

CSU SYMPHONIC BAND

CONDUCTED BY JAYME TAYLOR

WITH GRADUATE STUDENT CONDUCTOR MATTHEW KASPER

Excursions

TUESDAY, MARCH 1, 7:30 P.M.
GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY



Tuesday Evening, March 1, 2022 at 7:30

THE COLORADO STATE UNIVERSITY
SYMPHONIC BAND PRESENTS:

Excursions

JAYME TAYLOR, conductor

MATTHEW KASPER, graduate student conductor

CARL WITTROCK

Lord Tullamore (2001)

JESS LANGSTON TURNER

You'll Come Matilda (Endlessly Waltzing) (2015)

ÁRPÁD BALÁZS

Early Hungarian Dances from Gömör (2012)

Grazioso

Energico, molto ben ritmico

Vivo

AARON COPLAND

Trans. Merlin Patterson

Down a Country Lane (1991)

conducted by Matthew Kasper, graduate student conductor

TERIG TUCCI

Arr. John Krance

Lola Flores (1966)

SAMUEL R. HAZO

Arabesque (2009)

NOTES ON THE PROGRAM

The members and director of the CSU Symphonic Band would like to thank you for attending this evening's concert titled, "Excursions." One of the incredible things about music is its ability to transport us a world away or remind us what we love about a simple walk "down a country lane" in rural America. Tonight's selections aim to do just that, taking us on several musical excursions around the world from Ireland to Australia and many points in between.

Lord Tullamore (2001)

CARL WITTROCK

Born: 1966, Goor, Overijssel, Netherlands

Duration: 8 minutes

Dutch composer Carl Wittrock first studied violin and clarinet as a youth before attending the music conservatory in Enschede, Netherlands where he studied school music and conducting. As a composer he has written for both wind bands and orchestras. Composed as a single movement with four distinct parts, *Lord Tullamore* will take the listener on a sonic tour of Ireland with its lush scenery and infectious dance music. While it is not actually about any real 'lord', Tullamore is in fact a real place, and is the county town of County Offaly, Ireland with a population of just 14,607.

You'll Come Matilda (Endlessly Waltzing) (2015)

JESS LANGSTON TURNER

Born: 1983, Greenville, South Carolina

Duration: 7 minutes

Dr. Jess Turner has won numerous honors for his music, including the 2005 National Winner of the Young Artist Composition Competition of the Music Teachers National Association for his *Sonata for Trumpet and Piano*. He has won numerous prizes for his choral music, including the 2008 John Ness Beck Award and the 2009 first prize of the Roger Wagner International Choral-Composition Contest. In June, 2010, he was named to the National Band Association Young Composers Mentoring Project and was awarded the 2010 Walter Beeler Prize for Wind Composition for *Rumpelstilzchen: A Fairy Tale for Wind Ensemble*. In 2012, his work for young band, *The Exultant Heart*, was awarded the Merrill Jones Composition Prize for Young Bands sponsored by the National Band Association.

"The song *Waltzing Matilda* has been called "the unofficial national anthem of Australia." Like most folksongs, the lyrics of *Waltzing Matilda* are based on actual events that took place during the Australian Sheepshearers Strike. The song tells the story of a starving drifter who stole a sheep from his former master. When the owner of the sheep came to confront the drifter with three armed members of the Australian National Guard, rather than allow

himself to be captured and hanged for the theft, the drifter jumped into the watering hole beside which he had camped. The weight of his knapsack caused him to drown, and it is rumored that his ghost still haunts the watering hole to this day. In this setting of *Waltzing Matilda*, I attempted to communicate the actual story surrounding the song, rather than just a straightforward arrangement of a nice melody. Like the lyrics, the music takes a dark ominous turn near the middle of the piece, and at the end we are left with the voice of the drifter's ghost whispering to all those who pass by the location of his demise."

— program note by the composer

Early Hungarian Dances from Gömör (2012)

ÁRPÁD BALÁZS

Born: October 1, 1937, Szentes, Hungary

Duration: 5 minutes

Árpád Balázs studied composition at the Ferenc Liszt Academy of Music under Ferenc Farkas, then in 1967 received further training in Aram Khachaturian's master classes, and in 1970 in Rome, in those given by Goffredo Petrassi. His rich oeuvre includes music for the theatre, oratorios, cantatas, pieces for string orchestra and for concert band, instrumental solo works and chamber music, choral works, film music, folk song arrangements and pedagogical works, and he has also written three pedagogical books on musical subjects. From 1990 until 1998 he was the founding president of the Hungarian Wind Music Association, and from 1998 its Life President. With his works he has won more than 50 prizes at Hungarian and international competitions. His work has been recognized by the Hungarian state with many awards, including the Erkel Prize (1970), the title of Artist of Merit (1981) and the Gold Medal of the President of the Republic (2000). In 2002 he was awarded the Hungarian Heritage prize, and in Salzburg he was elected a regular member of the European Academy of Sciences and Arts.

Early Hungarian Dances from Gömör is a freely interpreted suite of old court dances from 18th century Hungary, some which have survived only as fragments. This three-movement work will transport you to a different time and place in Eastern Europe as it alternates between simple beauty and stately elegance.

Down a Country Lane (1962/1988/1991)

AARON COPLAND

Born: November 14, 1900, Brooklyn, New York

Died: December 2, 1990, Sleepy Hollow, New York

Trans. Merlin Patterson

Duration: 3 minutes

Aaron Copland is recognized as one of the United States' most popular and prolific composers. Several of his film scores received Academy Award nominations: *Of Mice and Men* (1939),

Our Town (1940), *The North Star* (1943), and *The Heiress* (1949). His *Appalachian Spring* (1944) was awarded the Pulitzer Prize in 1945. Copland is often credited with establishing a distinct “American” sound within classical music; jazz influenced many of his early compositions—reflecting his experiences living in an urbanized East Coast city—while his incorporation of folk-like elements and expansive harmonic voicings often conjure images of the American West. Copland’s association with twentieth-century Americana was further enhanced through works such as *Billy the Kid* (1938) and *Rodeo* (1942).

Down a Country Lane was originally composed for a special feature in *Life Magazine* with the goal of making high-quality music more accessible to the average adult pianist or student. Written without much technical complexity, Copland implied there is much to achieve musically when he stated even experienced players should practice the piece before performing it. The title for this work did not come to Copland until after he finished writing it. He said, “The music is descriptive only in an imaginative, not literal, sense...[the title] *Down a Country Lane* just happened to fit.” With its pastoral mood and flowing qualities, the music certainly invites the listener to imagine all one might see and feel on such an excursion.

— program note by Matthew Kasper

Lola Flores (1966)

TERIG TUCCI

Born: June 23, 1897, Buenos Aires, Argentina

Died: February 28, 1973, Buenos Aires, Argentina

Arr. John Krance

Duration: 4 minutes

Terig Tucci was an Argentine-American composer, violinist, pianist, and mandolinist. He received extensive music training as a youth, learning to play the mandolin, guitar, and piano. He studied at the Instituto Musicales Ceri in Buenos Aires as a scholarship student. At the age of 26, Tucci moved to the United States and settled in New York City, working as a consultant at the National Broadcasting Company (NBC) network in Latin American cultural programs. He also led the International General Electric Orchestra. From 1930-1959, he recorded many Latin American compositions, playing on native instruments for RCA Victor records.

Beginning in 1939, Tucci had a wide and varied career, including positions as director of Cadena de las Americas, director of Latin American programs for the Coca Cola Company, and heading the Voice of America Latin Music Section. He eventually returned to his native Buenos Aires.

Lola Flores (1923-1995) was a Spanish singer, actress, and flamenco dancer from Andalusia region of Spain. Considered by many to be a Spanish pop culture icon, Flores performed in 38 films, produced over 20 studio albums, and was featured on many television programs. Lola Flores, the piece of music, was composed by Terig Tucci as a tribute to this Spanish

icon. It is written as a Paso Doble (“double-step”), a fast-paced Spanish military march. This march style gave rise to a traditional Spanish dance, a musical genre including both voice and instruments, and a genre of instrumental music often played during bullfights.

***Arabesque* (2009)**

SAMUEL R. HAZO

Born: 1966, Pittsburgh, Pennsylvania

Duration: 6 minutes

“Arabesque was commissioned by the Indiana Bandmasters Association and written for the 2008 Indiana All-State Band. Arabesque is based in the mystical sounds of Middle Eastern music and it is composed in three parts. “Taqa¹sim” (tah’-zeem), “dabka” (dupp-keh) and “chorale.” The opening flute cadenza, although written out in notes, is meant to sound like an Arabic taqa¹sim or improvisation. Much the same as in jazz improvisation, the soloist is to play freely in the scales and modes of the genre. In this case, the flute plays in bi-tonal harmonic minor scales, and even bends one note to capture the micro-tonality (quarter-tones) of the music from this part of the world. However, opposite to jazz, taqa¹sim has very little change to the chordal or bass line accompaniment. It is almost always at the entrance to a piece of music and is meant to set the musical and emotional tone. The second section, a dabka, is a traditional Arabic line dance performed at celebrations, most often at weddings. Its drum beat, played by a dumbek or dur²bake hand drum is unmistakable. Even though rhythmically simple, it is infectious in its ability to capture the toe-tapping attention of the listener. The final section, the chorale, is a recapitulation of previous mystical themes in the composition, interwoven with a grandeur of a sparkling ending.

Both sets of my grandparents immigrated to the United States; my mother’s parents were Lebanese; my father’s mother was Lebanese and his father was Assyrian. Sometimes in composition, the song comes from the heart, sometimes from the mind, and sometimes (as in this case) it’s in your blood. The Indiana Bandmasters Association asked for a piece that was unique. I had not heard any full-out Arabic pieces for wind orchestra, and I knew of this culture’s deep and rich musical properties... so I figured that one might as well come from me. (Plus, my mom asked if I was ever going to write one.) I hope you enjoy *Arabesque*.”

— program note by the composer

COLORADO STATE UNIVERSITY SYMPHONIC BAND

PICCOLO/FLUTE

Conlin Buttermann	Austin, TX	Freshman	BM Music Education
Anya Kaplan-Hartnett	Champaign, IL	Sophomore	BA Political Science
*Kathryn Kennedy	Grand Junction, CO	Junior	BM Music Education
Lucy McCrossan	Simi Valley, CA	Freshman	BM Music Education
Mary Vogelsberg	Louisville, CO	Senior	BM Music Education
Molly Wakefield	Dayton, OH	Junior	BM Performance

OBOE

Jacquelyn Olivera	Ashburn, VA	Sophomore	BM Music Therapy
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B⁺ CLARINET/BASS CLARINET

Rachel Bowyer	Colorado Springs, CO	Freshman	BM Music Therapy
*Cole Boyd	Fort Collins, CO	Freshman	Undeclared
Ethan Coulter	Longmont, CO	Sophomore	BM Performance
Dylan Kelly	Fort Collins, CO	Sophomore	BS Psychology/Music & Math Minor
Makaylee Lange	Denver, CO	Freshman	BM Music Therapy
Caroline Miller	Grosse Pointe, MI	Freshman	BM Performance
Savannah Nichols	Broomfield, CO	Junior	BM Performance
*Andrew Rutten	Kindred, ND	Sophomore	BM Performance
Trek Salzer	Fort Collins, CO	Freshman	BM Performance
Miah Tofilo	Denver, CO	Freshman	BS Biology/Music Minor
Kie Watanabe	Las Vegas, NV	Sophomore	BM Music Therapy

BASSOON

*Michael Coffey	Pearland, TX	Freshman	Music Performance Minor
Avery Dotson	Broomfield, CO	Freshman	BM Performance
Kyle Thomas	Loveland, CO	Senior	BM Music Education

ALTO/TENOR/BARI SAXOPHONE

Norah Artley	Lakewood, CO	Freshman	Undeclared
Riley Busch	Littleton, CO	Junior	BM Music Education
Ethan Ekleberry	Centennial, CO	Junior	BM Music Education
*Damian Lesperance-Young	Erie, CO	Freshman	BM Performance & Jazz Studies
Anthony Sacheli	Colorado Springs, CO	Freshman	BM Music Education

HORN

*Paul Beyer	Colorado Springs, CO	Junior	BM Music Education
Aidan Debie	Longmont, CO	Junior	BM Composition
Aaron Murphy	Parker, CO	Graduate Student	MS Electrical Engineering
Luke Nelson	Longmont, CO	Senior	BM Music Education
Anna Wikowsky	Centennial, CO	Junior	BA French Language/Music Minor

TRUMPET

Levi Grimlund	Fowler, CO	Sophomore	BM Music Education
Alexa Hudson	Littleton, CO	Sophomore	BM Music Education
Ryan Robinson	Broomfield, CO	Freshman	BA Marketing/Music Minor
*Kris Usrey	Fort Collins, CO	Sophomore	BS Psychology/BM Performance

TROMBONE/BASS TROMBONE

Noelle Ayres	Colorado Springs, CO	Sophomore	BFA Graphic Design
*Brenna Hudson	Littleton, COS	ophomore	BM Music Education
Susannah Huston	Colorado Springs, CO	Freshman	BS Agricultural Biology
Dylan Leftwich	Boulder, CO	Freshman	BM Jazz Studies
Ryan Starr	Colorado Springs, CO	Sophomore	BM Composition

EUPHONIUM

*Olivier Laborde	Fort Collins, CO	Junior	BM Composition
Ani Turner	Evergreen, CO	Freshman	BS Human Dev. & Family Studies/Music Minor

TUBA

Rose Behrens	Bennett, CO	Freshman	BS Conservation Biology
Jacob Faulkner	Colorado Springs, CO	Junior	BS Computer Science
*Adria Leos	Abilene, TX	Sophomore	BM Performance

PERCUSSION

*Nathan Gray	Mead, CO	Junior	BM Performance
Jarred Premo	Parker, CO	Sophomore	BM Performance
Stewart Ricker	Colorado Springs, CO	Senior	BA Journalism
Noah Roppe	Parker, CO	Freshman	BM Performance
Sean Sullivan	Louisville, KY	Graduate Student	MM Music Education & Licensure

PIANO

Jialin Wu	Shanghai, China	Senior	BM Performance
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*denotes principal



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

the bands in Clinton, TN serving as director of the Clinton City Schools and Clinton Middle School band program teaching 6-8 grade band and jazz band and assist 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 “The Wind Ensemble ‘Trilogy’ of Joseph Schwantner: Practical Solutions for Performance” at the College Band Directors National Association (CBDNA) South Regional Conference in 2016 and two co-presentations for the CBDNA Athletic Band Symposium titled “Halftime 360o: 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 including Hawaii. Dr. Taylor was an instructor at the University of South Carolina Summer Drum Major Camp for 4 years. He is an alumnus of the Bluecoats Drum and Bugle Corps of Canton, OH. Taylor spent three years as brass instructor, high brass coordinator, and assistant brass caption head for the Troopers of Casper, WY beginning with their return to competition in 2007 through their return to DCI finals in 2009. He also worked as brass instructor and assistant brass caption head for the Cavaliers of Rosemont, IL in their 2010 season.

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

Dr. Taylor is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), The Colorado Bandmaster's Association (CBA), the National Association for Music Education (NAfME), Pi Kappa Lambda, is an honorary member of Tau Beta Sigma and Kappa Kappa Psi, and is an alumnus of Phi Mu Alpha Sinfonia.



MATTHEW KASPER is originally from Kansas City, Missouri and currently serves as a graduate teaching assistant at Colorado State University where he assists with all aspects of this comprehensive band program and appears as guest conductor with the CSU Wind Symphony, Symphonic Band, and Concert Band. In addition, he works with the CSU Marching Band, Presidential Pep Band, and basketball pep bands. His primary conducting teachers include Dr. Rebecca Phillips, Professor Wes Kenney, Professor Steve Davis, and Dr. Joe Parisi. Mr. Kasper has participated in several conducting workshops and symposiums, receiving additional instruction from Tim Robblee and Craig Kirchhoff at the Shenandoah Conservatory Instrumental Conducting Symposium and Steve Davis, Joe Parisi, Daniel Schmidt, Kevin Sedatole, and Gary Hill via the Kansas City Conducting Symposium at the University of Missouri-Kansas City (UMKC).

Matthew graduated with honors from the UMKC Conservatory of Music and Dance, receiving a Bachelor of Music degree in instrumental music education. While at UMKC, Matthew was named a Presser Scholar for outstanding undergraduate scholarship in music. Prior to coming to CSU, Mr. Kasper was the director of bands at Farmington Middle School (Farmington, MO) and guided all aspects of that program. In addition, he served as assistant director of bands at Farmington High School where he assisted with the marching and concert bands. During his time in Farmington, Mr. Kasper traveled with the FHS marching band and jazz band for performances in Orlando, FL and Branson, MO.

A versatile musician, Matthew has a variety of musical experiences. He has performed at the Missouri Music Educators Conference, as well as national and regional conferences sponsored by the North American Saxophone Alliance while a member of the UMKC Saxophone Ensemble. As a jazz musician, he has played alongside a variety of artists, such as Jeff Hamilton, Melissa Aldana, Sean Jones, and Michael Dease. Matthew has also traveled internationally as a performing member for the Missouri Ambassadors of Music, performing concerts in England, France, Austria, Switzerland, and Germany. His saxophone teachers include Peter Sommer, Zachary Shemon, and Tim Timmons. He also received additional instruction in jazz from Dan Thomas and Bobby Watson.

Mr. Kasper currently holds membership with the following organizations: National Association for Music Education, College Band Directors National Association, National Band Association, Colorado Music Educators Association, Missouri Music Educators Association, Missouri Bandmasters Association, and the North American Saxophone Alliance.

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

VIOLIN

Ron Francois
Leslie Stewart

VIOLA

Margaret Miller

CELLO

Barbara Thiem

BASS

Forest Greenough

GUITAR

Jeff LaQuatra

FLUTE

Michelle Stanley
Megan Lanz

OBOE

Pablo Hernandez

CLARINET

Wesley Ferreira

SAXOPHONE

Peter Sommer
Dan Goble
Wil Swindler

BASSOON

Cayla Bellamy

TRUMPET

Stanley Curtis

HORN

John McGuire

TROMBONE

Drew Leslie

TUBA/EUPHONIUM

Stephen Dombrowski

PERCUSSION

Eric Hollenbeck
Shilo Stroman

PIANO

Bryan Wallick

ORGAN

Joel Bacon

VOICE

Nicole Asel
Tiffany Blake
John Carlo Pierce



CONCERT BAND CONCERT

TRAVELS

CONDUCTED BY KEVIN POELKING

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PRESENTED IN-PERSON AND VIA LIVESTREAM / FREE



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