

CSU SYMPHONIC BAND PRESENTS

GUEST CONDUCTED BY ELIZABETH PETERSON



SONG AND DANCE

PART II

APRIL 25, 7:30 P.M. GRIFFIN CONCERT HALL



**COLORADO STATE
UNIVERSITY**

SEASON SPONSOR:



The Bank
of CSU

Tuesday Evening, April 25 at 7:30

The Colorado State University Symphonic Band Presents:

Inspired by Song and Dance Part 2

ELIZABETH PETERSON, conductor

DANA WILSON

Colorado Peaks (2005)

CATHERINE MCMICHAEL

Cape Breton Postcard (2006)

- I. The Dawn
- II. The Mist
- III. The Thunder

BENJAMIN HORNE

Deep River (2021)

JODIE BLACKSHAW

Twist (2013)

ARTURO MÁRQUEZ

Transcribed by Oliver Nickel

Conga Del Fuego Nuevo (2009)

NOTES ON THE PROGRAM

Colorado Peaks (2005)

DANA WILSON

Born: 1946, Lakewood, Ohio

Duration: 5:05

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Formosa Quartet, Xaimen Symphony, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, Tokyo Kosei Wind Orchestra, the trio STRATA, and Canadian Brass. Many college ensembles and faculty members have performed and recorded his music. Solo works have been written for such renowned artists as hornists Gail Williams (international soloist, formerly with the Chicago Symphony) and Adam Unsworth (international soloist, formerly with the Philadelphia Orchestra); clarinetist Larry Combs (international soloist, formerly with the Chicago Symphony); trumpeters James Thompson (formerly with the Atlanta Symphony), Rex Richardson (international jazz soloist), and Frank Campos; oboists David Weiss (international soloist, formerly with the Los Angeles Philharmonic) and Michael Henoeh (principal with the Chicago Symphony); saxophonist Steven Mauk; bassoonists Michael Krrroth and Kristin Schillinger; flutists Wendy Mehne, Alison Parramore, and Kate Steinbeck; violinists James Stern and Susan Waterbury; trombonist Thomas Ashworth; tubist Aaron Tindall; soprano Rachel Schutz; cellist Deborah Pae; jazz pianist Nicholas Weiser, drum set player Greg Evans; and contrabassist Nicholas Walker.

He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild, the Flute New Music Consortium, and the International Horn Society; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, and Ludwig Music Publishers; and can be heard on over twenty recording labels, as well as on national radio broadcasts such as "Performance Today".

Dana Wilson holds a doctorate from the Eastman School of Music and is Charles A. Dana Professor Emeritus at the Ithaca College School of Music. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

Written for large concert band, **Colorado Peaks** has recurring thematic material throughout but does not adhere to a set formal structure, just as the peaks of the Rocky Mountains are bound by no set pattern. The work, filled with gentle syncopation, simple chromaticism, and timbral variety, is essentially based on two ideas; a crisp quarter-note pulse representative of hiking and the broad reach of the distant mountains first presented in the horns. There is also a tranquil section intended to be introspective, indicative of all such hiking journeys as metaphors for, and ultimately about, inward growth. Wilson writes, "Because this piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person's relation to them via a rugged and persistent climb".

— *Program Note by the composer and online source material*

Cape Breton Postcard (2006)

CATHERINE MCMICHAEL

Born: 1954

Duration: 9:40

Catherine McMichael is a composer, pianist, performer, teacher, publisher and pretty nice person! Her degrees from the University of Michigan are in piano performance and chamber music. Performing, composing and teaching comprise her professional musical life in Saginaw, Michigan. She is the pianist for the Saginaw (MI) Bay Symphony Orchestra and Ann Arbor based River Raisin Ragtime Revue, co-directs the Bay City based Bijou Theatre Orchestra, accompanies the Saginaw Choral Society, directs *Bells on High* at First United Methodist Church of Saginaw and occasionally music directs shows at Bay City Players Community Theater. Her compositions are represented by six publishers and appear on recordings made and programs presented world-wide by orchestras, bands, choirs, handbell and chamber ensembles of all types, soloists on many instruments and voice, performed by professional touring artists, college professors and students, avid amateurs and young musicians. She

maintains a private piano studio and often teaches at piano and composition seminars around the country. Catherine's numerous compositions span a diverse range of styles, from neo-romantic symphonic works to eclectic mixed ensembles. Five of her works for flute have won the Best Newly Published Music award from the National Flute Association. Many of her works have premiered at international music festivals. Her commitment to making chamber and ensemble music available to the young musician has inspired her to compose and publish pieces for piano solo and duet, strings, flute, harp, and handbells, many of which appear on the National Federation of Music Teachers' recommended repertoire list. She's the author of a piano method, *Making Music My Own*, and the very popular *Triolets*, which are violin and cello parts written to accompany hundreds of pieces of standard piano repertoire, including much of the Suzuki piano repertoire. Catherine and her violinist husband Rod Bieber have two adult children: Meredith, Central Michigan University neuroscience graduate and world traveler, and Nathan, who holds two Masters degrees in conducting and violin performance from the University of Michigan. Gardens full of rose bushes, a discriminating cat and a devoted dog complete the menagerie.

She writes, "What is it about Cape Breton? What makes the people so strong and their music so keen? In 1497 the first Europeans led by the famed explorer John Cabot arrived on Cape Breton, which is now part of Nova Scotia, Canada. Cabot's discovery of the island led to its gradual settlement by Scots, Irish, French and English. The mid-1700s brought major changes to Scotland with the end of the Highland Clan System. Contemplating a grim future in their homeland, many Scots left for new opportunity in Cape Breton. Cape Breton has since become a stronghold of Gaelic culture, some say more deeply Scottish than Scotland. This fierce blend of daring, edgy courage, pathos and energy has become distilled to a fine, strong spirit in the music played by Bretonians from then until now. Music from Cape Breton is Celtic times twenty!

The three movements of **Cape Breton Postcard** are meant to portray the integral bond between the land and the soul: *The Dawn*, *The Mist* and *The Thunder* are all intrinsic to the Cape Breton environment. *The Mist* is derived from a melody for solo fiddle called *Arisaig Mist* by Wilfred Gillis, a Canadian composer, and used by permission of Cranford Publications of Cape Breton Island. That haunting melody was the starting point for the concept of the entire piece. All other melodies are original to this work but inspired by much listening to music from Cape Breton".

— *Program note excerpted from the composer and online source material*

Deep River (2021)

BENJAMIN HORNE

Born: 1995

Duration: 6:30

Benjamin Horne (b.1995) is a composer/arranger, low brass performer, and music educator. He is currently a Doctoral Wind Conducting and Master's Music Composition student at Michigan State University. He previously earned a Master's degree in Euphonium Performance at the Jacobs School of Music at Indiana University. He earned his Bachelor's at the Schwob School of Music at Columbus State University (GA) with degrees in Music Education, Music Performance, and a Certificate in Music Composition.

Horne studied composition with Dr. James Ogburn and Dr. Don Freund. His works and arrangements span various styles. Horne's works and arrangements have received many honors and have been performed around the world including at the Latzsch Trombone Festival in Germany, as well as performances at other events such as the International Tuba and Euphonium Conference and the International Trombone Festival. *Gladiator*, a work for solo bass trombone and trombone octet, is a past winner of the Texas Tech Trombone Ensemble Composition Contest and was performed at the 2018 Big 12 Trombone Conference by the Texas Tech Trombone Choir featuring world-renowned bass trombonist Charles Vernon. In 2020, Horne became the first black composer to have a solo work featured on the repertoire list for the Leonard Falcone International Festival Solo Competitions with his solo euphonium work, *Stutter Step*.

Horne's primary instrument is the euphonium having studied with Dr. Adam Frey, Dr. Martin Cochran, Andrew Miller, Dr. Ian McCollum, Bernard Flythe, and Dr. Demondrae Thurman. Horne is a past winner of the Mid-Atlantic Regional Tuba Euphonium Conference Solo Artist Competition. He has also been a finalist in the South Eastern Regional Tuba Euphonium Conference Solo Artist Competition and the International Euphonium Tuba Festival Solo Artist Division. Horne was a member of the Columbus State University Trombone Choir under the direction of Dr. Bradley Palmer. He was among the ensemble members on the Choir's 2017 CD, *Full Tilt*. Horne was a member of the Teal Sound and Bluecoats Drum and Bugle Corps including the latter's 2016 Drum Corps International World Championship corps. He currently performs as a member of the Sequence Euphonium Quartet and with the Albireo New Music Collective as principal euphonium and trombone.

Mr. Horne's conducting mentors include Dr. Jamie Nix and Paul Hostetter. Ben has also participated in conducting workshops and masterclasses learning from other conducting teachers such as H. Robert Reynolds, Dr. Donald McKinney, and Dr. Matt Dockendorf. He has

worked with various ensembles as a conductor and educator including the Georgia Brass Band. Mr. Horne most recently served as a middle and high school assistant band director at Holcomb Bridge Middle School and Centennial High School in Roswell, Georgia where he also led the jazz program.

Mr. Horne writes, “Deep River is a musical portrait paying homage to the history and heritage of the spiritual. The work opens with imagery of the river with woodwind trills and piano rolls (the piano rolls in particular are quoted from Henry T. Burleigh’s art song arrangement of 1917). Over this texture are various testimonial solos featuring several members of the wind ensemble. The first and only proper presentation of the song begins with a tuba solo. The bass voice introduction serves as a tribute to Paul Robeson, a renaissance man whose accomplished singing career frequently featured the spiritual in his performances and recordings throughout the 20th century. The second presentation of the song leans on the more religious aspects of the spiritual opening with a saxophone section soli meant to imitate the stylings of organ playing in a Black American church. The full ensemble then enters as if a choir is joining in to share the moment before fully taking over for the climax. The work then returns to the texture of the introduction. The river flowing with new testimonies of the “promised land.”

The lyrics:

Deep river, my home is over Jordan.

Deep river, Lord, I want to cross over into campground

Oh, don't you want to go to that Gospel feast?

That Promised Land, where all is peace?

— Program note excerpted from the composer and online source material

Twist (2013)

JODIE BLACKSHAW

Born: 1971, Australia

Duration: 13:30

Jodie Blackshaw (b. 1971) grew up in the south-east of rural Australia and formed a very personal relationship with music early in life through the creative application of her imagination to musical colours and movement. Today, she continues to seek creative

experiences for students through her teaching and composing so they, too, may enjoy the personal relationship she discovered in her formative years. This includes the launching of her very own four-volume series “Teaching Performance through Composition”.

In 2020 Blackshaw completed her PhD in Composition at the Australian National University. Her supervisor was Australian indigenous composer Dr. Christopher Sainsbury and her associate supervisor was Dr. Craig Kirchoff. In addition to composing and presenting music education workshops, Blackshaw is passionate about fostering equality in concert programs, especially in schools. In 2017 she founded the Female Band Composer database (<https://www.jodieblackshaw.com/female-band-composers>) which is now cited as a tool for repertoire selection by The Midwest Clinic. In 2018 Blackshaw founded the website www.colourfullmusic.com in response to a panel presentation she curated for the Midwest Clinic entitled ‘Directors for Diversity’. The panel featured Jerry Junkin, John Lynch, Mary K. Schneider, Kevin Sedatole and high school band director Julie Bounds. ColourFULL Music shares diverse wind band programs created by an international array of leading conductors within the wind music community and now has a following of more than 5000 music educators and conductors.

Jodie has thrice presented at the Midwest Clinic in Chicago (2012, 2014, 2018) as well as conducted residencies and/or conference presentations in the Middle East, Hong Kong and throughout Canada, Australia and the United States. She is published by Manhattan Beach Music, GIA Music Inc., Brolga Music/C. Alan Publications, Alfred Music and Murphy Music Press Incorporated. In 2006 she won the inaugural Frank Ticheli Composition Contest and was the BandQuest composer-in-residence in 2014. Her music is played frequently internationally with performances of her first symphony appearing in Portugal, France, Germany, Switzerland, Australia and the United States. In June 2022 Blackshaw launched her ‘Conservation Series’, an infinitely growing set of works that raises both funds and awareness surrounding climate change and endangered species. Artistic Citizenship is an important component of Blackshaw’s compositions as she believes this enables students of all ages to become more emotionally engaged with their approach to music performance.

In July 2022 Jodie proudly became a board member of the World Association of Symphonic Bands and Ensembles (WASBE) and is currently in preparation for a six-week invitational tour of the United States in Jan/Feb 2024 where she will headline three music education conferences, realise two newly commissioned works and conduct residencies at a number of universities.

Twist was commissioned by a consortium led by the Australian Band and Orchestra Directors' Association, Queensland, and was premiered at the Australian National Band and Orchestra Clinic in 2012. Composed for wind orchestra, *Twist* is inspired by the shape, spirit, and history of Australia's magnanimous waterway, the Murray River (the Wiradjuri people of the albury-Wodonga region call the river 'Millewa'). The work is divided into six sections:

Survival: This powerful opening was stimulated by the indigenous story of Tiddalick the Frog. There are assorted versions of this dreamtime fable but essentially, it tells of a colossal, greedy amphibian who consumes the entire river without thought for the inhabitants of his bionetwork. This forthright, almost violent introduction to your journey along the river is driven by bass and percussion; it seeks to paint Tiddalick's volatile movements whilst he selfishly gorges on the region's lifeblood.

Reflection speaks of the majestic beauty the river displays at dawn and dusk. At times, the water is so very calm that a perfect mirror image of the surrounding landscape is reflected on the water's surface, bringing a sensation of inner peace to any spirit who is fortunate enough to experience such splendour. The elegance of the vibraphone pitted against a meandering flute solo and unpredictable bass line reflects the stillness of the river but the hidden undercurrents that lurk just beneath the surface.

Discovery reveals the arrival of European settlers and the introduction of paddleboats in the mid-1800s. These steam-powered beasts enabled essential supplies to be delivered to farmers working the land in arid, remote, regions. The magnificence of the towering cliffs must have been an awesome sight to newcomers navigating this often-treacherous waterway. These discoveries inspire a chorus of brass rising above busy, interlocking woodwinds and pulsating percussion, transforming into a glittering, joyous melody that echoes the enthusiasm and spirit of the paddleboats themselves. Just as dawn is announced by a chorus of Kookaburras, so too is this movement but instead of a recording, the call of these idiosyncratic Australian birds is emulated here by the trumpet section using various playing techniques and plungers.

Obsession: Following the paddleboats is a bush soundscape, painting the timbral colours experienced at the campfire at dusk. This is usurped by a sleazy late-night tango featuring at first the soprano, then baritone, saxophone. The river is as deceiving as it is beautiful. Whilst the calm and innocent surface has lured many into the Murray's embrace, precarious snags, unseen creatures and treacherous undercurrents present many hazards. Even with experience the Murray still makes those in love with her unable to resist her temptations.

Carnevale is the Italian term for carnival or festival and is used here to capture the profound influence of Mediterranean culture in the South West regions of New South Wales. In the late 1940s and early 1950s hundreds of Italian people migrated to Australia, and thanks to the development of the Murrumbidgee Irrigation Area and many years of strenuous labor, they helped to transform otherwise unworkable land into thriving viticultural regions. Whilst many despise the changes that man has brought to the Murray and her surrounding landscape, no one can deny that these one-time immigrants, now the great-grandfathers and mothers of second and third generation Australians, have prompted positive change in Australia. The melodic material used in this section is inspired by the Italian folk dance the 'Tarantella' and is simply bursting with energy and joy.

Ascension: Through all of these twists and turns the piece comes back to where we started using material from *Survival*. Not only does this implicate the lifecycle of the ecosystem but it also hopes to challenge all listeners to consider this: how do we successfully sustain of our beloved Murray River? As now it not only affects the natural inhabitants, it encompasses all who prosper from her bounty, and that means you.

— Program note excerpted from the composer and online source material

Conga Del Fuego Nuevo

ARTURO MÁRQUEZ

Born: 1950, Álamos, Mexico

Duration: 5:00

Márquez was born in [Álamos](#), Sonora, in 1950 where his interest in music began. Márquez is the first born of nine children of Arturo Márquez and Aurora Navarro. Márquez was the only one of the nine siblings to become a musician. Márquez's father was a [mariachi](#) musician in Mexico and later in Los Angeles. His paternal grandfather was a Mexican folk musician in the northern states of Sonora and Chihuahua. Márquez's father and grandfather exposed him to several musical styles in his childhood, particularly Mexican «[salon music](#)” which would be the impetus for his later musical repertoire.

His education began in La Puente, California where he spent his middle school and high school years. After returning to Mexico, Márquez studied at the Conservatory of Music and the Institute of Fine Arts in Mexico. He also had a private study in Paris with Jacques Castèrède after receiving a scholarship from the French government.^[1]

Márquez began composing at the age of 16 and attended the [Mexican Music Conservatory](#), where he studied piano and music theory from 1970 to 1975. Márquez studied composition from 1976 to 1979 with Federico Ibarra, Joaquín Gutiérrez Heras, and Héctor Quintanar.^[2] In the U.S., he was awarded a [Fulbright Scholarship](#) and in 1990 obtained a [MFA](#) in composition from [California Institute of the Arts](#) in Valencia, California.^[2]

Following on the success of Arturo Márquez's *Danzón No. 2* adapted for band, Oliver Nickel's transcription of ***Conga del Fuego Nuevo*** (Conga of New Fire) gives an added kick to the concert band repertoire. In contrast to the elegant, sinuous *Danzón*, *Conga* is an up-tempo, celebratory piece, bright and catchy, with the percussion section providing the signature kick at the end of the conga pattern. Márquez slows things down in the middle section to spotlight the first trumpet in a melody that recalls the mariachi tradition. The alto saxes pick it up and relax into a ritard ... only to be interrupted by the return of the opening material. The piece ends in fiery fashion.

Conga del Fuego Nuevo is an up-tempo and celebratory piece inspired by the Afro-Cuban conga, a popular style characterized by memorable tunes and exciting buildups, which Márquez integrates with ease into the piece. This piece is a favorite of Venezuelan conductor Gustavo Dudamel and his Orquesta Sinfónica Simón Bolívar.

— Program note excerpted from online source material

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois

Viola

Margaret Miller

Cello

Romina Monsanto

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes
Michelle Stanley

Oboe

Pablo Hernandez

Clarinet

Wesley Ferreira
Sergei Vassiliev

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Stephen Dombrowski

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

Eden Ainscough	Arvada, CO	Senior	BS Biomedical Science/BA Spanish
CJ Buttermann	Austin, TX	Junior	BM Music Education
Emma Edwards	Colorado Springs, CO	Junior	BM Music Education
*Annika Johnson	Highlands Ranch, CO	Freshman	BM Performance
Elise Renner	Aurora, CO	Freshman	BM Music Education
Josephine Schell	Centennial, CO	Freshman	BS Zoology

Oboe

*KJ Tagestad	Thornton, CO	Senior	BM Composition
*Olivia Zenzinger	Arvada, CO	Freshman	BM Performance

Bb/Bass/Contra Bass Clarinet

*Rachel Bowyer	Colorado Springs, CO	Junior	BM Music Therapy
Analiiese Brown	Monument, CO	Freshman	BS Biology, Music Minor
William Edmundson	Houston, TX	Freshman	BM Music Education
Peter Hansen	Elko, NV	Graduate Student	MM Performance
Micaiah Hazard	Englewood, CO	Sophomore	BA Music
Amalie Knudsen	Littleton, CO	Freshman	BS Biology
Makaylee Lange	Denver, CO	Junior	BM Music Therapy
Ashlyn Schall	Greeley, CO	Sophomore	BS Horticulture

Bassoon/Contra Bassoon

Zeke Graf	Bemidji, MN	Freshman	BM Music Education
*Drew Mudgett	Round Rock, TX	Freshman	BM Performance

Alto/Tenor/Baritone Saxophone

Isaiah Allen	Pueblo, CO	Freshman	BM Composition
Norah Artley	Lakewood, CO	Junior	BS Civil Engineering, Music Minor
Olivia Calzaretta	Aurora, CO	Sophomore	BM Music Education
*AJ Kalvelage	Castle Rock, CO	Sophomore	BA Music

Horn

Sadie Connor	Centennial, CO	Junior	BS Biology
*Zoe Huff	Centennial, CO	Sophomore	BM Music Education
Gabby Steiner	Pella, IA	Junior	BS Psychology
Kaeden Stephen	Broomfield, CO	Freshman	BM Music Education

Trumpet/Cornet

*Ethyn Bazzeghin	Colorado Springs, CO	Freshman	BM Performance
Ella Crump-Bertram	Broomfield, CO	Freshman	BS Business Administration
Trumpet/Cornet (cont.)			
Alex Gregory	Lafayette, CO	Freshman	BM Music Education
Hunter Luedtke	Windsor, CO	Sophomore	BM Music Education
Ryan Robinson	Broomfield, CO	Junior	BA Business, Music Minor
Trevor Woodcock	Colorado Spring, CO	Senior	BM Music Education
Matthew Woodworth	Katy, TX	Senior	BS Ecosystem Science and Sustainability

Trombone/Bass Trombone

Fletcher Ayres	Colorado Springs, CO	Senior	BA Graphic Design
Ethan Barker	Littleton, CO	Freshman	BM Music Education
Elena Crooks	Fort Collins, CO	Freshman	BM Performance/BS Political Science
Jonnina Edmunds	Cheyenne, WY	Sophomore	BS Biomedical/Chemical & Biological Engineering
Belle Hybertson	Highlands Ranch, CO	Freshman	BM Performance/BA Political Science
Benjamin Lieber	Colorado Springs, CO	Freshman	BM Performance
*Hannah Stewart	San Diego, CA	Freshman	BM Performance/BS Zoology
Travis Wohlstadter	Paso Robles, CA	Graduate Student	MM Performance

Euphonium

Gabe Weldon	Colorado Springs, CO	Junior	BS Biology
*Aleyna Zisser	Colorado Springs, CO	Sophomore	BS Zoology

Tuba

Samuel Hailey	Loveland, CO	Freshman	BA Exploratory Studies
*Adria Leos	Abilene, TX	Junior	BM Performance

Percussion

*Cecilia Andersen	Loveland, CO	Sophomore	BA Music
Ashby Deitz	Chester, NJ	Sophomore	BS Computer Science, Music Minor
Hannah Engholt	Longmont, CO	Senior	BM Music Education
Daniel Martinez	Miami, FL	Senior	BM Composition
Rocky McCloskey	Huntington Beach, CA	Freshman	BM Performance
Ashley Simmons	Aurora, CO	Junior	BA Psychology/Music, Stats Minor

Piano

Elsie Marley	Trempealeau, WI	Freshman	BA Music Therapy
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Graduate Assistants

Christian Heck	Sacramento, CA	Graduate Student	MM Performance
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DR. ELIZABETH PETERSON, EMERITUS PROFESSOR, retired from her position as Associate Director of Bands at the University of Illinois School of Music. Peterson conducted the Illinois Wind Orchestra, served as the placement coordinator for student teachers and taught several courses in instrumental conducting. Prior to her appointment at the University of Illinois, Peterson was a tenured professor of music education at the Ithaca College School of Music. During the seventeen years she spent at Ithaca College, Peterson conducted

numerous ensembles including the Symphonic Band, Brass Choir and All-Campus Band. She taught courses in conducting, undergraduate and graduate courses in music education, and supervised student teachers. Peterson was the co-conductor of the Ithaca Concert Band, an adult community band for fifteen years.

Dr. Peterson continues to be active as a guest conductor, adjudicator, and school music consultant. She presents clinics at the local, state and national levels in the field of music education and has published two books: “The Music Teachers First Year: Tales of Challenge Joy and Triumph,” and “The Music Teacher’s Later Years: Reflection with Wisdom.”

Peterson is a graduate of the University of Michigan where she received a Bachelor of Music Education and Bachelor of Arts and studied trumpet with Armando Ghitalla. She received a Master of Music in Music Education and Trumpet Performance from Northwestern University, where she studied trumpet with Vincent Cichowicz. She earned a Doctor of Musical Arts in Music Education from Shenandoah Conservatory. Prior to her appointment at Ithaca College, Peterson was an arts administrator and director of bands in the public schools of Ohio and Illinois. She played trumpet in the North Shore Community Band under the direction of John P. Paynter. Dr. Peterson is a member of the American Bandmasters Association and serves on the Board of Directors for the Midwest International Band and Orchestra Clinic. Beth currently lives in Fort Collins, Colorado with her husband, Steve and Golden Retriever, Stanley.

Special thanks to graduate conducting students Nick Hinman and James Mephram for the support, organization, patience, kindness and musical assistance during this semester. Thank you also to Dr. Rebecca Phillips and Dr. Jayme Taylor for giving me the opportunity to work with the fabulous students from the Colorado State University Symphonic Band. — Beth Peterson



UNIVERSITY SYMPHONY ORCHESTRA

PROPULSION

CONDUCTED BY
RACHEL WADDELL

FEATURING:

John Adam's *Short Ride in a Fast Machine*, Arturo Márquez's *Danzón No. 2*, and 2024 CSU Concerto Competition winners, Quinn Harlow, performing Keiko Abe's *Prism Rhapsody for Marimba and Orchestra*.

MAY 2, 7:30 P.M.

GRIFFIN CONCERT HALL

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