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Campus Band and Concert Band

Airs, Dances, Courage, and Joy

Thursday, Feb. 12, 2026, 7:30 p.m.

Macky Auditorium

PROGRAM

Campus Band

Ashley Hawk, conductor

Catherine Ryan, guest graduate conductor

Andrew Stein, guest undergraduate conductor

Courtly Airs and Dances

Ron Nelson (1929-2023)

I. Intrada

II. Basse danse (France)

III. Pavane (England)

Andrew Stein, guest conductor

IV. Saltarello (Italy)

V. Sarabande (Spain)

VI. Allemande (Germany)

Catherine Ryan, guest conductor

Air for Band

Frank Erickson (1923-1996)

Albanian Dance

Shelley Hanson (b. 1951)

Intermission

Concert Band

Elizabeth Peterson, guest conductor

Kirsten Hoogstraten-Rivera, conductor

Elias Gillespie, graduate conductor

Joy Revisited

Frank Ticheli (b. 1958)

With Quiet Courage

Larry Daehn (b. 1939)

Cape Breton Postcard

Catherine McMichael (b. 1954)

I. The Dawn

II. The Mist

III. The Thunder

March Grandioso

Roland F. Seitz (1867-1946)

arr. Andrew Glover (b. 1961)

Let Me Be Frank with You

John Mackey (b. 1973)

PROGRAM NOTES

Courtly Airs and Dances

Ron Nelson (1929-2023)

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain) and Allemande (Germany).

The work was commissioned by the Hill Country Middle School Band from Austin, Texas, Cheryl Floyd, director.

—Program note by composer

Air for Band

Frank Erickson (1923-1996)

One of the stronger tendencies of twentieth century music has been a return to certain aspects of music of the Baroque and Classical periods. Compositions falling into this category are referred to as “neo classic.” *Air for Band* is such a piece. The form (binary) was quite common in the Baroque period and the melody and harmonies were strongly influenced by the works of Bach.

—Program note by composer

Albanian Dance

Shelley Hanson (b. 1951)

Eastern Europe has had a long tradition of brass bands, some of which include clarinets and, since the 20th century, saxophones. Although the instruments now commonly used by concert bands look and sound somewhat different than some of the instruments used by Eastern European bands, this setting of the popular Albanian tune *Shota* seeks to re-create the festive mood of a raucous village dance, where just such a folk band would have provided the music. Present throughout the piece is the rhythmic pattern of long-long-short, which is a very common folk dance rhythm in many cultures.

Albanian Dance is based on part of the finale of the accordion concerto *AccorDances*, which was written for accordion virtuoso Mark Stillman. The present version was commissioned by Jane Church and the East Lansing High School Concert Band, and was premiered in November 2003 with the composer conducting.

—Program note by composer

Joy Revisited

Frank Ticheli (b. 1958)

Joy Revisited is an expression of its namesake: simple, unabashed joy. The main melody and overall mood of the work were inspired by a signal event: the birth of our first child. The intense feelings that any father would likely feel on such a day were, in my case, accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. Indeed, until I jotted it down in my sketchbook, it did not release its grip.

Seven years and two children later, I stumbled upon that old sketch and discovered (or rediscovered) that it would serve perfectly as the foundation for a joy-filled concert band overture.

—Program note by the composer

With Quiet Courage

Larry Daehn (b. 1939)

The composer prefaces this composition in honor of his mother with these words:

Her life was heroic, but without fanfare.

She worked and hoped and inspired.

She loved and was loved.

Her life was a noble song of quiet courage.

—Program note by composer

Cape Breton Postcard

Catherine McMichael (b. 1954)

What is it about Cape Breton? What makes the people so strong and their music so keen? In 1497 the first Europeans led by the famed explorer John Cabot arrived on Cape Breton, which is now part of Nova Scotia, Canada. Cabot's discovery of the island led to its gradual settlement by Scots, Irish, French and English. The mid-1700s brought major changes to Scotland with the end of the Highland Clan System. Contemplating a grim future in their homeland, many Scots left for new opportunity in Cape Breton.

Cape Breton has since become a stronghold of Gaelic culture, some say more deeply Scottish than Scotland. This fierce blend of daring, edgy courage, pathos and energy has become distilled to a

fine, strong spirit in the music played by Bretonians from then until now. Music from Cape Breton is Celtic times twenty!

The three movements of Cape Breton Postcard are meant to portray the integral bond between the land and the soul: The Dawn, The Mist and The Thunder are all intrinsic to the Cape Breton environment. The Mist is derived from a melody for solo fiddle called Arisaig Mist by Wilfred Gillis, a Canadian composer, and used by permission of Cranford Publications of Cape Breton Island. That haunting melody was the starting point for the concept of the entire piece. All other melodies are original to this work but inspired by much listening to music from Cape Breton.

Cape Breton Postcard was commissioned by the Hill Country Middle School Bands in Austin, Texas, Cheryl Floyd and Chuck Fisher, directors. The commission was funded by the Baylor University School of Music, Dr. Kevin Sedatole, conductor, and the Stevenson family. The piece was premiered by the Hill Country Middle School Band on May 24, 2005, at the Westlake High School Auditorium with the composer present.

— Program note by publisher

March Grandioso

Roland F. Seitz (1867-1946)

arr. Andrew Glover (b. 1961)

This dramatic march opens with a theme from Liszt's Hungarian Rhapsody No. 14 (*Allegro Eroico* section). Like Huffine's *Them Basses March*, *March Grandioso* has a minimum of important simultaneous melodic lines and can thus be performed with very few instruments. When played at a football half-time show or

during a parade by a band with 200 to 300 performers (such as the University of Texas Longhorn Marching Band), the powerful unison strains can be heard for a considerable distance. This may explain *Grandioso*'s current popularity in Great Britain and Western Europe.

—Program note by *Program Notes for Band*

Let Me Be Frank with You

John Mackey (b. 1973)

In the summer of 2020, in the midst of COVID, I desperately felt like I needed to write something joyful. So I started writing, and after about 24 measures, I had this terrible feeling—not uncommon for composers—that maybe the piece I was writing had already been written. And in this case, I feared that I had just plagiarized Frank Ticheli.

I sent the opening to Frank, who was incredibly gracious in his response. He said that he had NOT written this tune—although it's clear to anyone that could have. This is a Ticheli-esque tune if ever I had written one!

It turns out that if I think “let’s write 3 minutes of joyful fun,” my brain jumps to “you mean Ticheli but with an excessive amount of snare drum and a few extra ‘wrong’ notes.”

Thank you Frank Ticheli—to whom the piece is dedicated—for his inspiration.

—Program note by composer

PERSONNEL

Kirsten Hoogstraten-Rivera, conductor

Elizabeth Peterson

Elizabeth Peterson, emeritus professor, retired from her position as associate director of bands at the University of Illinois School of Music in May 2022. Peterson conducted the Illinois Wind Orchestra, served as the placement coordinator for student teachers and taught several courses in instrumental conducting. Prior to her appointment at the University of Illinois, Peterson was a tenured professor of music education at the Ithaca College School of Music. During the seventeen years she spent at Ithaca College, Peterson conducted numerous ensembles including the Symphonic Band, Brass Choir and All-Campus Band. She taught courses in conducting, undergraduate and graduate courses in music education, and supervised student teachers. Peterson was the co-conductor of the Ithaca Concert Band, an adult community band for fifteen years.

Peterson continues to be active as a guest conductor, adjudicator, and school music consultant. Peterson has served as interim conductor of the Interlochen Arts Academy Wind Ensemble, the Penn State University Wind Ensemble and the Colorado State University Symphonic Band. She presents clinics at the local, state and national levels in the field of music education and has published two books: *The Music Teacher's First Year: Tales of Challenge, Joy and Triumph* and *The Music Teacher's Later Years: Reflection with Wisdom*.

Peterson is a graduate of the University of Michigan where she received a Bachelor of Music Education and Bachelor of Arts in English and studied trumpet with Armando Ghitalla. She received a Master of Music in music education and trumpet performance from Northwestern University, where she studied trumpet with Vincent Cichowicz. She earned a Doctor of Musical Arts in music education from Shenandoah Conservatory. Prior to her appointment at Ithaca College, Peterson was an arts administrator and director of bands in the public schools of Ohio and Illinois. She played trumpet in the North Shore Community Band under the direction of John P. Paynter. Peterson is a member of the American Bandmasters Association and serves on the Board of Directors for the Midwest International Band and Orchestra Clinic. Peterson currently lives in Fort Collins with her husband, Steve and their Golden Retriever, Stanley.

Elias (Eli) Gillespie

Eli Gillespie is a conductor, educator and scholar pursuing a Doctor of Musical Arts in wind conducting and literature at the University of Colorado Boulder, where he studies with Shanti Simon. He previously earned a Master of Music in wind band conducting at CU Boulder, studying with Donald McKinney and Matthew Dockendorf, and holds a Bachelor of Music Education from Kansas State University. His development as a conductor has been shaped through extensive study at leading national conducting symposia and through broad experiences in both professional and academic settings.

He has served as a graduate part time instructor at CU Boulder, where his responsibilities span large ensemble conducting, undergraduate conducting instruction, and leadership within the Golden Buffalo Marching Band. He also serves as assistant director of the CU Summer Music Academy. Prior to his graduate studies, he was director of bands and orchestras at Lincoln Northeast High School in Nebraska, where he was recognized as the 2022 Nebraska Young Music Educator of the Year.

As a clinician and presenter, Gillespie has been active at state and national conferences, with his work also featured internationally at the Cultural Diversity in Music Education Conference in Kathmandu, Nepal.

Gillespie's research and personal interests center on the ways conductors serve as both artists and educators. His work continues to explore how culturally responsive teaching and thoughtful artistry intersect to create meaningful and lasting musical experiences.

Ashley Hawk

Ashley Hawk is transferring as a doctoral student in Wind Conducting from the University of Oklahoma. Hawk received a master's degree from the University of Wisconsin Madison studying wind conducting with Scott Teeple. Before that, she was a band director in the Eau Claire Area School District. Warrant Officer 1 Hawk has served with the 34th Infantry Division Minnesota Army National Guard Band for 12 years and is currently serving as the Executive Officer.

Catherine Ryan

Catherine Ryan is currently a second-year master's student studying saxophone performance, and a graduate assistant with the bands department. Prior to attending the University of Colorado Boulder, she completed her undergraduate studies in music education and performance at the University of Arkansas. An active member of the saxophone community, she has performed at numerous workshops and conferences as both a soloist and chamber musician, and has placed in multiple state competitions. In her free time, she enjoys drawing, reading and spending time with friends.

Andrew Stein

Andrew Stein is a junior at CU Boulder studying music education. He has previously conducted for the CU Middle School Ensembles program, working with seventh and eighth grade musicians from the greater Boulder area. Additionally, he has taught alongside other music teachers at the elementary through high school levels in the Denver-Boulder area and his home of Northern California. Primarily a flute player, he has performed with the Campus Band on bass clarinet and now joins the percussion section in addition to conducting.

Campus Band

Flute

Kristina Adams

Lily Burns

Laina Eskins

Sydney Jaarsma

Anisha Kashyap

Carina McCartney

Lana Novogoratz

Caitlyn Pimentel

Oboe

Erin Stucky

Clarinet

Jason Born

Tristan Dornbusch

Lucy Forde

Amelia Kelly

Ava Kim

Kyla McGregor

Campbell Stoughton

Nic Woods

Alto saxophone

Elizabeth Herrera

Nathan Kerr

Isaac Mitchell

Rae Sweeney

Tenor saxophone

EJ Coombe

Jade Kang

Baritone saxophone

Spencer Edson

Ren Hotzfeld

Trumpet

Kaitlyn Brown

Xander DuBois

Egan Heisey-Grove

Logan Hernacki

Ava Kaelin

Kyra Larivee

Jackson Murphy

Rachel Nugent

August Rivero

Horn

Alexis Johnson

Sean Marketos

Alexandra Neil

Trombone

Brennan Faires

Andrew Johnston

Abigail Schlomer

Ashley Stuhlsat

Tuba

Ellis Bieringer

Abby Kamprath

Allison Zulkoski

Percussion

Meilani Cano

Rithvik Raghunath

Ryan Schwartz

Victoria Shook

Concert Band

Flute

Avery Cutright
Ava Flake
Tyler Irving
Alexander Schreurs
Kierra Simmons
Evey Thacker

Bassoon

Amelia Dundon
Kody Fung
Adeline Hofle

Clarinet

Ashley Bass
Paul Burke
Dani Concelman
Grace Cooke
Megan Davis
Madison Monroe
Joseph Pagano
Sam Weslake

Bass Clarinet

Nina Low
Swaraj Patnaik

Alto saxophone

Jackson Buchanan
Parker Hay
Aidan Kloster
Colby Muchlinski

Tenor saxophone

Ian Lenick
Molly McHale

Baritone saxophone

Benjamin Rybnicek

Trumpet

Cove Andrews
Nik Larson
Alexandra Mabie
Tavin MacKinnon
Luke Mahoney
Murphy Marketos
Benjamin Sandlin
Caitlin Reilly

Horn

Gavin James
Jamie Marketos
Jack Rubenstein
Cooper Ten Eyck

Trombone

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The Drowsy Chaperone (2023).
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