

CU ★ PRESENTS

2022-23 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

AT THE PERFORMANCE

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CU PRESENTS is the home of performing arts at the University of Colorado Boulder.



The mission of the **University of Colorado Boulder College of Music** is to inspire artistry and discovery, together.



The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.

Symphonic Band and Wind Symphony

Matthew Dockendorf, conductor

Donald McKinney, conductor

Derek Stoughton, graduate conductor

R. Logan Sorey, graduate conductor

7:30 p.m., Thursday, Sept. 15, 2022

Macky Auditorium

Program

SYMPHONIC BAND

Florentiner March

Julius Fučík (1872-1916)

arr. Matthew Lake

ed. Frederick Fennell

Derek Stoughton, graduate conductor

Peace Dancer

Jodie Blackshaw (b. 1971)

Second Suite in F

Gustav Holst (1874-1934)

ed. Colin Matthews

I. March

II. Song Without Words: “I’ll Love My Love”

III. Song of the Blacksmith

IV. Fantasia on The Dargason

Valkyrie Rising

Chris Pilsner (b. 1986)

WIND SYMPHONY

Fanfare For Uncommon Times

Valerie Coleman (b. 1970)

La Cathédrale Engloutie

Claude Debussy (1862-1918)

arr. Merlin Patterson

Dream Elegy

Jonathan Bailey Holland (b. 1974)

R. Logan Sorey, graduate conductor

Music For Prague 1968

Karel Husa (1921-2016)

- I. Introduction and Fanfare
- II. Aria
- III. Interlude
- IV. Toccata and Chorale

Program notes

Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.

Florentiner March

Julius Fučík (1872-1916)

arr. Matthew Lake

ed. Frederick Fennell

Fučík composed the *Florentiner March* in 1907 while he was the bandmaster for the 86th Infantry Regiment of the Austro-Hungarian Army. The band was stationed in Budapest at the time, and the garrison's nine other military bands challenged Fučík to produce worthwhile band music, resulting in a particularly productive compositional period. *Florentiner* opens with a stern bugle call, after which the march becomes lighthearted. The main melody of spritely repeated notes in the upper voices is occasionally interrupted by sarcastic responses in the low brass. An expansive lyrical middle section is followed by a repeat of the initial material, this time with an added piccolo obbligato to close in a style reminiscent of John Philip Sousa's *The Stars and Stripes Forever*.

—*Program note by The United States Marine Band*

Peace Dancer

Jodie Blackshaw (b. 1971)

The story *Peace Dancer* is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific northwest coast. The Chief who is chosen to do this sacred dance is recognized as a healer in each community and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance there is a time when the dancer shakes eagle down from their headdress to remind people of the flood.

Whilst this text afforded many music making opportunities, the composer chose to focus on one moment:

“We have really lost our way, we have not taught our children love and respect”.

This is achieved by dividing this short piece into ‘moments’: meditation—awakening—realization—humility. It takes you, the audience on an emotional journey, similar to realizing you have been in the wrong; maybe you have been unkind or acted in a way that does not become you? Once you realize the consequence of your actions, remorse and the understanding that there is a need to move forward with humility and grace follows. Thus is the lesson of *Peace Dancer*.

Commissioned by the University of British Columbia Conducting Symposium Consortium, Symposium hosted by Dr. Robert Taylor, consortium led by Janet Wade.

—*Program note by the composer*

Second Suite in F

Gustav Holst (1874-1934)

ed. Colin Matthews

Defining “folk music” can be a difficult task, particularly in a time when we are (rightfully) concerned with cultural recognition and appropriation. While it would be easy to simply dismiss many wind band repertoire standards—like *Second Suite in F for Military Band*—it could instead be an opportunity to redefine why certain parts of our musical heritage are important.

Written in 1911 (though not premiered until 1922), *Second Suite* introduces and develops seven tuneful folk melodies over four movements. The introductory march begins with *Glorishears*—a Morris-dance tune realized in the style of a British town brass band. A euphonium soloist sings out the sweeping melody of *Swansea Town* before clarinets and saxophones dance to *Claudy Banks*. A recapitulation of *Glorishears* concludes the opening movement. The second movement, *Song Without Words: “I’ll Love My Love,”* features a new exploration of the ensemble’s texture, pairing mournful solo voices against

a brooding pulse of woodwinds and euphonium. *Song of the Blacksmith*, movement three, features a much brighter, brassier color. Alongside driving syncopations, it is easy to imagine the blacksmith hard at work, sparks flying. After an unexpected transition, the fullness of the countryside is revealed in the final movement, *Fantasia on the Dargason*. Propelled by joyful jig-like rhythms and a celebratory tambourine, a sustained setting of *Greensleeves* triumphantly arrives before the contrast of the opening's tuba and piccolo close the suite.

Celebrated English composer Gustav Holst wrote and revised his two suites for military band during a time of immense compositional growth. Both suites were composed before the premiere of Holst's symphonic masterwork *The Planets* (1918), which in many ways relied on his experience working with folk songs. In *Second Suite*, much of Holst's source material comes from the work of G. B. Gardiner and Cecil Sharp, anthropologists who collected field recordings throughout England. (Interestingly, Sharp later traveled to the United States and collected recordings in the Southern Appalachians that helped spur the folk revival era of Woody Guthrie, Pete Seeger, Joan Baez and more. A lineage from these collections can be traced to present day through countless popular recording artists.)

Too often, overemphasizing originality or pure authenticity robs us of one of the great joys of music listening: familiarity. "The pleasures that come from popular music listening," says scholar Keith Negus, "arise from those moments of sudden recognition or discovery, when we find a connection." Embracing folk music as gathered, collected, and evolving—where players and listeners alike are encouraged to infuse their own experiences—helps us realize a richer musical tradition of connection, one Holst's *Second Suite* continues for wind bands even now.

—Program note by David Stanley

Valkyrie Rising

Chris Pilsner (b. 1986)

Valkyrie Rising is a pretty big departure from my normal compositional style. My goal with this piece was to create something that was fun, loud, and exciting throughout. And those ideas formed through a sense of constant motion, polyrhythmic motives, and a dramatic race to the finish. Throughout the piece there is a heavy emphasis never letting the audience tell if the piece is in 6/8 or 3/4. Furthermore, I make sure to utilize hemiolas frequently to create a complex rhythmic texture to not let any moment grow too static.

Valkyrie Rising was commissioned by Corry Petersen and the Poudre High School Wind Ensemble in 2019. It premiered on March 5, 2019, at the Colorado Bandmasters Association Regional Festival.

—Program note by the composer

Fanfare For Uncommon Times

Valerie Coleman (b. 1970)

We are going through some strange times right now,” says Valerie Coleman, so “it almost seems sarcastic … to write a fanfare for the times we are currently living in.” But her work *Fanfare for Uncommon Times* is anything but sarcastic. “I wanted to create a piece that brings people together,” she continues, “a piece that touches that within us, that thing that wants to survive … that gives us that regenerative, renewable hope.” As a Black woman, she also sought to “bring the Black experience in,” including the “turmoil, the upheaval,” of today’s conversation of race in America.

—Program note by Mark Bilyeu

La Cathédrale Engloutie

Claude Debussy (1862-1918)

arr. Merlin Patterson

Claude Debussy’s *Preludes* are a pinnacle of Impressionism, each based on some fleeting or lasting image. *The Engulfed Cathedral* imagines Brittanic legend, in which the Cathedral of Ys is swallowed by the sea as a punishment for the sinfulness of its patronage. Each morning, as the townspeople watched transfixed, the cathedral would slowly rise out of the sea at sunrise and be

subsequently overwhelmed by the waters again as a grim reminder. Debussy captures this image deftly, with his ability to obscure metro structure through thick textures, extended and modal harmonies and unconventional rhythms. The three parallel arching structures that comprise the piece slowly reveal the long outline of a tonic triad (G, E and C major), symbolizing the slow and inevitable descent of the cathedral until it reawakens upon the next sunrise.

—*Program note from University of Georgia Wind Ensemble concert program, March 26, 2009*

Dream Elegy

Jonathan Bailey Holland (b. 1974)

The year 2014 marked the deaths of Jordan Baker (Houston, Texas), McKenzie Cochran (Southfield, Michigan), Yvette Smith (Bastrop, Texas), Eric Garner (Long Island, New York), Michael Brown (Ferguson, Missouri), John Crawford Jr. (Beavercreek, Ohio), Dante Parker (San Bernardino, California), Ezell Ford (Los Angeles, California), Kajieme Powell (St. Louis, Missouri), Akai Gurley (New York), Tamir Rice (age 12, Cleveland, Ohio), and Romain Brisbon (Phoenix, Arizona), all of whom were unarmed and all of whom were shot by police or security personnel. With the increasing frequency of these shootings, and the lack of accountability or condemnation of those guilty of committing these acts (and all the other similar incidents that didn't receive national attention), I felt moved to compose a work for those who were killed, and those who felt powerless against the “authorities” who were/are able to commit such acts without consequence, in the name of safety.

The fact that these events occurred during the second term of the country's first African American president only amplifies their significance. The dreams being elegized include Langston Hughes's deferred dream from his iconic poem *Harlem*, Martin Luther King Jr.'s “I have a dream” speech, and those of the victims of all of the incidents that spurred the Black Lives Matter movement.

—*Program note by composer*

Music For Prague 1968

Karel Husa (1921-2016)

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and His Law*, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (*Chorale*). The song is never used in its entirety. The second idea is the sound of bells throughout Prague, named also the City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

—Karel Husa

Husa’s *Music for Prague 1968* was commissioned by Husa’s friend Kenneth Snapp, of the Ithaca Concert Band, the ensemble for which Husa specifically orchestrated the piece; it has currently been performed more than 8000 times.

Personnel

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Matthew Dockendorf, conductor

Donald McKinney, conductor

R. Logan Sorey, graduate conductor

Logan Sorey is currently pursuing the Doctor of Musical Arts degree in wind conducting and literature at the University of Colorado Boulder where he studies with Don McKinney. Prior to coming to CU, he served as the director of instrumental music at Jule F. Sumner High School in Tampan Florida. Sorey taught in Florida public schools for seven years at the middle school and high school levels. A Florida native, he received his bachelor's degree in music education and a master's degree in instrumental conducting from the University of South Florida. His primary teachers were Matthew McCutchen, Bill Wiedrich, Marc Sosnowchik and Jay Hunsberger.

Derek Stoughton, graduate conductor

Derek Stoughton is currently pursuing the Doctor of Musical Arts degree in wind conducting at the University of Colorado Boulder. Prior to this, he served as interim director of bands and director of athletic bands at Southeastern Louisiana University. In this capacity, he was responsible for overseeing all aspects of the Spirit of the Southland Marching Band, including writing drill and creating unique arrangements for the ensemble. Stoughton was also the conductor of both the Wind Symphony and Symphonic band, director of the Basketball Pep Band and taught courses in music education. He also observed student teachers during their residencies in the public schools. Prior to his appointment at Southeastern, Stoughton taught in the public schools of McKinney, Pflugerville and Austin, Texas. Ensembles under his direction were consistent sweepstakes award winners at UIL contests and other festivals across the state of Texas. Stoughton has taught and coordinated percussion at both the middle and high school level, and his students have reached the area level of the Texas All-State audition process.

Symphonic Band

Piccolo

Annabell Grba

Flute

Michelle Brannon
Olivia Conner
Aria Henson
Sam Nixon

Oboe

Eirian Anciaux
Laura Lambrech
Luka Vezmar

Clarinet

Nikhila Narayana
Karena Pruitt
Haley Martin-James
Caden Craig
Liam Kierman
E-flat clarinet
Gena Rumsey
Gabby Barbic
Clementine Clyker
Thomas Flint
Joey Pagano
Emma Hass
Julia Joffrion
Bass clarinet

Bassoon

Clarrisse Bosman
Larissa Harrison
Laynie Metsker
Grace Moon

Alto saxophone

Carter DeSouza
Vivian Lassiter
Gabriella Zelek

Tenor saxophone

Anthony Petrocco

Baritone saxophone

William Foster

Horn

Dane Burton
Max Campbell
Ervin Keeling
Max Martin
Sammy Rees
Josiah Smith
Olivia Walt

Trumpet

Toby Buss
Elise Elhert
Ben Golden
Mitch Row
Noah Solomon
Colin Terk
Baylee Womack

Trombone

Zack Bacon
Elizabeth Clinard
Jacob Kayler
Ryan Lundahl

Samuel McDiarmid-

Sterling
Morgan Ochs
Jake Spies

Bass trombone

Marshal Goff
Melvin Casillas-Muñoz

Euphonium

Jorin Benson

Tuba

Tenzin Dorje
Jamieon Gilmore
Lucy Rogers
Marco Tovar-Esparza

Percussion

Juli Ennis
Annalise Goetz
Tryggvi Holt
Jack Link
Izzy O'Neill
Aidan Roux

Double bass

Jacob Kaminski

Piano

Yukino Miyake

Harp

Lydia Krason

Wind Symphony

Flute

Shelby Anderson
Allyson Kreider
Lexi Nigro
Nova Rognerud
Joeli Schilling
Madison Tallman

Oboe

Enrique Arellano
Emilie Feve
Zane Holland
Sophie Maeda
Taysia Petersen

Clarinet

Mark Bernard
Ashley Civelli
Carson Conley
Yi Dong
Kevin Halsey
Randel Leung
Gracie Lime
Valerie Nguyen
Gleyton Pinto

Bassoon

Bailey Holman
Sam Macken
Robert Scherer
Victor Zhang

Saxophone

Logan Banister
Ethan Mead
Erick Miranda
Josh Vance

Horn

Max Braun
Stacey DeGarmo
Phillip Palmore
Derrick Rassinier
Joy Xiaodan

Trumpet

Andrew Beiter
Michael Brotherton
William Brown
Julia Gill
Anna Kallinikos
Christopher Luebke-
Brown
Madison Sinan

Trombone

Caleb Arivett
Eric Brennan
Daniel J. Cosio
Scott Underwood

Euphonium

Cooper Etters
Eunjeong Lee

Tuba

Cameron Holt
Dylan Silverstein

Percussion

Jenn Kaphammer
Connor LaPage
Lily Manzanares
Cameron Olsen

Double bass

Jacob Kaminski

Piano / Celeste

Yukino Miyake

Harp

Emily West

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UNIVERSITY OF COLORADO BOULDER

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