz Performance
James Mepham	Great Falls, MT	Graduate Student	MM Conducting
Anthony Sacheli	Colorado Springs, CO	Junior	BM Music Education
Peter Sommer	Fort Collins, CO	Guest Artist	

## **Horn**

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

## **Trumpet/Cornet**

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

## **Trombone/Bass Trombone**

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

## **Euphonium**

*Joseph Raby	Austin, TX	Graduate Student	MM Performance
Aleyna Zisser	Colorado Springs, CO	Sophomore	BS Zoology/Music Minor

## **Tuba**

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

## **Percussion**

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

**String Bass**

*Maxwell Williams	Fort Collins, CO	Sophomore	BM Performance
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**Keyboards**

*Reynaldi Raharja	Semarang, Indonesia	Senior	BA Music
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**Harp**

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

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

\*Principal

**COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY****Violin**

Ron Francois  
Leslie Stewart

**Flute**

Ysmael Reyes  
Michelle Stanley

**Trumpet**

Stanley Curtis

**Harp**

Kathryn Harms

**Viola**

Margaret Miller

**Oboe**

Pablo Hernandez

**Horn**

John McGuire

**Piano**

Bryan Wallick  
Tim Burns

**Cello**

Romina Monsanto

**Clarinet**

Wesley Ferreira  
Sergei Vassiliev

**Trombone**

Drew Leslie

**Organ**

Joel Bacon

**Bass**

Forest Greenough

**Saxophone**

Peter Sommer  
Dan Goble

**Tuba/Euphonium**

Stephen Dombrowski

**Voice**

Nicole Asel  
Tiffany Blake  
John Lindsey

**Guitar**

Jeff Laquatra

**Bassoon**

Cayla Bellamy

**Percussion**

Eric Hollenbeck  
Shilo Stroman



**Dr. Jayme Taylor** is assistant professor of music and the Associate Director of Bands and Director of Athletic Bands at Colorado State University. His duties at CSU include serving as conductor of the Symphonic Band and directing the Colorado State Marching Band, Rampage Basketball Band, and Presidential Pep Band. Prior to his appointment at Colorado State, Dr. Taylor served as assistant professor of music education and conductor of the Wind Ensemble at Carson-Newman University in Jefferson City, TN and as Assistant Director of Bands and Assistant Director of Athletic Bands at the

University of South Carolina. His teaching career began with the bands in Clinton, TN serving as director of the Clinton City Schools and Clinton Middle School band program teaching 6-8 grade band and jazz band and assisting the director of bands at Clinton High School. Dr. Taylor finished his secondary school teaching as the Director of Bands in Clinton overseeing the award-winning Clinton High School Marching Band, two concert bands, jazz band, winter guard and indoor percussion ensembles, and two middle school feeder programs. His marching and concert ensembles regularly earned “superior” ratings at performance assessment and competitions.

Dr. Taylor’s concert ensemble has been invited to perform at the East Tennessee Band and Orchestra Association’s All-East Senior Clinic Honor Band as the guest collegiate ensemble. He has also given consortium premieres of works by Benjamin Dean Taylor and Michael Markowski and performed the world premiere of Kevin Poelking’s *Slate* for brass and percussion. Taylor was a guest conductor with the University of South Carolina Wind Ensemble on their concert tour of China in 2012.

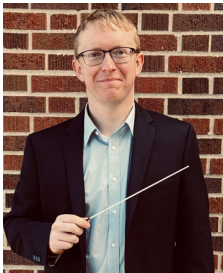
Dr. Taylor’s conference presentations include a discussion on his dissertation “The Wind Ensemble ‘Trilogy’ of Joseph Schwantner: Practical Solutions for Performance” at the College Band Directors National Association (CBDNA) South Regional Conference in 2016, Common Drill Writing Mistakes and How to Avoid Them at the 2023 Colorado Music Educators Association (CMEA) Conference, and two co-presentations for the CBDNA Athletic Band Symposium titled “Halftime 360°: Entertaining Your Entire Fan Base” in 2014 and “Building Your Brass Line: Tips & Tricks for Improving Your Marching Band Brass Section” in 2015.

Dr. Taylor is an active clinician and has conducted regional and district honor bands in South Carolina, Tennessee, and Colorado. As an adjudicator, he has judged marching and concert bands throughout the southeast. He is a prolific drill designer for high school and collegiate marching bands having written for bands throughout the country from South Carolina to Hawaii. Dr. Taylor was an instructor at the University of South Carolina Summer Drum Major Camp for 4 years. He is an alumnus of the Bluecoats Drum and Bugle Corps of Canton, OH. Taylor spent three years as brass instructor, high brass coordinator, and assistant brass caption head for the Troopers of Casper, WY beginning with their return to competition in

2007 through their return to DCI finals in 2009. He also worked as brass instructor and assistant brass caption head for the Cavaliers of Rosemont, IL in their 2010 season.

Dr. Taylor earned his Doctor of Musical Arts in Instrumental Conducting from the University of South Carolina studying under James K. Copenhaver and Dr. Scott Weiss. He holds a Master of Music in Instrumental Conducting and a Bachelor of Music in Music Education from the University of Tennessee, Knoxville. He has also studied conducting with Eugene Corporon, Kevin Sedatole, and Jerry Junkin.

Dr. Taylor is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), The Colorado Bandmaster's Association (CBA), Pi Kappa Lambda, is Chapter Sponsor for the Kappa Chapter of Kappa Kappa Psi at Colorado State as well as an honorary member of Tau Beta Sigma and Kappa Kappa Psi, and is an alumnus of Phi Mu Alpha Sinfonia. He'd also like to wish his wife, **Missy**, a very **Happy Birthday!**



**James Mepham**, originally from Great Falls (Montana), is pursuing a Masters 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 Symphonic Band and is guest conductor for the Wind Symphony, Symphonic Band, and Concert Band. He also

performs (saxophone) with the CSU Wind Symphony and CSU Jazz Ensemble 1.

Mr. Mepham attended the University of Montana in Missoula (UM) where he graduated 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, including throughout his time in Montana, and deeply values the performance element of his musical life. He studied classical and jazz saxophone performance with Johan Eriksson while at UM, as well as 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, and Jeffery Grogan. 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.

CSU SYMPHONIC BAND PRESENTS



# SONG & DANCE

PART I

GUEST CONDUCTOR **ELIZABETH PETERSON**  
GRADUATE STUDENT CONDUCTOR **NICK HINMAN**

*Rhosymedre* by Ralph Vaughan Williams, *Ayo: Rhapsody for Band* by Katahji Copley,  
and *Desert Sage* by Michael Markowski

**FEBRUARY 27, 2024 | 7:30 P.M.**  
**GRIFFIN CONCERT HALL**



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