

# COLLEGE OF MUSIC

## 2024-25



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CU Boulder is a **SMOKE-FREE CAMPUS**.

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

# Concert Band and Campus Band

Logan Sorey, conductor

Elias Gillespie, graduate conductor

Amy Millesen, graduate conductor

Catherine Ryan, graduate conductor

7:30 p.m., Monday, April 14, 2025

Macky Auditorium

## PROGRAM

### CAMPUS BAND

**Storm Break (2009)**

Jim Casella

*Featuring campus band and concert band percussion section members:  
Parker Ellis, Callie Esterl, Cate Hensely, Gavin Hulse, Jenn Kamphammer,  
Isaac Mitchell, Keenan Powell and Connor Stitzel*

**Sun Cycles (2012)**

Brian Balmages (b. 1975)

**Earth Song (2012)**

Frank Ticheli (b. 1958)

*Catherine Ryan, graduate conductor*

**Charm (2012)**

**Kevin Puts (b. 1972)**

*Amy Millesen, graduate conductor*

**Horkstow Grange from *Lincolnshire Posy* (1937/2008)**

**Percy Grainger (1882-1961)**

**arr. Michael Sweeney (b. 1952)**

**Studio Ghibli Anime March Medley (2013)**

**Joe Hisaishi (b. 1950)**

**arr. Yō Gotō (b. 1958)**

Hey! Let's Go from *My Neighbor Totoro*

My Neighbor Totoro from *My Neighbor Totoro*

Carrying You from *Laputa: Castle in the Sky*

Toward the Far Away Land from *Nausicaä of the Valley of the Wind*

## **CONCERT BAND**

**Mother Earth (2003)**

**David Maslanka (1943-2017)**

*Elias Gillespie, graduate conductor*

**We seldom know what we're doing, yet we carry on (2024)**

**Keenan Powell (b. 2003)**

# Carmina Burana (1937)

Carl Orff (1895-1982)

arr. John Krance (1934-1989)

- I. O Fortuna, velut Luna
- II. Fortune plango vulnera
- III. Ecce gratum
- IV. Tanz - Uf dem anger
- V. Floret silva
- VI. Were diu werlt alle min
- VII. Amor volat undique
- VIII. Ego sum abbas
- IX. In taberna quando sumus
- X. In trutina
- XII. Ave formosissima
- XIII. Fortuna Imperatrix Mundi



# PROGRAM NOTES

## Storm Break (2009)

Jim Casella

*Stormbreak* was written by Jim Casella for intermediate ensembles as a sequel of sorts to *Technology*, another moderately simple piece for percussion octet by Casella that has since become quite popular. Opening with nature-effect sounds, the storm breaks into a rhythmic “tip of the hat” to *Technology* on the rim of the snare drum. As rhythmic layers add in, the syncopated motif of *Stormbreak* becomes clear and continues to drive the piece throughout.

—Program note by composer

## Sun Cycles (2012)

Brian Balmages (b. 1975)

*Sun Cycles* is a work that is based on the Egyptian Sun God Ra and features a wealth of Middle Eastern percussion instruments. A mystical opening leads into the main theme of the work, representing the beginning of day. The second section, “Journey through the sky,” takes the listener on a journey with Ra as he flies through the clouds, following the sun’s rotation. A dark passage represents his journey to the Underworld before the original theme returns once more to represent “Renewal.” Music then builds as an incredible series of modulating chords and textures all combine to bring the piece to a tremendous and powerful conclusion.

—Program note by publisher

## Earth Song (2012)

Frank Ticheli (b. 1958)

*Earth Song* for concert band is the grandchild of *Sanctuary* for concert band. Almost as soon as I completed *Sanctuary* I became intrigued by the idea of making a choral version of at least part of the work. Within the same year, I realized this goal, inventing a poem that reflected the music’s poignant lyricism, fitting the rhythmic stresses and melodic contour of

*Sanctuary*'s melody. Thus, *Earth Song* for chorus came to be.

Six years after composing *Sanctuary*, in 2012, I received an email from Frank Troyka, director of bands at Berkner High School in Richardson, Texas, inquiring if I might consider making a concert band version of *Earth Song* for one of his colleagues. The irony of his request was not lost on either of us, but we both agreed that, in a sense, this full circle back to the music's concert band origins would allow me to create a grandchild possessing the genetic strengths of both its ancestors: the rich textured lyricism and more concise nature of its choral forebear, combined with the wider color palette and expressive power of its concert band forebear. Thus, *Earth Song* for concert band was born: a more concise (and less technically demanding) *descendant* of *Sanctuary*.

—Program note from composer

## Charm (2012)

### Kevin Puts (b. 1972)

The idea for *Charm* came to me immediately after I first met the Scarsdale (New York) Middle School Band and its talented director, Nicholas Lieto. The school is only a 15 minute drive from my house, and on the trip home, I imagined a sort of mystical harmonic palette with triangles ringing over a pentatonic melody as if a spell had been cast. I realized when I got to my piano and began playing it that it would have to be written in the irregular (and difficult) meter of 7/8. I decided to call it *Charm* because the music conjures up magic, good-luck charms, and such, and I was also thinking of the other meaning of the word, that intangible quality possessed by certain people places that truly can cast a spell.

*Charm* was commissioned by BandQuest® for the Scarsdale Middle School Band, Nicholas Lieto, conductor. It was premiered at Scarsdale Middle School on May 9, 2012. While my inexperience with this genre lead me to compose a more difficult piece than I had intended, the students in Scarsdale rose to the challenge brilliantly.

—Program note by composer

## **Horkstow Grange from *Lincolnshire Posy* (1937/2008)**

Percy Grainger (1882-1961)

arr. Michael Sweeney (b. 1952)

*Horkstow Grange* (The Miser and His Man—a local tragedy) is the second movement of Percy Grainger's suite, *Lincolnshire Posy*. Each movement was adapted from folk songs that Grainger collected while he was on a trip to Lincolnshire, England in the early 1900's. The lyrics of *Horkstow Grange* were sung to Grainger by George Gouldthorpe.

Text:

In Horkstow Grange there lived an old miser  
Y'all do know hum as I've heard say  
It's him and his man that was named John Bowlin'  
They fell out one market day

Pity them who see them suffer  
Pity poor old Steeleye Span  
John Bowlin's deed with be remembered  
Bowlin's deeds at Horkstow Grange

With a blackthorn stick old Steeleye struck him  
Often had threatened him before  
John Bowlin' turned around all in a passion  
He knocked old Steeleye into the Floor

## **Studio Ghibli Anime March Medley (2013)**

Joe Hisaishi (b. 1950)

arr. Yō Gotō (b. 1958)

*Studio Ghibli Anime March Medley* was originally written for the opening ceremony procession at the 47th National Sports Festival of Japan. It is a medley of anime selections from Studio Ghibli films *My Neighbor Totoro*, *Laputa: Castle in the Sky* and *Nausicaä of the Valley of the Wind*.

—Program note from publisher



## Mother Earth (2003)

David Maslanka (1943-2017)

*Mother Earth* (A Fanfare) was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana. It is based on the short poem by the influential medieval friar St. Francis of Assisi:

Praised by You, my Lord, for our sister, MOTHER EARTH,  
Who nourishes us and teaches us,  
Bringing forth all kinds of fruits and colored flowers and herbs.  
—St. Francis of Assisi

The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

—Program note by composer

## Carmina Burana (1937)

Carl Orff (1895-1982)

arr. John Krance (1934-1989)

Six hundred years before Carl Orff was born, a group of monks at the Bavarian monastery of Benediktbeuern created a manuscript of verses written by various traveling scholars, clerics and students who had stayed at the monastery. This manuscript was discovered in 1803 and published

in 1847. The verses of late medieval poetry, written in Latin, Middle High German and Old French, are marked by their vernacular, blunt language and startling eroticism. They extol the virtues of eating, drinking and carnal behavior while taking a sarcastic and scornful stab at the clergy's decline in morality. In 1937 Orff set them to music that has since become his most famous composition, *Carmina Burana*.

*Carmina Burana* has become such a staple of the choral-orchestral repertoire that its music has pervaded many film scores and television commercials (if the producers of these projects had taken the time to find out what the chorus was singing, they might have chose something more appropriate!). Nearly everyone recognizes the opening chorus, *O Fortuna*, but hardly anyone knows that it is a song in praise of the moody Goddess of Fortune, whose wheel of fate rolls unpredictably over mankind. The rest of the cantata is divided into three sections: *Spring*, *In the Tavern* and *Court of Love*.

*Spring* is a collection of poems praising nature, the sun, the earth and her resources, boisterous singers, coy young girls, and the sensual germination of life and love. *In the Tavern* consists of verses reserved solely for men. The men first lament, then celebrate the fate of the beautiful swan who is to be roasted for dinner, then sing a series of toasts which degenerate into an orgy of senseless drinking. *Court of Love* contains only verses with a hint of subtlety. These poems describe the sighs of love, longing, courtship and the desire for a kiss. *Court of Love* ends with a hymn to the Goddess of Love before the *O Fortuna* chorus returns, creating a bridge from the beginning of the cantata to the end, reminding us that the wheel of life keeps turning; yesterday, today and tomorrow.

—Program note by Silas Nathaniel Huff

# **We seldom know what we're doing, yet we carry on (2024)**

**Keenan Powell (b. 2003)**

the solid fluid clinks and binds and turns and grinds as it drips drops of  
grimey blinds onto it

these permanents enter the battlefield untapped unflipped face up and  
phased in unless the brandy surmises otherwise

for how many shall or shall not

at which few of these do

if you're confused they're doing it wrong

we seldom know what we're doing so we don't.

an injective function is a bijective function that isn't surjective

when you've gone a little loopy better keep your nurse well paid

the kilograms of bland dams from 'nam brand the gland of suriname into the  
sand

for those colorless green ideas sure know how to jam my grand stand grand  
slam into the banner

the obfuscation station initiates the migration to the nation which has no  
patience for notation

and notation notates notions of motions and oceans to where we have some  
clue

we often get the idea so we fail to care.

they wait to cook the fond to a perfect even blond

the state requires that you believe and hope in brawn

ignore the racial bias look at this trinitron

we seldom know what we're doing yet we carry on.

# PERSONNEL

Logan Sorey, conductor

## Campus Band

### Flute

Cici Haga

*Astrophysical and Planetary Science*

\*Mari Ochoa

*Computer Science*

\*Emma Raschke

*English Literature and Psychology*

\*Victoria Kavanagh

*Ecology and Evolutionary Biology*

Kristina Adams

*Architecture*

Liz Parker

*Integrative Physiology and Italian*

Emma Browning

*Environmental Design*

Sydney Jaarsma

*Creative Technology and Design*

Lana Novogoratz

*Business*

Ashlyn Farnan

*Sociology*

Ava Flake

*Psychology*

Clifford Dobbs

*Astrophysical and Planetary Sciences*

Carina McCartney

*Aerospace Engineering*

### Oboe

Bodie Armstrong

*Electrical Engineering*

Erin Stucky

*Environmental Engineering*

## Clarinet

Amelia Chavez

*Cinema Studies*

\*Anna Bedell

*Business*

Theodore Harris

*Ecology and Evolutionary Biology*

Caroline Hyypa

*Exploratory Studies*

\*Virginia Cominsky

*Environmental Studies*

Kaylyn Guy

*Elementary Education*

## Alto saxophone

Louise Larsen

*Music Education*

Serenity Sisneros

*Media Production*

Craig Ropars

*Exploratory Studies*

Grace Blanchette

*Aerospace Engineering*

## Tenor saxophone

\*Austin Setzer

*Political Science*

Joshua Klaus

*Masters in Global Environmental Engineering*

Benjamin Chapman

*Astrophysical and Planetary Sciences*

Tenley Hollman

*Aerospace Engineering*

## Baritone saxophone

Spencer Edson

*College of Media, Communication, and Information*

## Bassoon

\*Luca Voeller

*Mechanical Engineering*

## Trumpet

Adam Dymond

*Psychology*

Logan Hernacki

*Molecular Cellular and Developmental Biology and Neuroscience*

\*Alex Kistamma

*Aerospace Engineering*

\*Joe Harrison

*Astronomy*

Gabe Miller

*Theater*

Christopher Krueger

*Aerospace*

Telly Scott

*Law*

Xander DuBois

*Computer Science*

Niklas Abbots

*Ecology and Evolutionary Biology*

## Horn

\*Harmony Nolder

*Psychology*

Lex Johnson

*Business*

Ellarose King

*Ecology and Evolutionary Biology*

Ronnie Boehmer

*Political Science*

Sam Weslake

*Aerospace Engineering*

## Trombone

Mikey Barry

*Atmospheric and Oceanic Sciences*

Harrison Leggett

*Marketing*

## Euphonium

Connor Tierney

*Integrative Physiology*

Isaac Mitchell

*Computer Science*

## Tuba

Ellis Beringer

*Ecology and Evolutionary Biology*

Abby Kamprath

*Political Science*

Allison Zulkoski

*Creative Technology and Design*

## Percussion

Parker Ellis

*Jazz Studies - Drum Set*

Callie Esterl

\*Jenn Kaphammer

*Computer Science and Music Technology*

Gavin Hulse

*Jazz Studies Drum Set Performance*

Connor Stitzel

*Program in Exploratory Studies*

\* Indicates a graduating student



## Concert Band

### Flute

Meredith Church

*Linguistics*

\*Anna Hirschmann

*Masters of Science in Applied Mathematics*

\*Joanna Parker

*Applied Mathematics and Computer Science*

\*Emma Raschke

*English Literature and Psychology*

Alexander Schreurs

*Physics*

### Oboe

Thomas Goodwin

*Music Education and Music Performance*

### Clarinet

Ashley Bass

*Sociology*

Jackson Carpenter

*Mathematics PhD*

Clementine Clyker

*Environmental Studies and Geography*

Megan Davis

*Mechanical Engineering*

Nathaniel Francis

*Media Production*

Seneca Joslyn

*Psychology and MCDB*

Luke Kneller

*Music Education*

Caelyn Mason

*Molecular, Cellular, and Developmental Biology*

\*Raymond Scherer

*Aerospace Engineering*

### Bass clarinet

Andrew Crigger

*Exploratory Studies*

Ethan Ratliff

*Biomedical Engineering*

Campbell Stoughton

*Chemistry*

### Bassoon

Makenna Davis

*Chemistry*

Amelia Dundon

*Electrical Engineering*

Kody Fung

*Ecology and Evolutionary Biology*

Adeline Hofle

*Computer Science*

### Alto saxophone

Axel Bodeux

*Classical Piano Performance*

Tristan Dornbusch

*Civil Engineering*

Colby Muchlinski

*Aerospace Engineering*

\*Lauren Swartwout

*Neuroscience*

Owen White

*Aerospace Engineering and Computer Science*

### Tenor saxophone

Ian Lenick

*Engineering Physics / Applied Mathematics*

\*Grace Ptak

*Journalism*

## Baritone saxophone

Benjamin Rybnicek

*Biochemistry*

## Trumpet

Cove Andrews

*Psychology and Neuroscience*

Zoë Danilchick

*Biomedical Engineering*

Niklas Larsen

*Mechanical Engineering*

Anna Lazewski

*International Affairs*

Alexandra Mabie

*Chemistry*

Ian Marketos

*Physics*

Vibhu Uppugonduri

*Neuroscience*

## Horn

Basia Klos

*Mathematics PhD*

Sean Marketos

*Computer Science*

Jamie Marketos

*Ecology and Evolutionary Biology*

Jack Rubenstein

*Psychology*

## Trombone

Jason Born

*Molecular, Cellular, and Developmental Biology*

Tian Klomp Znidarsic

*Aerospace Engineering Sciences*

Matthew Mclaughlin

*Integrated Physiology*

\*Chase Meadors

*Mathematics PhD*

Sean Oberholzer

*Psychology*

Lexi Richardson

*Mechanical Engineering*

## Euphonium

Erich Brady

*Applied Mathematics*

Ryan Chen

*Aerospace Engineering*

Gavin Herrmann

*Biomedical Engineering*

## Tuba

Cam Mitchell

*Music Performance*

Tommaso Nocco

*Exploratory Studies*

Lawrence Ring

*Russian, International Affairs, Music BA*

## Percussion

Cate Hensley

*Neuroscience, Molecular, Cellular, and Developmental Biology*

Calvin Herrick

*Exploratory Studies*

Isaac Mitchell

*Computer Science*

\*Keenan Powell

*Mathematics and Music Composition*

Zander Trafton-Hancock

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