

CSU SYMPHONIC BAND CONCERT

Promises of a New Day

FEATURING:

OF OUR NEW DAY BEGUN BY OMAR THOMAS

BASED ON THE SONG *LIFT EVERY VOICE AND SING*

CHESTER BY WILLIAM SCHUMAN

BASED ON THE AMERICAN REVOLUTIONARY WAR PROTEST HYMN BY WILLIAM BILLINGS

YASUhide ITO'S FESTAL SCENES

THE BEAUTIFUL CELEBRATION OF SPRING THROUGH JAPANESE FOLK SONGS

CONDUCTED BY

Jayne Taylor

THURSDAY, APRIL 27, 7:30 P.M. | GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY



Thursday Evening, April 27, 2023 at 7:30

***The Colorado State University Symphonic Band Presents:
Promises of a New Day***

JAYME TAYLOR, conductor

WILLIAM SCHUMAN

Chester: Overture for Band (1957)

YASUHIDE ITO

Festal Scenes (1988)

FRANK TICHELI

Simple Gifts: Four Shaker Songs (2002)

- I. In Yonder Valley
- II. Dance
- III. Here Take This Lovely Flower
- IV. Simple Gifts

ROBERT JAGER

Third Suite (1967)

- I. March
- II. Waltz
- III. Rondo

OMAR THOMAS

Of Our New Day Begun (2015)

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 "Promises of a New Day." Music has the ability to be so many things: an opportunity to reflect, an avenue to protest injustice, a way to celebrate life and the promise of a new spring, and so much more. Tonight, we offer works that do many of those things, but perhaps most important are the works that bookend our concert. The first, *Chester*, is based on a hymn born out of the frustration of a budding nation at odds with a distant monarchy; tired of tyranny and oppression. The finale of tonight's concert bears striking resemblance to the music of those early pioneers of freedom. *Of Our New Day Begun* sings the song of a people long oppressed and subject to atrocity, hatred, and violence even unto this day. Let it be a reminder to us all that the struggle for freedom and equality isn't over, but maybe there is hope, in the promises of new days to come.

Chester: Overture for Band (1957)

WILLIAM SCHUMAN

Born: August 4, 1910, Bronx, New York

Died: February 15, 1992, New York, New York

Duration: 6 ½ minutes

Schuman earned a B.S. in music education (1935) from the Teachers College of Columbia University. In the fall of 1935, Schuman settled into his first teaching position, at Sarah Lawrence College, Bronxville, N.Y., where he remained on the faculty for a decade. In 1937, he earned an MA degree from Columbia University. In 1944 G. Schirmer, Inc., appointed Schuman Director of Publications. He began work there even before leaving the Sarah Lawrence faculty and continued to serve Schirmer as Special Publications Consultant after moving in 1945 to his next post, the presidency of The Juilliard School. During the 1940s he received his first of many honorary doctorates and was awarded the first Pulitzer Prize ever given in the field of musical composition.

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as *Billings' Best* following as it did his first book called *The New England Psalm Singer*, published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

*Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.*

*The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'ral's yield to beardless Boys.*

*What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev'ry Chord.*

— Program note by the composer

Festal Scenes (1988)

YASUhide ITO

Born: December 7, 1960, Hamamatsu City, Shizuoka, Japan

Currently Resides in Kawasaki, Japan

Duration: 6 minutes

Yasuhide Ito, professor at Senzoku Gakuen College of Music, has earned international acclaim for his compositional endeavors. He has more than 1000 works including more than 90 wind band works. *Gloriosa* (1990) is one of the most frequently performed masterworks in the world, having the distinction of appearing in a standard Japanese high school music textbook. *Festal Scenes* saw its US premiere with Ito himself conducting, marking his first international appearance at the 1987 American Bandmasters Association-Japanese Bandmasters Association (ABA-JBA) joint convention.

Festal Scenes was composed from four folk songs from the Aomori Prefecture of Japan: *Jongara-jamisen*, *Hohai-bushi*, *Tsugaru-aiya-bushi*, and *Nebuta-festival*. Ito was inspired to write *Festal Scenes* after receiving a letter from a wandering philosophical friend in Shanghai, who said, "...everything seems like Paradise blooming all together. Life is a festival, indeed."

— Program note by the composer

Simple Gifts: Four Shaker Songs (2002)

FRANK TICHELI

Born: 1946, Lakewood, Ohio

Currently resides in Ithaca, New York

Duration: 10 minutes

The Shakers were a religious sect who splintered from a Quaker community in the mid-1700s in Manchester, England. Known then derisively as "Shaking Quakers" because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of the church upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

The Shakers were pacifists who kept a very low profile, and their membership increased only modestly during the decades following their arrival. At their peak in the 1830s, there were some 6,000 members in nineteen communities interspersed between Maine and Kentucky. Soon after the Civil War their membership declined dramatically. Their practice of intense simplicity and celibacy accounts for much of their decline.

Today there is only one active Shaker community remaining, the Sabbathday Lake Shaker Village in New Gloucester, Maine. They maintain a Shaker library, a Shaker museum, and a website at www.shaker.lib.me.us.

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England.

My work is built from four Shaker melodies -- a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, *Simple Gifts*, the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially of orchestration.

The first movement is a setting of *In Yonder Valley*, generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751-1787), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, *Dance*, makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed, in counterpoint against the woodwinds who state it at normal speed.

The third movement is based on a Shaker lullaby *Here Take This Lovely Flower*, found in Dorothy Berliner Commin's extraordinary collection, *Lullabies of the World* and in Daniel W. Patterson's monumental collection *The Shaker Spiritual*. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance. Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

The finale is a setting of the Shakers' most famous song, *Simple Gifts*, sometimes attributed to Elder Joseph Brackett (1797-1882) of the Alfred, Maine, community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making *Simple Gifts* possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring*. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

— Program note by the composer

Third Suite (1967)

ROBERT JAGER

Born: August 25, 1939, Binghamton, New York

Resides in Cookeville, Tennessee

Duration: 8 ½ minutes

Robert Jager studied at the University of Michigan with William D. Revelli and Elizabeth Green before joining the U.S. Navy, where for four years he served as the Staff Arranger at the Armed Forces School of Music. Jager taught at Old Dominion University and Tennessee Tech University, where he was Professor of Music and Director of Theory and Composition. He retired from Tennessee Tech in May 2001 as professor emeritus.

Jager has over 150 published compositions for band, orchestra and various chamber groupings, with more than 35 commissions including the United States Marine Band and the Tokyo Kosei Wind Orchestra. He has won a number of awards for his music, being the only three-time winner of the American Bandmasters Association's Ostwald Award. In addition, he has won the Roth Award twice (National School Orchestra Association); received Kappa Kappa Psi's Distinguished Service to Music Medal in the area of composition in 1973; and won the 1975 Friends of Harvey Gaul bicentennial competition. He is a member of Phi Mu Alpha Sinfonia, Kappa Kappa Psi, and the American Bandmasters Association.

Third Suite was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and dedicated to him and his very fine organization. The suite received its first performance by them in December 1965 from manuscript. The first movement is a march which is altered rhythmically by the use of alternating meter signatures. The second movement is a waltz which continues the meter alteration idea and features oboe, flute, bassoon, and brass sections. The Rondo is full of fun and bright tunes which are developed near the end followed by a quick coda stating the main theme once again.

Of Our New Day Begun (2015)

OMAR THOMAS

Born: 1984, Brooklyn, New York

Currently Resides in Austin, Texas

Duration: 10 minutes

Born to Guyanese parents, Omar Thomas moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg, and has studied under Maria Schneider. Thomas' music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men's Choruses, and the Colorado Symphony Orchestra. Mr. Thomas accepted a position in the composition area at the University of Texas in Austin in the fall of 2020.

About this composition, Mr. Thomas writes, “*Of Our New Day Begun* was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.”

“Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson’s time-honored song, *Lift Every Voice and Sing* (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.”

This work received its premiere on February 20, 2016, at the College Band Directors National Association (CBDNA) Conference, held at The Gaillard Center in Charleston, South Carolina. Members of the Mother Emanuel AME congregation were in attendance.

This work was commissioned by a consortium led by Dr. Gary Schallert and Dr. Jeff Bright of Western Kentucky University to honor the nine victims and families of the June 17, 2015, terrorist attack on Mother Emanuel A.M.E. Church in Charleston, SC.

— Program Note by composer

COLORADO STATE UNIVERSITY SYMPHONIC BAND

PICCOLO/FLUTE

Conlin Buttermann	Austin, TX	Sophomore	BM Music Education
Emma Edwards	Colorado Springs, CO	Sophomore	BM Music Education
Monse Lovera	Severance, CO	Freshman	BM Performance
Farinaz Molaei	Denver, CO	Senior	BM Performance
Ella Patterson	Longmont, CO	Freshman	BM Performance
*Kjellina Tagestad	Thornton, CO	Junior	BM Composition

OBOE

*Sophie Haase	Lakewood, CO	Freshman	BM Music Education
Kyle Howe	Fort Collins, CO	Guest Artist	

E♭ CLARINET

Ben Landfair	Windsor, CO	Junior	BM Music Education
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B♭ CLARINET

Cole Boyd	Fort Collins, CO	Freshman	BM Performance
Avery Gibson	Normal, IL	Freshman	Zoology and Chemistry
Micaiah Hazard	Englewood, CO	Freshman	BA Music
Ben Landfair	Windsor, CO	Junior	BM Music Education
Makaylee Lange	Denver, CO	Sophomore	BM Music Therapy
Kaylee Madson	Colorado Springs, CO	Freshman	BFA Art
*Savannah Nichols	Broomfield, CO	Senior	BM Performance
Alexander Pentlicki	Rocky Ford, CO	Freshman	BM Music Education
Triston Told	Fort Collins, CO	Freshman	BM Music Education
Miah Tofilo	Denver, CO	Sophomore	BS Biology

Alto Clarinet

Cole Boyd

Bass Clarinet

Dylan Kelly	Fort Collins, CO	Junior	BS Psychology
Ashlyn Schall	Greeley, CO	Freshman	BS Horticulture
Miah Tofilo	Denver, CO	Sophomore	BS Biology

Contra Bass Clarinet

Dylan Kelly	Fort Collins, CO	Junior	BS Psychology
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BASSOON

Isabel Blosser	Pendleton, IN	Freshman	BA English Literature/Eng. Education
Avery Dotson	Broomfield, CO	Sophomore	BS Criminology/Criminal Justice
*James Kachline	Denver, CO	Sophomore	BA in Music

ALTO SAXOPHONE

Jack Robitaille	Casper, WY	Junior	BM Music Education
Anthony Sacheli	Colorado Springs, CO	Sophomore	BM Music Education

TENOR SAXOPHONE

Norah Artley	Lakewood, CO	Sophomore	BS Civil Engineering/Music Minor
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BARI SAXOPHONE

AJ Kalvelage	Castle Rock, CO	Sophomore	BA Music
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HORN

Sadie Connor	Centennial, CO	Freshman	BS Biology/Music Minor
*Zoe Huff	Wheat Ridge, CO	Freshman	BM Music Education
Hannah Isherwood	Littleton, CO	Sophomore	BS Equine Science
Gabby Steiner	Pella, IA	Freshman	BS Psychology
Anna Wikowsky	Centennial, CO	Senior	BA French Language/Music Minor

TRUMPET

Olivia Caskey	Kalona, IA	Freshman	BM Performance/Creative Writing Minor
*Alexa Hudson	Littleton, CO	Junior	BM Music Education
Hunter Luedtke	Windsor, CO	Freshman	BM Music Education
Ryan Robinson	Broomfield, CO	Sophomore	BA Business/Music Minor
Trevor Woodcock	Colorado Springs, CO	Junior	BM Music Education

TROMBONE

Jonnina Edmunds	Cheyenne, WY	Freshman	BS Biomedical Engineering
*Brenna Hudson	Littleton, CO	Junior	BM Music Education
Susannah Huston	Colorado Springs, CO	Sophomore	BS Agricultural Biology
Finn Oliger	Colorado Springs, CO	Sophomore	BS Conservation Biology
Yonathan Wassen	Aurora, CO	Freshman	BM Performance

BASS TROMBONE

Ryan Starr	Colorado Springs, CO	Junior	BA Music
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EUPHONIUM

Olivier Laborde	Fort Collins, CO	Senior	BM Composition
*Aleyna Zisser	Colorado Springs, CO	Freshman	BS Zoology

TUBA

*Catherine Aikman	Arvada, CO	Freshman	Fish, Wildlife, Conservation Biology
Jacob Faulkner	Colorado Springs, CO	Senior	BS Computer Science
Lucas Wierl	Erie, CO	Sophomore	BA Music

PERCUSSION

Cecilia Anderson	Loveland, CO	Freshman	BA Music
Hannah Engholt	Longmont, CO	Junior	BM Music Education
*Paige Lincoln-Rohlfing	Englewood, CO	Junior	BM Perf/BS Biomedical Science
Daniel Martinez	Greeley, CO	Junior	BM Composition
Ashley Simmons	Aurora, CO	Sophomore	BS Psychology/Music and Statistics Minors

PIANO/SYNTHESIZER

Jialin Wu	Shanghai, China	Senior	BM Performance
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*denotes principal

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois
Leslie Stewart

Viola

Margaret Miller

Cello

Alice Yoo

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Michelle Stanley
Megan Lanz

Oboe

Pablo Hernandez

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John Mcguire
Deaunn Davis

Trombone

Drew Leslie

Tuba/Euphonium

Stephen Dombrowski

Percussion

Eric Hollenbeck
Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick

Organ

Joel Bacon

Voice

Nicole Asel
Tiffany Blake
John Lindsay



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 assisting the 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.

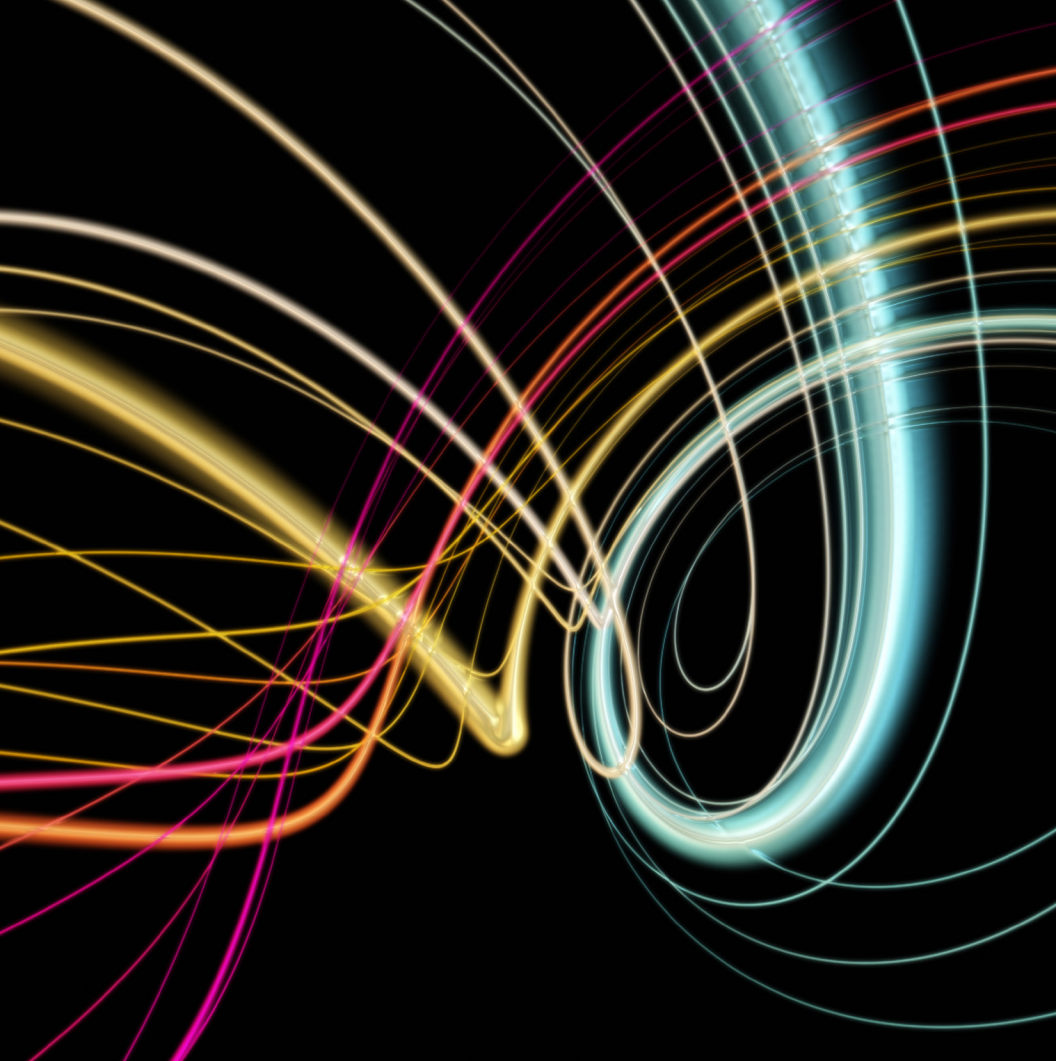
Dr. Taylor’s conference presentations include a discussion on his dissertation “The Wind Ensemble ‘Trilogy’ of Joseph Schwantner: Practical Solutions for Performance” at the College Band Directors National Association (CBDNA) South Regional Conference in 2016, Common Drill Writing Mistakes and How to Avoid Them at the 2023 Colorado Music Educators Association (CMEA) Conference, and two co-presentations for the CBDNA Athletic Band Symposium titled “Halftime 360°: 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 from South Carolina to 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 Chapter Sponsor for the Kappa Chapter of Kappa Kappa Psi at Colorado State as well as an honorary member of Tau Beta Sigma and Kappa Kappa Psi, and is an alumnus of Phi Mu Alpha Sinfonia.



CSU CONCERT BAND

CONDUCTED BY KEVIN POELKING

MOMENTUM

MAY 1, 7:30 P.M. | GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

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