

# UPCOMING PERFORMANCES

## MUSIC PERFORMANCES

|  |                              |            |
|--|------------------------------|------------|
| Sinfonia Concert                                       | October 23, 7:30 p.m.        | GCH        |
| Classical Convergence Concert / Acte II                | October 24, 7:30 p.m.        | ORH        |
| OctUBAFest Concerts / FREE                             | October 27, 5:30, 7:30 p.m.  | ORH        |
| Halloween Organ Extravaganza                           | October 31, 5, 7, and 9 p.m. | ORH        |
| <b>Virtuoso Series Concert / Faculty Chamber Music</b> | <b>November 4, 7:30 p.m.</b> | <b>ORH</b> |
| Woodwind Area Recital / FREE                           | November 6, 7:30 p.m.        | ORH        |

## RALPH OPERA PROGRAM PERFORMANCES

|  |                               |    |
|--|-------------------------------|----|
| <i>L'enfant et les sortilèges</i> by Maurice Ravel | Oct. 31, Nov. 1, 2, 7:30 p.m. | ST |
| <i>L'enfant et les sortilèges</i> by Maurice Ravel | November 3, 2 p.m.            | ST |

## DANCE PERFORMANCES

|                             |                            |     |
|-----------------------------|----------------------------|-----|
| Fall Dance Concert          | November 15, 16, 7:30 p.m. | UDT |
| Fall Dance Concert          | November, 16, 2 p.m.       | UDT |
| Fall Dance Capstone Concert | December 13, 14, 7:30 p.m. | UDT |
| Fall Dance Capstone Concert | December 14, 2 p.m.        | UDT |

## THEATRE PERFORMANCES

|   |                                      |    |
|---|--------------------------------------|----|
| <i>Cabaret</i> by John Kander with lyrics by Fred Ebb | November 8, 9, 14, 15, 16, 7:30 p.m. | UT |
| <i>Cabaret</i> by John Kander with lyrics by Fred Ebb | November 10, 17, 2 p.m.              | UT |
| <i>The Beckett Experience</i>                         | December 5, 6, 7, 7:30 p.m.          | ST |
| <i>The Beckett Experience</i>                         | December 8, 2 p.m.                   | ST |
| Freshman Theatre Project / FREE                       | December 13, 7:30 p.m.               | ST |
| <i>Cabaret</i> by John Kander with lyrics by Fred Ebb | February 13, 14, 15, 7:30 p.m.       | UT |
| <i>Cabaret</i> by John Kander with lyrics by Fred Ebb | February 15, 2 p.m.                  | UT |

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GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

CSU SYMPHONIC BAND PRESENTS

# LA FRANCE

**Dirigé par T. André Feagin**  
**Avec Peter Sommer, saxophone**

**18, OCTOBRE, 2019**  
**7:30 P.M.**



**Colorado State University**

SCHOOL OF MUSIC, THEATRE, AND DANCE

## LA FRANCE

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**T. ANDRÉ FEAGIN**, Conductor  
**PETER SOMMER**, Alto Saxophone

**MYRON PETERSON**, Graduate Student Conductor  
**HOLLIE BENNETT**, Graduate Student Conductor

*La Belle Héléne Overture (1864) / JACQUES OFFENBACH (1819-1890)*

*Ballade (1956) / ALFRED REED (1921-2005)*

Peter Sommer, alto saxophone  
Guest faculty artist

*Farandole (1872) / GEORGES BIZET (1838-1875)*

Hollie Bennett, graduate student conductor

*Heartland Verses (2019) / JAMES DAVID (b. 1978)*

I. Flow, blue

Myron Peterson, graduate student conductor

*French National Défilé March (1871) / JEAN ROBERT PLANQUETTE (1848- 1903)*

*Paris Sketches (1994) / MARTIN ELLERBY (b. 1957)*

- I. Saint-Germain-de-Paris
- II. Pigalle
- III. Père Lachaise
- IV. Les Halles

Peterson performs regularly with the NOLA (New Orleans Louisiana) Jazz Band, the Des Moines Metropolitan Brass Quintet, and as a freelance trombonist in various chamber settings around the Des Moines area. He has performed in the pit orchestra at the Civic Center of Great Des Moines for national touring productions such as “The Color Purple,” “High School Musical,” and “Chicago.”

Peterson has served as the president and as a director of the board for the Iowa Bandmasters Association (IBA), president of the South-Central Iowa Bandmasters Association (SCIBA), and was the founding treasurer of the Jazz Educators of Iowa. Myron is “un-professionally” affiliated with the American Homebrewers Association and the Iowa Brewers Union. His home base is in Windsor Heights, Iowa with his wife Mary Crandell. In 2015 they were rescued by their two shelter cats, Gibbs and Imogene.

**HOLLIE BENNETT** is currently pursuing a Master's Degree in Music Education at Colorado State University where she serves as a Graduate Teaching Assistant for the Music Education Area and the Middle School Outreach Ensemble (MSOE). She is a student of Dr. Erik Johnson, associate professor of music education and she is working on a specialty in wind conducting under Dr. Rebecca Phillips. She received her Bachelor's in Music Education from the University of Colorado at Boulder.

Ms. Bennett strongly supports equity and accessibility to meaningful musical experiences. In her most recent position at Bruce Randolph School and as Leading Teaching Artist with El Sistema Colorado, she consistently advocated for the music program to equally represent the diverse backgrounds of the school's population. She frequently taught bilingual music courses and collaborated with special educators to allow for greater inclusion of all students. Ms. Bennett served as a Regional Team Specialist for Denver Public Schools, facilitating professional development and writing curriculum for secondary instrumental music. She also presented recently on music teacher identity development at the 2019 Symposium for Music Teacher Education.



During her five years at Bruce Randolph, the program was featured three times on 9News and Ms. Bennett's students performed at the National Take a Stand Orchestra in Los Angeles with Gustavo Dudamel, Red Rocks Amphitheatre with Yo-Yo Ma and DeVotchKa, Denver's Día de los Niños, Day of Drumline, Martin Luther King Parade, and Metropolitan State University's Chamber and Mariachi Festivals. In her free time, Ms. Bennett enjoys camping, traveling abroad, attending Rockies games, and spending time with her family.

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Peter is a regular member of the Ken Walker Sextet, Ninth and Lincoln (modern big band under the direction of Tyler Gilmore), the Wil Swindler Elevenet, the Fred Hess Big Band, the Colorado Jazz Orchestra, the New Third Stream Saxophone Quartet and is an honorary member of the Russian Dragon Band. He also performs often as a soloist, in duo with Art Lande, and as a leader of his own quartet.

Sommer is also active as a concert saxophonist, performing recitals of newly commissioned pieces and masterworks both regionally and abroad. Performances include John Mackey's Soprano Saxophone Concerto and David Biedenbender's "Dreams in Dusk" with the Colorado State University Symphonic Band. He is also a member of the consortium to commission a new soprano saxophone concerto from William Bolcom, which he premiered in 2016 with the CSU Wind Symphony.

Peter has performed with the Dallas Symphony Orchestra, the Colorado Symphony Orchestra, and the Colorado Music Festival Orchestra, and has been a featured jazz soloist at North American Saxophone Alliance Regional and Biennial Conferences. He has also performed at IAJE International Conferences in Anaheim and Toronto, Canada, and has performed at World Saxophone Congresses in Valencia, Spain, Bangkok, Thailand, St. Andrews, Scotland and Strasbourg, France.

Peter Sommer is associate professor of saxophone at Colorado State University in Fort Collins. At CSU, Mr. Sommer heads the saxophone studio and directs the Jazz Combos.

## GUEST CONDUCTOR BIOGRAPHIES

**MYRON PETERSON**, a graduate teaching assistant at Colorado State University (CSU), is currently pursuing a Masters of Music in wind band conducting with Dr. Rebecca Phillips. He earned his Bachelor of Music Education degree from the University of Northern Iowa (UNI), studying conducting with Dr. Ronald Johnson, Dr. Rebecca Burkhardt, and Mr. William Shepard. Peterson is currently in the trombone studio of Dr. Drew Leslie at CSU. He previously studied with John Hanson and Max Bonecutter while at UNI, and further studied with David Stuart of Iowa State University and Mike Schmitz of the United States Navy Band, Washington, D.C.



Previously, Peterson spent twenty-one years as Director of Bands at Urbandale High School (Iowa) from 1998 – 2019. During his tenure, the Urbandale High School band program grew in size from 110 to 180 students. In 2006, his Urbandale Wind Symphony was featured in a full-length concert at the Iowa

Bandmasters Association Conference as the premier concert band from a large high school. The band has since appeared three times at the IBA Conference for clinics and the Young Conductors Symposium. Peterson has led performances with the Urbandale bands across Iowa and the United States, including collaborations with university bands and concerts in Iowa, Minnesota, Ohio, Indiana, New Jersey, Connecticut, Hawaii, and Missouri. He is an active adjudicator and clinician in concert, jazz, and marching band fields.

## PROGRAM NOTES

### *La Belle Hélène Overture (1864)*

**Jacque Offenbach (b. 1819, Cologne, Germany; d. 1890, Paris, France)**

**Duration: 9 minutes**

La Belle Hélène (The Beautiful Helen) was a satirical operetta from the pen of Jacques Offenbach, the famous creator and leading exponent of comic opera. The work was written as a spoof on the Greek myth of Helen of Troy. It can also be construed as a satire on the age of Napoleon III. The first performance was given in Paris in 1864 at the Théâtre de Variétés. The Overture to La Belle Hélène is among the favorites in modern orchestral programming.

### *Ballade (1956)*

**Alfred Reed (b. 1921, Manhattan, New York; d. 2005, Miami, Florida)**

**Duration: 5 minutes**

Ballade for alto saxophone and band is one of a group of three pieces for solo wind instruments and band which were commissioned by the G. LeBlanc Corporation in 1955, as performance vehicles for the artist/clinicians. The Ballade was written for Vincent J. "Jimmy" Abato, a brilliant virtuoso both on the clarinet and saxophone, and was first performed by him in Gunnison Summer Music Camp, with Mark H. Hindsley conducting in 1958.

The ballade, or ballad, form is one of the oldest secular forms in western music, and although ballads, especially those associated with both sacred and secular text of all kinds can and have been written in various ways, covering many styles of musical settings, it is largely with the slower, lyrical textures that Ballads have been identified. The present work follows this procedure, and its single main theme, accompanied by smaller motifs, is developed in a continuous fashion, affecting many subtle changes of mood and color, even though almost every single measure is related in a close or distant way.

In reference to the French school of playing, which was taken as a basis for the composition of this piece, the emphasis here is the long lyrical line of brilliant but light color in the solo instrument. The soloist is accompanied by an always changing harmonic background of chords continuously gliding into each other and separating, like the every changing cloud patterns of the sky or wave patterns of the sea, thereby surrounding the solo line in every shifting hues.

**~ Alfred Reed**

### *Farandole (1872)*

**Georges Bizet (b. 1838, Paris, France; d. 1875, Bougival, France)**

**Duration: 4 minutes**

"Farandole" from L'Arlésienne Suite No.2 is a dramatic and quick paced work combining two traditional French songs: Marcho dei Rei (March of the Kings) and Les Chevaux des Feux. The arrangement made popular by Georges Bizet was commissioned in 1872 as incidental music for Alphonse Daudet's tragic play, L'Arlésienne (The Girl from Arles). L'Arlésienne told the story of a farm boy who falls in love with a girl from Arles. After the play's performance resulted in poor reviews, Bizet arranged the music into a four-movement work entitled L'Arlésienne Suite. Four years after Bizet's death, Ernesto Guirard re-arranged Bizet's original incidental music into

a new suite. However, this second suite is traditionally credited to Bizet since the original works were maintained in their original form. The last movement entitled “Farandole” opens with the first foreboding melody from Bizet’s original overture to L’Arlesienne. This melody portrays the beginning of the play where the storyteller reflects on the abandoned farm of the boy and his family. The piece then ends with the playful and provençal folk dance from the beginning of Act 3, the feast of St Eloi.

~ **Hollie Bennett**

### ***Heartland Verses (2019)***

**James David (b. 1978, Cairo, Georgia)**

**Duration: 7 minutes**

Heartland Verses is a two-movement work commissioned by a consortium of ten Iowa universities and high schools, led by Myron Peterson, past president of the Iowa Bandmasters Association. Of his piece, David writes:

“Heartland Verses is a two-movement composition based on the works of Iowa native and U.S. Poet Laureate Ted Kooser. The first movement, “Flow, blue” is based on a short poem that describes the patterns of the China plates owned by the author’s aunt. The raspy sound of shakers and maracas interact with a simple tune to portray the old woman who is both weathered and sweetened by her many years. This work is dedicated to my high school English teacher Mrs. Fischer who knew that I loved poetry almost as much as music.”

“Flow, blue” features a lyrical melody appearing frequently with minor variations throughout the movement, accompanied by a colorful sonic and textural palette of keyboard and auxiliary percussion, playful layers of rhythmic motifs, and rising cluster chords that stack upon each other like plates on a shelf. The poem itself, fully titled “Flow Blue China,” appears in Ted Kooser’s 2005 Pulitzer Prize winning collection, Delights and Shadows.

~ **Myron Peterson**

### ***French National Défilé March (1871)***

**Jean Robert Planquette (b. 1848, Paris, France; d. 1903, Paris, France)**

**Duration: 5 minutes**

This march has long been a favorite of French or French-related military forces. In Canada, for example, it was the authorized march of the famous Royal 22nd Regiment until 1935; it is still the march of the Regiment de la Chaudière and the Regiment de Maisonneuve. Planquette first composed the music to Paul Cézanne’s poem Le Regiment de Sambre et Meuse when he was 19. He explained later that he sold the march song to a publisher for 14 francs because he was “frightfully hungry” at the time. He shared the evening meal with the librettist and later relinquished all of his rights for 50 francs. Around 1870 his Refrains du Regiment, a collection of 12 military march songs, was published; Sambre-Meuse, the most popular of the set, was soon being performed throughout France, especially at the Eldorado Music Hall in Paris where it was sung by the baritone Violla. The libretto concerns a mythical regiment named for the battle-scarred area of the Sambre and Meuse Rivers in northern France and Belgium. A translation of the first stanza and chorus follows:

III World Champion Memphis Sound Drum and Bugle Corps. As a performing member, he served four-years as conductor of the Phantom Regiment Drum and Bugle Corps. He was the recipient of the DCI Jim Jones Leadership Award in 2000 and the DCI Division III Director of the Year Award in 2007. He continues his involvement in the marching arts serving as a clinician, consultant, adjudicator, music arranger, visual designer, and program coordinator for some of the nation’s finest high school and university band programs. Dr. Feagin currently serves as the director and coordinator of the Drum Major and Leadership Institute (DMLI) at Colorado State University, a summer institute focused on the development of high school student leaders.

Dr. Feagin holds a Doctor of Musical Arts degree in wind conducting from the University of Arizona Fred Fox School of Music where he was a student of Gregg I. Hanson. He holds a Master of Music degree in instrumental wind conducting and a Bachelor of Music degree from the University of Memphis Rudi E. Scheidt School of Music. He is grateful for his teachers and mentors that have shaped his passion for conducting and music. Among them are Eugene Migliaro Corporon, Kraig Alan Williams, Thomas Cockrell, Bruce Chamberlain, Pat Morrow, and Darry Pilkington.

Dr. Feagin holds professional memberships in the National Association for Music Education, College Band Directors National Association, World Association of Symphonic Band and Ensembles, Minority Band Directors Association, Patron of Mu Phi Epsilon, and honorary memberships in both Tau Beta Sigma and Phi Mu Alpha Sinfonia.



Since establishing himself among the Denver area’s elite jazz musicians, **PETER SOMMER** has contributed his energetic tenor playing and creative spirit to a wide variety of musical projects ranging from mainstream bebop to avant garde and beyond at venues across the nation and around the world. Although rooted in the great jazz tradition of his heroes Duke Ellington, Thelonious Monk, John Coltrane and Ornette Coleman, he continues to search for the mystery in music making and takes great joy in sharing the present moment with the listener.

Peter has released four albums as a leader – Sioux County (2006) on Tapestry Records, featuring his original compositions in duo with jazz piano legend Art Lande, Crossroads (2008) on Capri Records, featuring a two-tenor frontline with the great NYC saxophonist Rich Perry, and Tremolo Canteen (2010) and Narrando Historias (2015) on Dazzle Recordings.

From a May 2009 Saxophone Journal review of Crossroads, “(Sommer) is the possessor of a dark, gritty sound, clean, fast technique, melodic ideas and a true understanding of the post-bebop style. In addition, he is fearless, thus the inclusion of one of the most original voices of the tenor saxophone in jazz as a guest artist, Rich Perry...Together the two tenor players complement each other perfectly...After hearing this CD, the name Peter Sommer will certainly jump out at you in a big way; this guy delivers.”



## FACULTY ARTIST BIOGRAPHIES



**Dr. T. ANDRÉ FEAGIN** serves as assistant professor of music and assistant director of bands at Colorado State University. His job duties include serving as conductor of the Symphonic Band, director of the CSU Marching Band, Basketball Pep Band, and Presidential Pep Band. In addition, he teaches undergraduate conducting and marching band techniques. Prior to this appointment, he served as director of bands at Coastal Carolina University (South Carolina) and associate director of bands at the University of Texas at El Paso. His secondary teaching experience include serving as director of bands at Watkins Overton High School for the Creative and Performing Arts (Tennessee).

Dr. Feagin has appeared with numerous All-state, regional honor bands, and professional ensembles throughout the United States, Europe, Canada, and Southeast Asia. Engagements include serving as guest conductor with the 2019 American Spring Festival (Czech Republic), conductor of the National Association for Music Education (NAfME) All-National Concert Band, conductor of the Massachusetts All-State Band, the New Mexico All-State Concert Band, and the New England Intercollegiate Band. He has presented clinics on conducting, leadership, and the marching arts at the Arizona Music Educators Association State Convention, The Savannah State University Conducting Workshop (Georgia), The Universiti Teknologi MARA in Selangor, Malaysia, the South Carolina Music Educators Association State Convention, the Georgia State University Leadership Institute, the New England Band Directors Institute (New Hampshire), and the 2018 National Association for Music Education National Conference. In 2020, he will present at the Colorado Music Educators State Conference.

Dr. Feagin was one of three nationally selected conductors to perform with the United States Air Force Band of Mid-America in the inaugural Young Composer/Conductors Mentor Project sponsored by the National Band Association. In 2012, he was one of three nationally selected conductors to perform with the United States Academy Band at West Point during the Association of Concert Bands National Convention.

Dr. Feagin's research and scholarly activities include serving as a contributing author in multiple volumes of the Teaching Music Through Performance in Band series. In addition, he has been featured in the Instrumentalist, and Teaching Music magazines. His doctoral research studies Spanish wind composer Bernardo Adam Ferrero and his wind composition Homenaje a Joaquín Sorolla. He is the recipient of numerous awards and honors including a proclamation of "Professor T. André Feagin Day" from the Mayor and City Council of El Paso, Texas.

Dr. Feagin's experience in Drum Corps International (DCI) expands two decades. Previous appointments include serving as brass caption head of the Santa Clara Vanguard and The Academy Drum and Bugle Corps. He has served on the brass staff of the Boston Crusaders, Carolina Crown, and is the former executive director and brass caption head of the 2007 DCI Division

*All those sons of France, forever brave and proud  
Have gone unceasingly without rest;  
Each with heavy musket on his shoulder  
Courageous heart to stand the test.  
Their glory was their only ration,  
They were without shoes, without bread.  
At night they lay upon the hard ground  
Each with a pack beneath his head.  
The regiment of Sambre-Meuse  
Marched ever to the call of liberty,  
Seeking the pathway lined with glory  
Which leads it on to immortality!*

Controversy pertaining to the rightful composer of The Sambre-Meuse Regiment March has flared periodically since its premiere by the 18th Infantry Regiment Band at Verdun Square in Pau, France, in 1879. Planquette, Joseph Francois Rauski, and A. Turlet have each been credited with its composition at various times. Turlet was a publisher in Paris who transcribed the band arrangement for piano and small orchestra but had no hand in its composition. Rauski, who was born in Sarreguemines, France, in 1837 and died in Arcachon in 1910, deserves full credit for his arrangement for military band but not for its composition. In comparing his setting with Planquette's march song score, one can readily see that the 99-bar first section (which repeats) derives all of its material from the earlier work. The trio (which was added by Rauski and also repeats) has a total of 40 bars, of which the final 16 are a literal repetition; the entire trio consists of two- and four-bar rhythmic recurrences.

Rauski conducted several bands during his military career, and he also participated in the Franco-Prussian War of 1870 and the Tunisian campaign of 1871. He made the pas redoublé—quick-tempo transcription of Planquette's marching song in 1879 at the request of a superior officer while he was stationed in Pau. After conducting the premiere he also helped to distribute the march to other military and municipal bands. The problem of true authorship may be partially due to the fact that Rauski's and Turlet's names were added to the Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM) bulletin de naissance after the arrangement was made.

**~ Norman E. Smith**

### **Paris Sketces (1994)**

**Martin Ellerby (b. 1957, Worksop, England)**

**Duration: 16 minutes**

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it -- rather as did Maurice Ravel in his own tribute to the work of an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells -- a prominent feature of Paris life.

Saint-Germain-des-Prés: The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

Pigalle: The Soho of Paris, this is a burlesque with scenes cast in the mold of a balletic scherzo -- humorous in a kind of “Stravinsky-meets-Prokofiev” way. It’s episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

Père Lachaise: This is the city’s largest cemetery, the final resting place of many a celebrity who had once walked its streets. The spirit of Satie’s Gymnopédies -- themselves a tribute to a still more distant past -- is affectionately evoked before what is in effect the work’s slow movement concludes with a quotation of the Dies Irae. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, wistful.

Les Halles: A fast, bustling finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden, and like Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Hector Berlioz’s Te Deum, which was first performed in 1855 at the church of St. Eustache -- actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz Te Deum.

~ Martin Ellerby

COLORADO STATE UNIVERSITY SYMPHONIC BAND

|   |   |   |
|---|---|---|
| <b>Piccolo</b><br>Emily Morton  | Aurora, CO  | Music Performance,<br>Conservation Biology  |
| <b>Flute</b><br>McKenna Jansky*<br>Farinaz Molaei<br>Kathryn Kennedy<br>Sydney Steffen<br>Adam Sewald             | Naperville, IL<br>Denver, CO<br>Grand Junction, CO<br>St. Jacob, FL<br>Broomfield, CO     | BM Music Education<br>BM Music Performance<br>BM Music Education<br>BM Music Therapy<br>BM Music Performance  |
| <b>Oboe</b><br>Markus Fagerberg*<br>Loreena Hoyt  | Austin, TX<br>Loveland, CO  | BM Music Education<br>BM Music Therapy  |
| <b>B-flat Clarinet</b><br>Natalie Morris*<br>Samuel Anderson<br>Savannah Nichols                                  | Colorado Springs, CO<br>Monument, CO<br>Northglenn, CO                                    | BM Music Education<br>BM Music Education<br>BA Music Performance,<br>BS Zoology<br>BM Music Education,<br>Composition<br>BM Music Education<br>BM Music Education<br>Undeclared<br>BM Music Therapy |
| Amber Sheeran   | Littleton, CO   |   |
| Triston Told<br>Kinzi Kaiser<br>Caitlin Swift<br>Irene Wald   | Fort Collins, CO<br>Sterling, CO<br>Golden, CO<br>Oshkosh, WI                             |   |
| <b>Bass Clarinet</b><br>Alexandra Salek*<br>Humberto Damian   | Monument, CO<br>Fort Collins, CO  | BM Music Education<br>BS Electrical Engineering   |
| <b>Bassoon</b><br>Sebastian Lawton*<br>Rachel Weiss   | Loveland, CO<br>Fort Collins, CO  | BS Biomedical Engineering<br>BS Economics   |
| <b>Alto Saxophone</b><br>Andrew Dutch*<br>Everett Shryock<br>Jesse Sanchez<br>Taran Whincop<br>Mackenzie Sheppard | Thornton, CO<br>Fort Collins, CO<br>Westminster, CO<br>Parker, CO<br>Colorado Springs, CO | BM Music Education<br>BM Music Education<br>BM Music Therapy<br>BM Music Education<br>BM Music Therapy  |

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| <b>Tenor Saxophone</b><br>Noah Gulbrandson<br>Lincoln Brandt  | Broomfield, CO<br>Fort Collins, CO  | BA Music<br>BM Music Education   |
| <b>Baritone Saxophone</b><br>Alexandra Miller<br>Brookelynn Fling   | Pueblo, CO<br>Brighton, CO  | BM Music Education<br>BM Music Therapy   |
| <b>Trumpet</b><br>Cary Patterson*<br>James Lambert<br>Julia Schimmels<br>Alexis Martinez<br>Levi Grimlund<br>Catherine Karr<br>Nicole Hauck | El Dorado Hills, CA<br>Gunnison, CO<br>Santa Clarita, CA<br>Pueblo, CO<br>Fowler, CO<br>Littleton, CO<br>Greeley, CO                | BS Mechanical Engineering<br>Undeclared<br>BM Music Education<br>BM Music Composition<br>BM Music Education<br>BA in Music<br>BM Music Therapy |
| <b>Horn</b><br>Scout Perez*<br>Jessie Palmer<br>Luke Nelson<br>Austin Lowder<br>Paul Beyer<br>Sydney Bouwens*<br>Patrick Gillette           | Aurora, CO<br>Littleton, CO<br>Longmont, CO<br>Colorado Springs, CO<br>Colorado Springs, CO<br>Colorado Springs, CO<br>Lakewood, CO | BM Music Education<br>BM Music Therapy<br>BM Music Education<br>BA Music<br>BM Music Education<br>BM Music Education<br>BS Geology             |
| <b>Tenor Trombone</b><br>Trevor Shuffler*<br>Kaleb Joshi<br>Cleo Esquibel   | Fort Collins, CO<br>Windsor, CO<br>Pueblo, CO   | BA Jazz Studies<br>BS in Mathematics<br>BM Music Education   |
| <b>Bass Trombone</b><br>Brandon Graese  | Aurora, CO  | BM Music Education   |
| <b>Euphonium</b><br>Grant Jones*  | Broomfield, CO  | BS Business Administration,<br>Marketing<br>BA Music<br>BM Music Composition<br>BM Music Education<br>BM Music Education                       |
| Nicky Podrez<br>Olivier Laborde<br>Connor Marsh<br>Katelynn Czyzewski   | Boulder, CO<br>Fort Collins, CO<br>Loveland, CO<br>Arvada, CO   |  |
| <b>Tuba</b><br>Carson Nolting*<br>Thomas Veldhuizen<br>Jacob Faulkner<br>Virginia Herr  | Longmont, CO<br>Loveland, CO<br>Colorado Springs, CO<br>Jefferson City, MO  | MM in Performance<br>BS Computer Engineering<br>BS Computer Engineering<br>BS Equine Science   |
| <b>Percussion</b><br>William Wilson*<br>Dylan Ewing   | Lone Tree, CO<br>Longmont, CO   | BA Music<br>BM Music Education,<br>Performance<br>BM Music Education<br>BM Music Education<br>BM Music Education<br>BM Music Education         |
| Kaylie Parrish<br>Clayton Nichols<br>Kamea Cole<br>Jonathan Rice  | Colorado Springs, CO<br>Loveland, CO<br>Colorado Springs, CO<br>Erie, CO  |  |
| <b>Piano</b><br>Emmaline Ellison  | Fort Collins, CO  | BM Music Therapy   |
| <b>Graduate Teaching Assistants</b><br>Hollie Bennett<br>Shannon Weber<br>Aaron Herman<br>Myron Peterson<br>Sheridan Monroe                 | Thornton, CO<br>Fresno, CA<br>Morganton, NC<br>Windsor Heights, IA<br>Castle Rock, CO   | MM Music Education<br>MM Conducting<br>MM Conducting<br>MM Conducting<br>MM Conducting   |

\*Denotes Principal