

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

WIND SYMPHONY CONCERT

THE ROAD IS LIFE

DIRECTED BY

DR. REBECCA PHILLIPS

GUEST CONDUCTORS
CONDUCTING MASTER'S STUDENTS

JAMES MEPHAM, DAVID DAVIS, AND CAMERON HONNEN

FEATURING MUSIC BY JAMES M. DAVID AND KEVIN POELKING

APRIL 25, 2025, 7:30 P.M. | GRIFFIN CONCERT HALL



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



FRIDAY EVENING, APRIL 25, 2025 AT 7:30

THE COLORADO STATE UNIVERSITY WIND SYMPHONY PRESENTS:

“THE ROAD IS LIFE”

REBECCA PHILLIPS, CONDUCTOR

CAMERON HONNEN, GRADUATE STUDENT CONDUCTOR

DAVID DAVIS, GRADUATE STUDENT CONDUCTOR

JAMES MEPHAM, GRADUATE STUDENT CONDUCTOR

KEVIN POELKING

To Sacred Summits (2023)

RONALD LO PRESTI

Elegy for a Young American (1964)

conducted by Cameron Honnen, graduate student conductor

MARK CAMPHOUSE

A Movement for Rosa (1992)

conducted by David Davis, graduate student conductor

JAMES DAVID

Symphony No. 2 – “The Road Is Life” (2024)

1. Junkman’s Obbligato (New York City)
2. Intricate Shreds (New Orleans)
3. I Saw God in the Sky (Colorado)
4. The Starry Dynamo (San Francisco)

conducted by James Mepham, graduate student conductor

NOTES ON THE PROGRAM

***To Sacred Summits* (2023)**

KEVIN POELKING

Born: December 9, 1988

Currently resides in Fort Collins, CO

Duration: 10 minutes

To Sacred Summits is a musical representation of the mountains of Colorado. The music aims to capture their unique beauty and power. I am able to see the peaks of Rocky Mountain National Park from the window in my studio, so their influence was profound as I composed this piece of music. After all these years of the same view, I find it fascinating how dynamic the landscape can be as wind, light, clouds, snow, and fire alter the scenery.

I often think about what it was like to see these mountains for the first time; an experience that has been shared by millions of people across thousands of years. The short introduction of this piece of music represents the distant giants, seen from miles away or perhaps just being imagined from stories or images. The mystery gives way to an explosion of sound as beams of light crest the peaks, bringing the mountains and sky to life.

This piece is the culmination of musical sketches and ideas across a five-year span. The title is derived from a line in the poem “Mountain Storm” by Katherine Lee Bates, who also wrote about “purple mountain majesties” in a work that was later adapted to the song “America the Beautiful.”

To Sacred Summits serves as a reminder to stop every now and again and marvel at the beauty in our world. We can often forget to appreciate the most wonderful things when they are right in front of us every day.

— program note by the composer

Elegy for a Young American (1964)

RONALD LO PRESTI

Born: 28 October 1933, Williamstown, Massachusetts

Died: 25 October 1985, Tempe, Arizona

Duration: 6 minutes 30 seconds

“Shock and disbelief.” “Yearning and searching.” “Disorganization and despair.” “Reorganization and repair.” These are the stages of grief as proposed by psychiatrist Colin Murray Parkes. Although his theory on grief in adults wasn’t published until 1972, the process of grief had been felt by humans for generations. On November 22nd, 1963, the United States began a long collective process of grief when President John F. Kennedy was assassinated.

John Fitzgerald Kennedy was the 35th president of the United States, inaugurated in January 1961 after narrowly defeating his opponent, Richard M. Nixon. At his appointment, Kennedy was the youngest president ever elected and was the figurehead for the maturing Boomer generation, the youngest and largest generation in the country. Immensely popular, Kennedy was a fresh face to lead a country at the height of its global power. To many, Kennedy represented a new hope and could be the leader to help usher the United States into a future where racial equality and space travel seemed possible. In his inauguration speech, President Kennedy spoke of his hope for a country where every man and woman participated in making their home a better place: “Ask not what your country can do for you, ask what you can do for your country.” Kennedy’s presidency was set to make massive waves in the world for years to come but was cut short in a horrific manner with his assassination. In response to the horrors of that fateful fall day, Ronald Lo Presti replied with his 1964 composition, *Elegy for a Young American*.

Ronald Lo Presti was born in Williamstown, Massachusetts in 1933, 130 miles from Kennedy’s home of Brookline, Massachusetts. He studied composition and clarinet performance at the Eastman School of Music in Rochester, New York, and was a Ford Foundation composer-in-residence at Indiana State College from 1960 until 1962. Lo Presti wrote tonal music for public school band programs across the county. In this work, he manifested Kennedy’s words of duty into reality. Furthermore, Lo Presti served his community and taught in public schools and various universities, including Texas Tech University, Indiana State College, and Arizona State University, where he wrote the *Elegy*.

Premiered by his former school (Indiana State College) in 1964, the work begins with a simple clarinet theme that imbues the composer’s shock and disbelief into the first few notes. As a clarinetist himself, this beginning seems to be reflective of the composer and the shock

he must have felt during the aftermath of the Kennedy assassination. The piece moves through various emotive states, creating feelings of disbelief and anger as if the music is also processing the grief. Though Lo Presti could not have known Parkes's four stages of grief, the emotions of grief are felt in the work. Whether grieving a loved one or for the death of a future that may not come, Lo Presti's *Elegy for a Young American* can musically speak of the grief that a country felt when words seemed to fail.

— program note by Cameron Honnen

A Movement for Rosa (1992)

MARK CAMPHOUSE

Born: 4 February 1913, Tuskegee, Alabama

Died: 24 October 2005, Detroit, Michigan

Duration: 11 minutes

Mark Camphouse is an active member of the wind band community as a writer, composer, and educator. Growing up in Chicago with supportive but not musical parents, he began composing very young; he completed his *First Symphony* at age seventeen which was premiered by the Colorado Philharmonic. He left high school early to attend Northwestern University in 1971 for both his undergraduate and graduate degrees, studying trumpet with Vincent Chicowitz and conducting with John P. Paynter. He also studied composition privately with Alan Stout, but never formally took classes and considers himself largely self-taught as a composer. Many of his works have been nationally recognized; *Elegy* (1989) received the ABA Ostwald award and *To Build a Fire* (1991) took first place in the NBA Composition Contest. Camphouse is currently a professor of conducting and composition at George Mason University, a position he's held since 2006.

As a composer, Camphouse writes one to two pieces a year strictly on commission, believing that composers should only write when they have something meaningful to say. He frequently uses historical figures and geographic monuments in America as sources of inspiration. His second and third symphonies are based on Douglas MacArthur and Hellen Keller respectively, and *A Dakota Rhapsody* evokes the prairie landscapes and Black Hills of South Dakota. Camphouse states that, as a writer, he prioritizes melody and development of ideas over conventional forms. Preferring an old-fashioned pencil and paper method, his compositional process begins with sketching motives on a three-part piano staff before orchestrating them into a full wind band score, a creative process he considers an art itself.

A Movement for Rosa was commissioned by the Florida Bandmasters Association in 1992 as a tribute to the life and achievements of Rosa Parks. After her arrest on December 1, 1955, her ripple of courage created a wake of protests and activism for the advancement of civil rights. What was originally intended to be a single-day boycott of the Montgomery bus system instead lasted over a year and brought national attention to the issue of racial discrimination. She was recognized then by Dr. Martin Luther King and the NAACP as a strong figure for the Civil Rights movement and is known today as a hero in the fight for equality.

Camphouse describes this piece as a quasi-tone poem that is representative of different periods of Rosa Parks' life. The beginning evokes her early years growing up in Tuskegee and Pine Level, Alabama. Her theme opens the piece as a lone flute solo and can be heard throughout the work. The middle section captures the conflict and racial strife she experienced, both as a child and as an adult. The rhythmic cadence is reminiscent of chants the composer remembers hearing at marches and protests as a young child, referring to it as the "Freedom Now" motive. The piece concludes with a setting of the hymn, *We Shall Overcome*, a statement of hope that is darkened by the reminder of racism's lingering presence in American society. *A Movement for Rosa* was premiered on December 1, 1992, with Rosa Parks in attendance.

— program note by David Davis

Symphony No. 2 – "The Road Is Life" (2024)

JAMES M. DAVID

Born: 1978, Cairo, Georgia

Currently resides in Fort Collins, Colorado

Duration: 22 minutes

"Our battered suitcases were piled on the sidewalk again; we had longer ways to go. But no matter, the road is life ..."

—Jack Kerouac, *On the Road*

In the late 1940's and 1950's, the so-called Beat Generation of American writers challenged the perception of their nation and its people. They wrote on the joy of America's natural beauty and grandeur – its powerful music and poetry, but also the suffering and malaise of its citizens, weighed down by those who would exploit them. My second symphony ruminates on the words of four Beat Poets and how they might relate to our current mindset in the

second quarter of the 21st century. In four movements, a musical road trip of the mind is cast as each one is built on a different author and American place.

I. Junkman's Obbligato (New York City) - This fiery poem by Lawrence Ferlinghetti deals with the complex and testy emotions of Greenwich Village in the late 1940's and was distinctly influenced by jazz. Swing and bebop intermingle with mid-century modernism, with stabbing brass and percussion alongside swirling winds as Ferlinghetti begs us to "come on, let's go!"

II. Intricate Shreds (New Orleans) - Bob Kaufman's *Believe, Believe* references jazz alongside fears of nuclear war and the rise of authoritarianism. Here, a soulful clarinet and soprano saxophone duet recall Sidney Bechet alongside an ominous heartbeat of the second line "big four" rhythm. Jelly Roll Morton's "Spanish tinge" appears in the form of a brash habanera to give way to the ticking of an atom bomb. Finally, these "shreds" recombine alongside a paraphrase of Bach's St. John Passion to end with an ominous alarm bell.

III. I Saw God in the Sky (Colorado) - Jack Kerouac spent significant time in Colorado with his friend Neal Cassady, the inspiration for Dean Moriarty in *On the Road*. Here, I use my own musical language to express the beauty and transcendence of the high desert of the Rockies as described by Kerouac.

IV. The Machinery of Night (San Francisco) - Finally, Allen Ginsberg's immortal *Howl* was published shortly after his move to California. All of the earlier movements' themes find their way here, much as each author eventually came to this beautiful mess of a city. A psychedelic infernal dance utilizes malambo, bop, and samba rhythms as night clubs blare into the foggy San Francisco gloom. At last, we hear Kaufman's alarm bell now joyous as it strikes six in the morning of a new American age.

This work was commissioned by a consortium of wind conductors led by Dr. Andrew Trachsel, University of North Texas and Dr. Rebecca Phillips, Colorado State University. The symphony is dedicated to the memory of composers David Amram and Sammy Nestico.

— program note by James Mepham

COLORADO STATE UNIVERSITY WIND SYMPHONY

Piccolo/Flute

Annika Johnson	Highlands Ranch, CO	Sophomore	BM Performance
Elizabeth Movinsky	Lancaster, PA	Graduate Student	MM Performance
Ella Patterson	Longmont, CO	Junior	BM Performance
Karin Sotillo	Denver, CO	Sophomore	BM Performance
*Madison Tallman	Colorado Springs, CO	Graduate Student	MM Performance

Oboe/English Horn

Amber Mills	Pueblo, CO	Freshman	BM Music Education
*Madina Rashidova	Tashkent, Uzbekistan	Graduate Student	MM Performance
Olivia Zenzinger	Arvada, CO	Sophomore	BM Music Education

Bb/Eb/Alto/Bass/Contra Bass Clarinet

Rachel Bowyer	Colorado Springs, CO	Senior	BM Music Therapy
Cole Boyd	Fort Collins, CO	Junior	BM Performance/Buisness Admin
Analiiese Brown	Monument, CO	Sophomore	BMS Micro., Music Minor
Henry Buckley	Loveland, CO	Junior	Exploratory Studies
William Edmundson	Houston, TX	Sophomore	BM Music Education
Peter Hansen	Elko, NV	Graduate Student	MM Performance
Cole Husted	Loveland, CO	Freshman	BS Health and Exercise Science
Bradley Irwin	Billing, MT	Graduate Student	MM Performance
Orion Rayburn	Fort Collins, CO	Freshman	BM Performance
Triston Told	Fort Collins, CO	Junior	BM Music Education
*Katrina Whitenect	Halifax, NS, CA	Graduate Student	MM Performance

Bassoon/Contra Bassoon

*Charlie Beauregard	Voorheesville, NY	Junior	BM Performance
James Kachline	Denver, CO	Senior	BA Music
Aurora Mudgett	Round Rock, TX	Sophomore	BM Performance

Soprano/Alto/Tenor/Baritone Saxophone

Norah Artley	Lakewood, CO	Senior	BS Civil Engineering, Music Minor
*Damian Lesperance-Young	Erie, CO	Senior	BM Jazz Performance
*Sam Lumsden	Memphis, TN	Graduate Student	MM Performance
Anthony Sacheli	Colorado Springs, CO	Senior	BM Music Education

Horn

*Jacob Andersen	Richmond, VA	Graduate Student	MM Performance
Erin Bentley	Brighton, TN	Graduate Student	MM Music Therapy
*Sophia Marino	Boulder, CO	Junior	BM Performance/BS Zoology
Emma Tydeman	Austin, TX	Freshman	BS Animal Science, Music Minor
Erin Wilson	Fort Collins, CO	Senior	BM Performance

Trumpet/Cornet

Lucy Bufton	Fort Collins, CO	Freshman	BM Music Education
Dylan Crabill	Colorado Springs, CO	Junior	BM Performance
*Will Hiett	Opelika, AL	Graduate Student	MM Performance
Lauren Smith	Fruita, CO	Freshman	BM Performance & Composition
Kristopher Usrey	Fort Collins, CO	Senior	BM Perf/BS Psychology
Arjen Wynja	Lyons, CO	Junior	BM Music Education

Trombone/Bass Trombone

Cameron Honnen	Grand Junction, CO	Graduate Student	MM Performance
*Bryce Medlyn	Windsor, CO	Senior	BM Performance & Composition
Amber Minich	Murrieta, CA	Graduate Student	MM Performance
Andre Ranis	Vicksburg, MS	Graduate Student	MM Performance
*Hannah Steward	San Diego, CA	Sophomore	BM Performance/BS Zoology

Euphonium

*Belle Hybertson	Highlands Ranch, CO	Sophomore	BM Perf/BA Political Science
*Aleyna Zisser	Colorado Springs, CO	Junior	BS Zoology, Music Minor

Tuba

David Davis	Gig Harbor, WA	Graduate Student	MM Performance
*Carson Ross	Rio Rancho, NM	Graduate Student	MM Performance

Percussion

Cameron Becker	Plano, TX	Sophomore	BM Music Education
Ellis Byrd	Land O' Lakes, FL	Graduate Student	MM Performance
Zayne Clappe	Cortez, CO	Junior	BM Performance
Nathan Krause	Centennial, CO	Sophomore	BM Performance
Paige Lincoln-Rohlfing	Santa Barbara, CA	Senior	BM Perf/BS Biomedical Science
*Noah Roppe	Parker, CO	Senior	BM Performance
Eddie Willett	Windsor, CO	Sophomore	BM Performance/BS Business

String Bass

*Maxwell Williams	Fort Collins, CO	Junior	BM Performance
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Piano

*Tim Burns	Fort Collins, CO	Guest Artist	Faculty
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Graduate Assistants

David Davis	Gig Harbor, WA	Graduate Student	MM Performance
Cameron Honnen	Grand Junction, CO	Graduate Student	MM Performance
James Mephram	Great Falls, MT	Graduate Student	MM Performance







Timothy Burns, collaborative piano, is a versatile performer, with significant instrumental, vocal, and choral accompanying experience. He holds degrees in piano performance, music theory pedagogy, and collaborative piano from Duquesne University in Pittsburgh, Pennsylvania, and the Eastman School of Music in Rochester, New York, studying with Carol Schanely-Cahn, David Allen Wehr, and Jean Barr. Currently, Dr. Burns serves as supervisor of piano accompanying

and coordinator of piano proficiency at Colorado State University in Fort Collins, where he frequently collaborates with faculty, guest artists, and students.

Dr. Burns has performed throughout the United States and Canada. He has served as staff accompanist for the 2010 King Award Competition, the 2012 International Viola Congress, the 2013 International Society of Bassists Competition and Conference, the 2017 and 2019 International Horn Competition of America, and the 2019 International Keyboard Odysiad, U.S.A. Recent performances include concert tours with saxophonist Peter Sommer, with clarinetist Wesley Ferreira, and as trio member with violinist John Michael Vaida and cellist Theodore Buchholz. Other major performances include the world premiere of James David's *Swing Landscapes* (2018) for Piano and Wind Orchestra, duo performances with clarinetist Wesley Ferreira at the 2016 ClarinetFest International Conference, and a 2015 chamber music performance on the Frick Collection's "Salon Evening" concert series in New York City with members of the Rochester Philharmonic Orchestra.

As an avid supporter for new and current music, Dr. Burns has performed works by current composers such as Mari Esabel Valverde, Margaret Brouwer, Mathjis van Dijk, Baljinder Sekhon, and James M. David. Past summer residences have included the New York State Summer School of the Arts Choral Studies Program in Fredonia, New York, the Performing Arts Institute at the Wyoming Seminary near Wilkes-Barre, Pennsylvania, the Eastman School of Music's "Summer@Eastman" program in Rochester, New York, the Lift Clarinet Academy in Fort Collins, Colorado, and the Just Chamber Music program in Fort Collins, Colorado.

Dr. Burns currently resides in Broomfield, Colorado with his wife and collaborative pianist, Suyeon Kim, and his four-year old son, Stephen.



Kevin Poelking is on the faculty of Colorado State university as instructor of conducting, theory, and conductor of the CSU Concert Band. Unique, thoughtful, and meticulously crafted, Kevin Poelking's work is quickly emerging in the world of contemporary music. He was named Winner of the 2024 American Prize in Composition for the Wind Ensemble category, along with National 2nd Prize (2024) and 3rd Prize (2022) in the Orchestral category. Other awards include First Prize in the 2024 WASBE International Composing Competition,

Winner (2019) of the Dallas Winds Fanfare Competition, and National Finalist (2022) of the esteemed NBA Revelli Composition Contest.

Poelking has devoted significant time as an orchestrator and music arranger while also writing original music for various forms of media. He provides custom music for individuals, businesses, and non-profit organizations around the world. He most recently recorded with the Bratislava Symphony Orchestra (Slovakia) and The Budapest Scoring Orchestra, the ensemble that provided music for the Oscar-winning film "Parasite" and Netflix's "Squid Games". His first full orchestra piece performed with this group was recognized by the European Recording Orchestra (ERO) and Film Scoring Academy of Europe in their 2024 International Competition.

Poelking maintains an active schedule as a guest conductor of his music throughout the United States and internationally. He has conducted honor ensembles, university groups, and guest conducted the United States Army Band "Pershing's Own" in 2019.

Poelking was self-taught in the art of composition until 2018, when he studied with award-winning composer James M. David and eventual private studies with Pulitzer Prize nominated composer Carter Pann. Poelking lives in Fort Collins, Colorado with his dog Koopa and his wife Caitlin, a respected Physician Assistant professionally recognized for her work in family health and pediatrics.



James M. David, composition and theory, is an American composer and professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Band “Pershing’s Own”, the U.S. Army Field Band, the U.S. Navy Band, the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music

has been performed at more than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. Dr. David was the winner of the 2022 William D. Revelli Composition Contest, three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelsia Music.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.



Cameron Honnen, a native of Grand Junction (Colorado), currently serves as a graduate teaching assistant for Colorado State University's comprehensive band program. Mr. Honnen earned a Bachelor of Music Education degree from Colorado Mesa University (CMU) in 2017, graduating with honors. At CMU, he played bass trombone, tenor trombone, and euphonium in several ensembles, including the Wind Symphony, Jazz Ensemble, Symphony Orchestra, 12th Street Brass Quintet, and various jazz combos. He was also a founding member

of the Maverick Stampede Marching Band and the Rowdy Brass Band, serving in leadership roles as visual captain, music captain, and drum major. In 2016, he received the Outstanding Leadership and Trailblazer awards.

Upon graduation, Mr. Honnen taught for seven years in western Colorado, first as Director of Bands at West Middle School (Grand Junction) for four years and then as Director of Bands (Fruita 8/9 Middle School) and Assistant Director of Bands at Fruita Monument High School for three years. His programs included multiple concert bands, jazz ensembles, chamber groups, and marching bands. Under his leadership, groups consistently earned Superior and Excellent ratings at festivals and twice received the "Exemplary Band" designation from the Colorado Bandmasters Association (CBA). In his first year of teaching, he was honored with the CBA Exceptional Young Educators Award.

A passionate marching band enthusiast, Mr. Honnen has been involved in the marching arts since the age of fifteen. He spent six years with the Troopers Drum & Bugle Corps, five as a euphonium player, section leader, and horn sergeant, and his final year as a drum major. In recognition of his leadership, he received the Jim Jones Leadership Award. Since 2017, Mr. Honnen has also taught and assisted with several high school marching bands and two world-class drum corps.

Mr. Honnen is an accomplished bass trombonist, having studied with Dr. Sean Flanigan and Dr. Drew Leslie. He performed with the Grand Junction Symphony Orchestra, Western Slope Jazz Orchestra, and Clark Gault's Swing City Express. He also played on national tours for Felix Cavaliere's Rascals and the Canadian Brass.

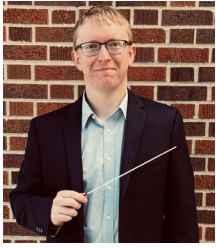


David Davis, originally from Boise Idaho, currently serves as a graduate teaching assistant at CSU. Mr. Davis graduated with honors from Boise State University with a Bachelor of Music in Music Education. During his undergraduate years he played clarinet with the symphonic winds and all-campus band, studying under Dr. Leslie Moreau. He was a member of the BSU Blue Thunder Marching Band in their sousaphone section, served in multiple leadership positions, and was selected for the 2019 Living Legacy Award for distinguished service.

Mr. Davis has traveled and performed with the Seattle Cascades drum and bugle corps during their 2018 season as well as with Boise's first independent WGI winds group, Armada Winds. Internationally, he has performed in England, France, Switzerland, Germany, and Austria. His private instructors for tuba include Professor Adam Snider, Dr. Bill Waterman, and Dr. Christopher Bloom.

After graduating from Boise State in 2019, Mr. Davis was director of bands at Middleton High school in Idaho where he taught the wind ensemble, symphonic band, jazz band, and athletic bands. He is currently on a leave of absence while pursuing his graduate degree. During his tenure, the bands consistently received high ratings at district festivals. Under his direction the program collaborated with community and collegiate ensembles and had strong representation in local and regional events. The Middleton High school band was invited to perform in Logan, Utah for the Music in the Parks Festival in 2022. Mr. Davis was elected president of the Treasure Valley Honor Meet in 2021, a group created in the 1970's to provide smaller programs, outside the immediate Boise area, with the opportunity to play in a large ensemble.

During these years as an educator, Mr. Davis has been active as a performer. He recently collaborated with the BSU Tuba-Euphonium ensemble, performing at the 2024 International Tuba Euphonium Association regional conference in Oregon. In addition, he has performed with the Brass Band of the Treasure Valley. Most notably he was a tubist in the Treasure Valley Concert Band since 2021 under the direction of Marcellus Brown, and was invited to guest conduct at their closing concert at the 2024 Boise Music Week.



James Mepham, originally from Great Falls (Montana), is pursuing a Masters of Music in wind conducting from Colorado State University (CSU). Mr. Mepham attended the University of Montana in Missoula (UM), graduating with high honors in 2014. While at UM, he earned bachelor's degrees in music education and saxophone performance and performed in two North American Saxophone Alliance regional conferences.

Serving as a music educator for nine years in the Montana public schools, Mr. Mepham's first job was teaching K-12 music in a rural school district of about 200 students. He is currently on a two-year leave from his position as director of bands at Great Falls High School (GFHS), a position he held for six years. Throughout his career, Mr. Mepham has guest-conducted band festivals, adjudicated Montana High School Association (MHSA) large-group evaluations, and judged district music festival solo/ensemble competitions. He also served on the Montana Bandmasters State Board, presented at Montana Bandmasters professional development conferences, served as an MHSA District Music Festival Organizing Chair, and is a regular guest conductor for the Great Falls Municipal Band.

Mr. Mepham continues to perform as a saxophonist, including throughout his time in Montana, and deeply values the performance element of his musical life. He studied classical and jazz saxophone performance with Johan Eriksson at UM and with Peter Sommer and Dan Goble at CSU. He performed as a soloist with the Great Falls Symphony and in summer pops series with the Glacier Symphony and Helena Symphony. In addition, he played in jazz ensembles, funk bands, pit orchestras, and concert bands throughout his home state and taught private saxophone lessons. He also performed (saxophone) on national tours for The Temptations and The Four Tops.

Mr. Mepham has aspired to be a conductor since the age of ten, after attending his first Great Falls Symphony performance. He is passionate about supporting young teachers and making music education accessible to all students, especially those in rural areas like Montana. He is proud of all the students he's helped throughout his career and happy to have inspired many to pursue careers in music.



Rebecca L. Phillips is Professor of Music and Director of Bands at Colorado State University where she conducts the CSU Wind Symphony and guides all aspects of the band and graduate wind conducting programs. She has served as guest-conductor, clinician, and performer throughout North America, Europe, and Asia. Highlights include conductor-in-residence with the United States Navy Band in Washington, D.C., the Department of Defense All-Europe High School Honor Band in Frankfurt, Germany, guest-conducting the “The

President’s Own” United States Marine Band, and both professional and collegiate musicians in Prague (Czech Republic) for the “Prague Multicultural Music Project.” In addition, she has conducted members of the Prague National Symphony at the inaugural “2017 American Spring Festival” (Prague, Czech Republic). In 2018, she conducted members of the Des Moines Symphony in a chamber concert for the Iowa Bandmasters Association annual conference.

Dr. Phillips regularly conducts intercollegiate and collegiate honor bands, all-state bands, and festival bands across the United States, Canada, and Europe and she has been a rehearsal clinician at the Midwest Clinic: *An International Band and Orchestra Conference*. Ensembles under her direction have been featured at the 2020 Colorado Music Educators Association Convention, the 2019 American Bandmasters Association National Convention, and the 2012 College Band Director’s National Association Southern Division Conference. Her Colorado State University Wind Symphony recently received an invitation to be a featured ensemble at the 2026 American Bandmasters Association International Convention in Kansas City, Missouri.

Dr. Phillips believes in treasuring the traditional wind music of the past as well as promoting cutting edge works of today’s finest composers. She commissioned and conducted world and consortium premieres of works by several leading composers, including William Bolcom, James David, John Mackey, John Fitz Rogers, Kevin Poelking, Adam Silverman, Frank Ticheli, and Dana Wilson to name a few. Her conducting performances of David del Tredici’s *In Wartime* and John Mackey’s *Redline Tango* are both featured on the nationally distributed Louisiana State University Wind Ensemble compact disc project and the world premiere of John Fitz Rogers *Narragansett* is featured on the Compact Disc *And I Await*, featuring Dr. Phillips as guest-conductor of the University of South Carolina Wind Ensemble.

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SYMPHONIC BAND

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PROKOFIEV, NELHYBEL, AND PERSICETTI

abstractions

JAYME TAYLOR
CONDUCTOR

JAMES MEPHAM
GRADUATE STUDENT CONDUCTOR

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GRIFFIN CONCERT HALL

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