

CSU SYMPHONIC BAND PRESENTS



# SONG & DANCE

**PART I**

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

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



**COLORADO STATE  
UNIVERSITY**

SEASON SPONSOR:



The Bank  
of CSU

*Tuesday Evening, February 27 at 7:30*

***The Colorado State University Symphonic Band Presents:  
Inspired by Song and Dance***

ELIZABETH PETERSON, conductor

NICK HINMAN, graduate student conductor

**KATAHJ COPLEY**

AYO Rhapsody for Band (2022)

**MICHAEL MARKOWSKI**

Desert Sage (2022)

- I. A Cowboy's Life
- II. Goodbye, Old Paint
- III. Bury Me Not
- IV. Rye Whiskey

**RALPH VAUGHAN WILLIAMS**

Rhosymedre (1920)

**DAVID BIEDENBENDER**

Luminescence (2009)

**ALFRED REED**

Armenian Dances (Part 1) (1972)

## Notes on the Program

### AYO (2022)

#### Katahj Copley

Born: 1998, Carrollton, Georgia

Duration: 4:00

Copley premiered his first work, *Spectra*, in 2017 and hasn't stopped composing since. As of 2017, Katahj has written over 100 works, including pieces for chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Director Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

*Katahj writes: "Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination. The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul."*

Salutations.

Greetings.

Hello.

Hi.

Hey.

Yo.

Ayo.

These terms along with countless others have been used to greet people throughout history. However, the term "AYO" is different. Rooted from hip hop and jazz cultures, AYO is built in the black language. It's used to tell when something is right, when something is wrong, when something is awesome, and when something is too sweet for words. Its use is seen with your closest people, your family, or people who know you best. It's personal.

In short, "AYO" is a personal embrace that can represent life.

With this piece I wanted build the kind of embrace you would get from this one word while also honoring its beginnings – using hip hop rhythms and colorful harmonies. By the end of the piece, we the listeners go from uncertainty to home; and with the uniqueness of the piece, we in turn celebrate not only a word like AYO but also celebrate life.

— *Program Note by the composer*

## **Desert Sage (2022)**

### **MICHAEL MARKOWSKI**

Born: 1986, Mesa, Arizona

Duration: 13:00

**Michael Markowski** is fully qualified to watch movies and cartoons. In 2010, he graduated magna cum laude with a Bachelor of Arts degree in ‘Film Practices’ from Arizona State University. While Markowski never studied music in college, his primary music teachers have included Gary Larkins, Dawn Parker, Jon Gomez, Dr. Karl Schindler, and Michael Shapiro. He has continued this education by participating in a number of extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association’s Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation’s Film Scoring Workshop (2014) where he was named one of ASCAP’s Film & TV “Composers to Watch.”

Over the last ten years, Markowski has composed nearly twenty-five original works for wind band, nine of which were recently recorded in collaboration with the Brooklyn Wind Symphony, now available on iTunes. He has received commissions from a number of organizations including CBDNA, The Consortium for the Advancement of Wind Band Literature, The Lesbian and Gay Band Association, the Durham Medical Orchestra, the Florida Music Educator’s Association, and has received performances from the United States Air Force bands, the United States Army Band “Pershing’s Own,” the Phoenix Symphony, the Memphis Symphony, the Arizona Musicfest Symphony Orchestra, and from hundreds of bands around the world. He currently lives in Brooklyn, New York.

Markowski writes, “There is a longstanding tradition among composers to use the folk songs and dances of a particular place and people to celebrate that culture. For this commission, I really wanted to follow in these footsteps and celebrate where I come from: the American Southwest. As a boy from Arizona, I grew up around “cowboy” culture, but I never really realized how important it was to our American identity until I moved about as far away from it as I could possibly get: Brooklyn.

I began my research by scouring the internet for old “cowboy songs” and eventually came across a treasure trove of recordings from the 1930’s and 40’s thanks in part to the Lomax Family Collection at the American Folklife Center (a division of the Library of Congress). I immediately uncovered dozens of wonderful old songs—many about the hardships, loneliness, and tragedy of early cowboy life— recorded faithfully by folks like Jess Morris and Charley Willis (Movement II: “Goodbye, Old Paint”), Carl T. Sprague (Movement III: “Bury Me Not”), and Elmo Newcomer (Movement IV: “Rye Whiskey”). There were many recordings that I fell in love with, but these three songs stood out in particular for the singers’ unique performances and for generally having the elements of a strong melody that I felt would translate well to a concert band.

In the past, composers like Grainger actually recorded their subjects first-hand (on wax cylinders, no less!). Similarly, the musicologist John Lomax traveled America recording his own subjects in the ‘30s and ‘40s. This got me wondering: were there any folk singers alive today—in 2022—who were continuing the oral tradition and still singing these historic cowboy songs? After submitting a few inquiries to organizations like the National Cowboy & Western Heritage Museum and the Western Music Association, the name “Skip Gorman” kept coming up.

Skip is an accomplished singer and fiddle player currently living in New Hampshire who, over the last few decades, has recorded nearly every cowboy song imaginable as authentically as possible. They are beautiful acoustic recordings—bare bones and “unplugged”—featuring only his voice and his guitar or fiddle as accompaniment. He is the latest generation of American cowboy singers, and I thought it would be absolutely amazing to include a contemporary folk singer in this suite of songs—somebody who was actually breathing life into these dusty old songs today, getting them off the library shelves and onto the dance floor. After reaching out to Skip, I was fortunate to get his permission to re-imagine his version of “A Cowboy’s Life” from his 2012 album *A Herder’s Call* for the first movement of this piece.

Together, these four movements are called *Desert Sage*. Desert Sage (also known as Purple Sage or *Salvia dorrii*) is a common desert shrub with tall, vibrant purple flowers, a stark contrast to the rusty orange sand and stone that often surrounds it. Musically, this piece is an homage to the cowboys who once roamed this vast country and to the singers and musicians who have kept their stories alive. Each movement is based not only on the traditional song for which the movement is named after, but also gives credit to the particular folk singers who lent their unique personalities and pizzazz to this transcription”.

To conclude, I thought it might be interesting to share a few select lyrics (from which there are countless verses) to help set the scene:

**Movement I: A Cowboy's Life (after Skip Gorman, 2012)**

A cowboy's life's a mighty dreary life  
Some say it's free from all care  
Roundin' up the dogies from the morning to the night  
Over on the prairie so bare.

The wolves and the owls with their terrifying howls  
Disturb us in our midnight dreams  
As we lie on our slickers on a cold, rainy night  
Over on the Pecos Stream.

**Movement II: Goodbye, Old Paint (after Jess Morris, 1942, and Charley Willis)/Never Grow Old (after Grant Faulkner, 1937)**

Farewell, fair ladies, I'm a-leavin' Cheyenne  
Farwell, fair ladies, I'm a-leavin' Cheyenne  
Goodbye my little doney, my pony won't stand.

Old Paint, Old Paint, I'm a-leavin' Cheyenne  
Old Paint, Old Paint, I'm leavin' Cheyenne  
Old Paint's a good pony, and she paces when she can.

**Movement III: Bury Me Not (after Carl T. Sprague, 1926, and Sloan Matthews, 1942)**

Oh, bury me not on the loan prairie  
These words came low and mournfully  
From the pallid lips of a youth who lay  
On his dying bed at the close of day.

Oh, bury me not on the lone prairie  
Where the wild coyotes will howl o'er me  
Where the rattlesnakes hiss and the crow flies free  
Oh, bury me not on the lone prairie.

**Movement IV. Rye Whiskey (after Elmo Newcomer, 1939)**

I'll tune up my fiddle, and rosin by box,  
And I'll make myself welcome wherever I go.

Rye whiskey, rye whiskey, rye whiskey, I cry  
If I don't get rye whiskey I surely will die!

Oh, whiskey, you villain, you've been my downfall  
You've kicked me, and you've cuffed me, but I love you  
for all.

Eee! Woo-hoo! Ahh!

Eee! Who-hoo! Ahh!

— Program note excerpted from the composer

### **Rhosymedre (1920, arr. for band 1972)**

**RALPH VAUGHAN WILLIAMS**

arr. **WALTER BEELER**

Born: 12 October 1872, Down Ampney, Gloucestershire, England

Died: 26 August 1958, London, England

Duration: 4 minutes

Ralph Vaughan Williams was an English composer in the late nineteenth and early twentieth centuries. He was slow to grow as a composer, studying at both the Royal College of Music and Trinity College; upon graduation, composition teachers of his included Bruch, whom he consulted with in 1897, as well as Ravel, with whom he studied in 1908. In a desire to develop his voice as a composer, and having come of age in an era where musical nationalism was at a peak as European nations developed distinct national identities, he chose to use his interest in English folk songs to compose for all genres of his day in England. He began collecting folk songs in 1903 and collected nearly 800 by the end of his life. Many of his compositions are a result of this folk song collection, and his music catalog is very tuneful with that in mind.

In the context of tonight's concert, however, Vaughan Williams' made important contributions to the military band. A close friend and contemporary of Vaughan Williams', Gustav Holst wrote his *First Suite in E-flat* in 1909 and *Second Suite in F* in 1911, but the premieres of these pieces did not occur until 1920 and 1922 respectively. Surely influenced by Holst's new approach to scoring and instrumentation for military bands, Ralph Vaughan Williams' *English Folk Song Suite* was written soon after the Holst Suites with a premiere on July 4, 1923. These three works are considered pillars of the modern wind band. Following the success of the *English Folk Song Suite*, in 1923–24, Vaughan Williams wrote two additional works for wind band: *Sea Songs* (1923) and *Toccata Marziale* (1924), both considered hallmarks in the literature.

*Rhosymedre* is another Vaughan Williams adaptation of previously written material. 19th-Century Welsh Anglican Priest J.D. Edwards (1805–1885) wrote dozens of hymn tunes for his parish in the Welsh village of Rhosymedre, publishing two books full of them. Vaughan Williams originally incorporated *Rhosymedre* into his 1920 trilogy of hymn tunes for organ, *Three Preludes on Welsh Hymn Tunes*. This prelude's popularity has endured worldwide, including performances at Diana, Princess of Wales's funeral, and at the weddings of both her sons, Princes William and Harry.

Composer, arranger, and band director Walter Beeler adapted the organ setting of *Rhosymedre* for wind bands in 1972, stating in his program note, "Vaughan Williams has joined together hymn tune, bass, and obbligato, in such a way as to create an exceedingly fresh and ingratiating tonal language." Considering Edwards', Vaughan Williams', and Beeler's contributions to this work's enduring life, one may determine that the English translation of its Welsh title is appropriate: "lovely."

— program note by Nicholas Hinman

## **Luminescence (2009)**

### **DAVID BIEDENBENDER**

Born: 1984, Waukesha, Wisconsin

Duration: 7:30

Biedenbender's first musical collaborations were in rock and jazz bands as an electric bassist, and in wind and jazz bands as a bass trombone and euphonium player. He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor, and the Bachelor of Music degree in composition and theory from Central Michigan University. He currently teaches composition at Michigan State University in East Lansing, Michigan.

Biedenbender's music has been described as "simply beautiful", "striking" and "brilliantly crafted" and is noted for its "rhythmic intensity" and "stirring harmonies". "Modern, venturesome, and inexorable...The excitement, intensity, and freshness that characterizes Biedenbender's music hung in the [air] long after the last note was played".

*Luminescence* is based on fragments from the melody *Break Forth O Beauteous Heavenly Light*, which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach. The ensemble will play the chorale tune before performing *Luminescence*. This setting is still sung in modern churches at Christmas and is commonly known as *Break Forth O Beauteous Heavenly Light*.

## **Armenian Dances Part 1 (1972)**

### **ALFRED REED**

Born: 1921, Manhattan, New York

Died: 2005

Duration: 13:00

Alfred Reed was born and raised in Manhattan. After a distinguished career in the Army Air Force band and at Juilliard, he taught at the University of Miami for many years. He composed over 500 works for band, wind ensemble, orchestra, chorus and various chamber ensembles many of which have been on required performance lists for over 25 years. Dr. Reed is one of the nation's most prolific and frequently performed composers.

Part I of the *Armenian Dances* is built upon five Armenian folk songs which were first notated by Gomidas Vartabed (1869-1935), the founder of Armenian classical music. In order of their appearance in the score, they are: *Tzirani Tzar* (The Apricot Tree); *Gakavi Yerik* (Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaz* (Village Name) and *Gna, Gna* (Go, Go).

*Armenian Dances Part I* is an extended symphonic rhapsody built upon five different songs, freely treated and developed for the modern wind band. While Mr. Reed has kept his treatment of the melodies within the general limits imposed of the original folk song, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic – instrumental ensemble (as opposed to an individual vocal or choral approach to the music). It is hoped that the overall effect of the music will be found to remain true in spirit to the original, beautiful folk music.

*The Apricot Tree* consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song.

*The Partridge's Song* is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody that is traded between brass and woodwinds.

*Hoy, Nazan Eem* was published in 1908, in a choral version arranged by Gomidas. This song has dance rhythms and ornamentation which make it an impressive, catchy tune.

*Alagyaz* (a mountain range in Armenia), was first written by Gomidas for solo voice with piano accompaniment. It is a beloved Armenian folk song with long, lyrical phrases.

*Go, Go* is a humorous, light-textured tune that provides a rousing ending to the suite.

*Armenian Dances* was first performed by Dr. Harry Begian (to whom it is dedicated) and the University of Illinois Symphonic Band in 1973 at the College Band Directors National Association Convention in Urbana, Illinois.

## 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
Analiase 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
Shane Underwood	Fort Collins, CO	Sophomore	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
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 Eco. 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 Biomed./Chem. & Bio. Eng.
Belle Hybertson	Highlands Ranch, CO	Freshman	BM Performance/BA Political Science
Benjamin Lieber	Colorado Springs, CO	Freshman	BM Performance
*Hannah Steward	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

## **Graduate Assistants**

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

\*Principal

## **COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY**

### **Violin**

Ron Francois  
Leslie Stewart

### **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



**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.



**NICHOLAS HINMAN**, originally from Aurora, CO, is currently pursuing a Master of Music in wind conducting at Colorado State University. He is involved in all aspects of the Wind and Athletic Band program, including guest conducting with the Wind Symphony, Symphonic Band, and Concert Band. In addition, he assists with teaching the CSU Marching Band, conducting the Rampage Basketball Band and Presidential Pep Band, and providing support with the administrative duties of a comprehensive university band program.

Mr. Hinman attended the University of Colorado-Boulder and graduated magna cum laude, earning Bachelor's degrees in music education and trumpet performance. While at CU-Boulder, he performed with the Wind Symphony, Symphony Orchestra, and Symphonic Band, and was named the Outstanding Freshman by the CU Music Faculty. He was Drum Major of the "Golden Buffalo" Marching Band for three years, conducting at two Big 12 Championship games and bowl games in Houston, Texas, Orlando, Florida, and Shreveport, Louisiana. He served as President of the Alpha Iota chapter of Kappa Kappa Psi, an honorary band service fraternity, and was also active in his cNAfME chapter. He holds a Master's of Music Education from the VanderCook College of Music in Chicago, IL. He was elected a Graduate Class Officer by his class, having the honor of conducting all of the VanderCook students in performance on stage during his graduation at Symphony Hall in Chicago.

Mr. Hinman taught secondary band in Colorado for fourteen years—nine years at the middle school level and five at the high school level. Both programs were comprehensive, providing opportunities for students of all ability levels to participate in concert band, jazz band, high school pit orchestra, and marching band. His bands consistently received Superior or Excellent ratings at band festivals around Colorado, and both programs grew in size during his time with them. In 2015, his middle school's fine arts program was awarded the *Think360 Arts* Outstanding Middle School award for the state of Colorado, the first middle school to receive this designation. His high school Wind Ensemble performed on the USS Intrepid in New York City in April 2019, and his pit orchestra was nominated in May 2019 for a Colorado Theater *Bobby G Award* for Best Orchestra for the Chaparral High School production of *Dirty Rotten Scoundrels*. While teaching public school, Mr. Hinman served on the Instrumental Music Council for the Colorado Music Educators Association (CMEA), serving at conferences from 2017-2021. His presentation on social-emotional learning, *Teach Them How to Fail*, was presented at the January 2021 CMEA convention, the Summer 2021 Colorado Bandmasters Association convention, and for Tri-M Day at the January 2023 CMEA conference.

Mr. Hinman is an avid trumpet player. He has studied with Terry Sawchuk, Dan Kuehn, Leah Schuman, and Stanley Curtis. He has played principal trumpet with the Broomfield Symphony, Colorado Wind Ensemble, and Longmont Symphony and has performed with the Boulder Philharmonic, Arapahoe Philharmonic, Colorado Brass, and Denver Concert Band. Musical highlights include performing in Dublin, Ireland on St. Patrick's Day, playing on premieres of works by Carter Pann and Steven Bryant, as well as performing in Boettcher Concert Hall under the baton of Marin Alsop with the CU Symphony Orchestra.

Mr. Hinman marched in drum and bugle corps for five summers, four with the Blue Knights (Denver, Colorado), where he was Trumpet Section Leader for his final season. He "aged out" as a conductor with the Phantom Regiment (Rockford, Illinois), where he received a Drum Corps International silver medal at the 2006 World Championships. Mr. Hinman has also taught brass with both the Blue Knights and Phantom Regiment, most recently serving as the trumpet section technician for the Phantom Regiment in 2017.

Mr. Hinman is an aspiring conductor and college band director. His conducting teachers include Rebecca Phillips, Allan McMurray, Matthew Roeder, and Wes Kenney. He has participated in several conducting workshops around the United States and was one of ten conductors selected by audition for the inaugural Cincinnati Conservatory of Music International Wind Festival and Conductors Academy in the summer of 2023. He consistently strives to model the highest musical standards for himself, his peers, and students, and he is honored and privileged to be part of the CSU band program!

UNIVERSITY SYMPHONY ORCHESTRA

Jean Sibelius' *Valse Triste*, Richard Strauss' *Horn Concerto No. 1*, and Ludwig van Beethoven's *Symphony No. 7*

# Dances Rustic and Macabre

**CONDUCTED BY ROBERT STAHLY**

WITH 2024 CSU CONCERTO COMPETITION WINNER

**AYO DERBYSHIRE, HORN**

**MARCH 7, 2024 • 7:30 P.M. • GRIFFIN CONCERT HALL**

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