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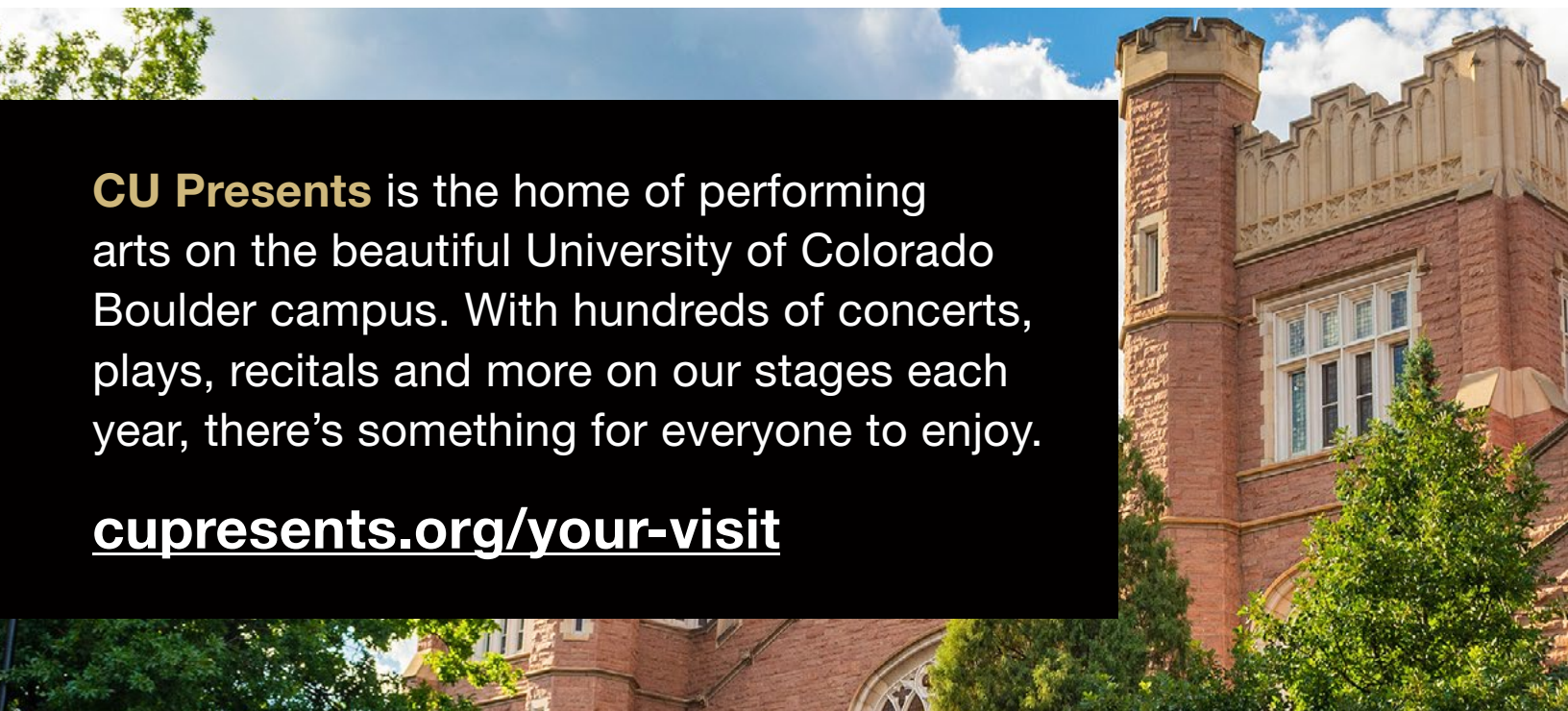
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Symphonic Band

Transformed

Logan Sorey, conductor and artistic director

Emma Boone, conductor

Cameron Ryan, conductor

Friday, Sept. 26, 2026, 7:30 p.m.

Macky Auditorium

Program

Break Forth O Beauteous Heavenly Light Luminescence

Johann Schop (b. 1590)

Johann Sebastian Bach (b. 1685)

David Biedenbender (b. 1984)

Emma Boone, conductor

Selections from *The Danserye*

Tielman Susato (b. 1551)

Patrick Dunnigan (b. 2002)

I. La Morisque

II. Bergerette

III. Les quatre Branles

IV. Fagot

V. Den hoboecken dans

VI. Ronde & Salterelle

VII. Ronde & Aliud

VIII. Basse danse: Mon desir

IX. Pavane: La Bataille

Intermission

O Magnum Mysterium

Morten Lauridsen (b. 1943)

H. Robert Reynolds (b. 1934)

Mother Goose March

John Philip Sousa (b. 1854)

Cameron Ryan, conductor

Cajun Folk Songs II

Frank Ticheli (b. 1958)

I. Ballad

II. Country Dance

Of Our New Day Begun

Omar Thomas (b. 1984)

Program Notes

Break Forth O Beauteous Heavenly Light

Johann Schop (b. 1590)

Johann Sebastian Bach (b. 1685)

David Biedenbender (b. 1984)

Luminescence is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (Rouse thyself, my weak spirit), which was written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It's commonly known as the Christian hymn, *Break Forth O Beauteous Heavenly Light*.

Program note by arranger

Luminescence

David Biedenbender (b. 1984)

David Biedenbender's *Luminescence* is based on fragments of *Break Forth, O Beauteous Heavenly Light*, and opens with an intense rhythmic gesture from the timpani before launching into shimmering harmonies and textures in the woodwinds and metallic percussion. The first fragment of the original tune is a declamatory statement of the consequent phrase in the horns, followed shortly thereafter by the antecedent phrase in the trumpets and a brief response by the upper woodwinds.

An abruptly stark clarinet solo begins a moment of respite, with principal players across several sections playing fragments of the source material in serene and varied orchestrations. Building in intensity, the timpani restart the motor of the piece and pass off to a rhythmic motif in the saxophones and mallet percussion. Extended and harmonically undulating material is passed

throughout the ensemble. As motifs and gestures from the A section of the piece layer in, a recapitulation is imminent.

Eventually, the vibrant woodwind melody from the opening bars of the work breaks through, and the antecedent phrase of *Break Forth, O Beauteous Heavenly Light* is presented in augmentation by the trumpets. The final moments of the piece highlight Biedenbender's signature compositional techniques, with whirling woodwinds, a triumphant statement of the primary theme, and expansive harmonies. The work culminates with three scintillating tone clusters, each dovetailed by glistening percussion.

Program note from Northshore Concert Band

Selections from *The Danserye*

Tielman Susato (b. 1551)

Patrick Dunnigan (b. 2002)

The Danserye is a set of instrumental dances based on popular tunes of the time, arranged by Susato and published in 1551 as *Het derdemusyckboexken*. With more than 50 individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings was available.

Selections from *The Danserye* is a new setting for wind band consisting of nine dances fashioned into an extended symphonic suite. The arrangement utilizes the full resources of the modern wind band, featuring various sections (or consorts of instruments) in alteration with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and a

significant part for acoustic guitar. This blend of sound generates a new but familiar element, thus making something very modern out of music that is more than 450 years old.

The arrangement was created for the Florida State University Symphonic Band and was premiered on April 17, 2002.

The professional premiere by the Dallas Wind Symphony, Jerry Junkin conducting, was on November 19, 2002, at the Meyerson Symphony Center in Dallas, Texas.

Program note by Patrick Dunnigan

O Magnum Mysterium

Morten Lauridsen (b. 1943)

H. Robert Reynolds (b. 1934)

O Magnum Mysterium, commissioned by Marshall Rutter in honor of his wife, Terry Knowles, has had several thousand performances throughout the world and dozens of recordings since its 1994 premiere by the Los Angeles Master Chorale. I have also arranged the work for solo voice and piano or organ (recorded on Northwest Journey by Jane Thorngren accompanied by the composer), men's chorus and brass ensemble; H. Robert Reynolds's stunning adaptation for symphonic winds was recently premiered in Minneapolis by the Thornton Wind Symphony.

For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text depicting the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

Program note by composer

Mother Goose March

John Philip Sousa (b. 1854)

One of the seldom-used marches in the Sousa Band repertoire was this medley of nursery tunes. Reflecting his sense of humor, Sousa used it in a sly manner. On one occasion, a matinee audience seemed unresponsive. He quietly uttered to the band, “If they’re going to act like children, we’ll give them children’s music! Get up Mother Goose, gentlemen.” This got to be a joke with the bandsmen, and when Sousa appeared to be perturbed with a matinee audience, they would nudge one another and say, “The Old Man’s about ready to give ‘em Mother Goose!”

The nursery tunes included are “Come All Ye Young Maids,” “I’ve Come to See Miss Jennie Jones,” “Little Jack Horner,” “There Is a Man in Our Town”, “Our Dear Doctor” and “Down in the Meadow.”
Program note from John Philip Sousa: A Descriptive Catalog of His Works

Cajun Folk Songs II

Frank Ticheli (b. 1958)

This work is the second set of folk songs composed as a tribute to the people of the old Cajun culture. Cajuns are descendants of the Acadians, a group of early French colonists who settled in Nova Scotia and were driven south to Louisiana by the British in the mid-1750s.

Louisiana-born Frank Ticheli based these works on folk melodies whose precise origins are unknown, freely combining them with original music. In the first movement, he opens with a personal reflective brass chorale, followed by two different settings of a

Cajun folk song. This melancholy Ballad, with its starkly beautiful textures and harmonies, is followed by a brash and lively Country Dance. This music evokes the energetic feeling and style of a Cajun two-step, a form commonly used in the dance halls of southern Louisiana that has stylistic similarities to Scottish folk dances and the American hoedown.

Program note from Iowa State University Symphonic Band concert program, 20 April 2018

Of Our New Day Begun

Omar Thomas (b. 1984)

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 Gary Schallert and 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.

Program note by composer

Personnel

Emma Boone

Emma Boone is a doctoral student studying wind conducting and literature. Prior to her enrollment at CU Boulder, she earned her masters degree in wind conducting from the University of Oklahoma, where she worked with the concert and athletic band program. Prior to that, Boone served as the high school band director at Whittier High School in southern California for three years, where she oversaw all aspects of the instrumental music program, including the concert, marching, jazz, indoor and musical theater ensembles. Growing up in Fresno, California, Boone earned her bachelor's degree from the University of California, Los Angeles where she served as the drum major for the UCLA Bruin Marching Band.

Boone has been a performer and instructor within the Blue Devils organization, an instructor for Drum Major Leadership Academy, and serves as a private teacher and clinician in horn, mellophone, conducting and leadership. Her current and former instructors include Shanti Simon, Caroline Hand, Logan Sorey, Brian Britt and Eric Shannon.

Cameron Ryan

Cameron Ryan is a wind conducting master's student at CU Boulder. Prior to starting his degree in conducting, Ryan graduated with a masters in saxophone performance from CU Boulder where he was active in the saxophone studio and band department. He was a member of the Cooper quartet and the Graduate Octet, and has participated in North American

Saxophone Alliance conferences as both a chamber musician, masterclass participant, and presenter. He also worked closely with the Golden Buffalo Marching Band and Buff Band. Before moving to Colorado, Ryan graduated with degrees in music education and saxophone performance from the University of Arkansas where he was a member of the Razorback Marching Band, Tau Beta Sigma and the Arkansas Saxophone Studio.

Symphonic Band

Flute

Mallory Deneau

Co-principal

Joyce Hoyer

Co-principal

Louise Larsen

Piccolo

Faith Jaminet

Oboe

Francesca Gaus Ehning

Ari Lowry

David Paull

English horn

Principal

Clarinet

Timothy Aguilar

Ashley Artlip

Paul Burke

Bass clarinet

Contrabass clarinet

Simon Cornejo

Bass clarinet

Sophia Eyl

Lucy Forde

Cyril Griego

Kaiden Hardin

Luke Kneller

Bode Leduc

Karla Perez

Yliana Perez

Principal

Bassoon

Scotlen Brown

Carl Gustafson

Contrabassoon

Principal

Gavin Turner

Andy Yang

Alto saxophone

Casey Coleman (alto)

Principal

Levi DuPont (alto)

Ashley Sanchez (alto)

Carys Vaughan (alto)

Ryan Weisberg (alto)

Tenor saxophone

Kit Musni (tenor)

Davin Whitley (tenor)

Baritone saxophone

Sydney Bellora (baritone)

Curtis Liu (baritone)

Horn

Jennifer Cirrincione

Basia Klos

Kaisa Maples

Sydney Seybold

Principal

Trumpet

Shloak Mehta

Ehryn Myatt

Dante Osuna

Katherine Votruba

Co-principal

Maddie Wallitsch

Hayden Weathers

Co-principal

Trombone

Noah Burak

Principal

Jack Harper, bass

Logan Hicks

Luke Meredith

Thea Smith

Euphonium

Hazel Alldredge

Charlie Chisholm

Brody Corneille

Elyse Cutforth

Principal

Arie Dekkers

Tuba

Dane Arendsen

Sean Gaffney

Kiera Layne

Principal

Sophia Perez

Dayne Romanski

Percussion

Ethan Buckholdt

Lane Callow

Caelen Hemenway

Sabrina Klinker

Principal

Lucia Lushek

Benjamin McCorrison

Joey Pursley

Gabe Susskind

Piano

Chirapa Wungkaom

Double bass

TBD

Guitar

Emma Boone

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