

# CU ★ PRESENTS

2021-22 Season



College of Music  
UNIVERSITY OF COLORADO BOULDER

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*Spring 2022*

#### Editors

Sabine Kortals Stein  
Becca Vaclavik

#### Designer

Sabrina Green

#### Photography

CU Boulder Photography

## AT THE PERFORMANCE

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- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

**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.*

# CU Wind Symphony and Symphonic Band

## Honor Band Weekend Performance

Donald McKinney, conductor

Matthew Dockendorf, conductor

Branden Steinmetz, guest conductor

Francisco Borja, graduate conductor

Zach Cheever, graduate conductor

Derek Stoughton, graduate conductor

Ryan Gardner, guest soloist

7:30 p.m., Friday, Feb. 25, 2022

Macky Auditorium

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## Program

### CU SYMPHONIC BAND

#### **Seeker's Scherzo**

Zhou Tian (b. 1981)

#### **George Washington Bridge**

William Schuman (1910-1992)

*Derek Stoughton, graduate conductor*

#### ***Candide Suite***

Leonard Bernstein (1918-1990)

arr. Clare Grundman (1913-1996)

*Branden Steinmetz, guest conductor*

#### **The Wild Goose (*An Gé Fhián*)**

Ryan George (b. 1978)

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## CU WIND SYMPHONY

### **Changes/Transitions**

Quinn Mason (b. 1996)

*Zach Cheever, graduate conductor*

### **First Suite in E-flat**

Gustav Holst (1864-1934)

ed. Colin Matthews

I. Chaconne

II. Intermezzo

III. March

### **Four Debussy Songs**

Claude Debussy (1862-1918)

arr. Andrew Anderson

I. Nuit d'étoiles

II. Beau Soir

III. Fleur des Blés

IV. Le Belle au Bois Dormant

*Ryan Gardner, trumpet*

### **Mysterium**

Jennifer Higdon (b. 1962)

*Francisco Borja, graduate conductor*

### **Hands Across The Sea**

John Philip Sousa (1854-1932)

# Program notes

## **Seeker's Scherzo**

Zhou Tian (b. 1981)

*Seeker's Scherzo* is a brisk, three-minute ride—it borrows from the classical form while adding new turns and twists, constantly seeking different colors and timbre. Originally a third movement from my Concerto for Orchestra, this new version has been thoroughly re-orchestrated from my original short score to ensure an optimal “fit and finish” for the large wind ensemble. It is scored lushly and mostly tonally, and almost every instrument is treated soloistically. Behind the power and edginess, there is an unmistakable sense of romanticism in the music.

My deep gratitude goes to Scott Anthony Jones, director of Texas A&M University-Kingsville Wind Symphony, for leading a commissioning consortium that included Ohio University Wind Symphony (Andrew Trachsel), Bowling Green State University Wind Symphony (Kenneth Thompson), Eastern New Mexico University Wind Symphony (Dustin Seifert), University of Nebraska–Lincoln Wind Ensemble (Carolyn Barber), Arkansas Tech University Symphonic Wind Ensemble (Daniel Belongia), New Jersey Wind Symphony (Christian Wilhjelm) and Fillmore Wind Band (Jim Daughters).

—*Program note by composer*

## **George Washington Bridge**

*William Schuman (1910-1992)*

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and

passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

—*Program note by William Schuman*

## **Candide Suite**

*Leonard Bernstein (1918-1990)*

*arr. Clare Grundman (1913-1996)*

*Candide* was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, Bernstein's *Candide* is an operetta set in the castle of the Baron Thunder-ten-Tronckh in the mythical European land of Westphalia. Within these walls live the Baron and Baroness; Cunégonde, their beautiful and innocent virgin daughter; Maximilian, their handsome son; Candide, their handsome bastard nephew; and Paquette, the Baroness' buxom serving maid. They are taught by Dr. Pangloss, who preaches the philosophy that all is for the best in "The Best of All Possible Worlds."

Candide and Cunégonde kiss, and Candide is banned from Westphalia. As he leaves, Bulgarians invade, kidnap him and slaughter everyone except for Cunégonde, who they prostitute out to a rich Jew and the Grand Inquisitor. Candide escapes and begins an optimistic, satirical journey, taking with him his sweetheart Cunégonde and Pangloss. Candide journeys to Lisbon, Paris, Buenos Aires and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity and suffering. He returns to Venice with Cunégonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "You've been a fool, and so have I, But come and be my wife, And let us try before we die, To make good sense of life. We're neither pure nor wise nor good; We'll do the best we know; We'll build our house, and chop our wood, And make our garden grow."

Opening on Broadway on Dec. 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a

marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. “There’s more of me in that piece than anything else I’ve done,” he said.

—Program note by San Luis Obispo Wind Orchestra concert program,  
May 12, 2012

## **The Wild Goose (*An Gé Fhián*)**

*Ryan George (b. 1978)*

The ancient Celtic people who occupied the British Isles around 1,600 years ago were a people who shared a deep connection with nature and the world they found themselves in. Around this time Christianity found its way to this land and these ancients would often draw on their surroundings for symbolism. In the Celtic tradition the Holy Spirit is represented as a bird, but not as the delicate and peaceful dove found in other cultures, but as *An Gé Fhián* (“The Wild Goose”).

Like a wild goose, they perceived the Spirit of God as wild and untamed. Geese are loud, raucous, and strong. Their honk is challenging, piercing, unnerving. They are uncontrollable, difficult if not impossible to catch, and their actions cannot be anticipated (thus the phrase “wild goose chase”). These ancient people absorbed spirituality then not as something that you captured or something that you bent to your will. It was a pursuit, an adventure that you chased after. Their faith was one that was free and unpredictable.

Juxtaposed against the chaos of the goose chase, these ancients also had a phrase for those places where the distance between earth and the spiritual realm collapses, locales where we are able to catch hints and glimpses of the transcendent and where the divine seems to speak the clearest. They called these destinations “thin places”.

In writing this piece I was intrigued by these two impressions: the wild and rambunctious Goose that calls us on an adventurous chase, and the tranquil,

reverent thin places that the goose leads us to. These two thoughts intertwine, sometimes gracefully and other times forcefully.

The piece is written in the free-form of a fantasy overture and is built around a five-note motif that variates throughout the allegro sections. A simple chordal hymn first stated by the horns provides the basis for the adagio segments. The goose, represented by an antiphonally staged solo English horn, shows up at various points in the work as both the boisterous motivator and the soothing counselor. Music influences coming from the Celtic traditions are faint early on in the piece but transition to the forefront towards the end as the emulated sounds of bagpipes, penny whistles and Irish drumming transform the five-note figure into a reel and jig.

*An Gé Fhiáin* (“The Wild Goose”) was commissioned by Robert W. Clark as a gift to Barry K. Knezek in honor of his passion for and devotion to the Lone Star Wind Orchestra. The work was premiered by the same group January of 2014. —*Program note by composer*

## **Changes/Transitions**

*Quinn Mason (b. 1996)*

*Changes/Transitions* was written in the summer of 2020 during a time of unrest of struggle for an entire nation, whether due to the political unrest or the still unpredictable pandemic which was in its early stages. Through all of this, one thing was certain; we were watching history in the making and the world changing in real time. The question remained, especially with the political riots: what do we have to do to get to where we want to be? That is the question this piece seeks to answer. —*Program note by composer*

## **First Suite in E-flat**

*Gustav Holst (1864-1934)*

*ed. Colin Matthews*

Gustav Holst’s *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently



performed today. Its influence is so significant that several composers have made quotations or allusions to it as a source of inspiration to their own works.

Holst began his work with *Chaconne*, a traditional baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, 15 variations are presented in quick succession. The three pitches that begin the work—E-flat, F and B-flat, ascending—serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The *Intermezzo* which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

—*Program note by Jacob Wallace*

## Four Debussy Songs

*Claude Debussy (1862-1918)*

*arr. Andrew Anderson*

Completed in 2018, composer Andrew Anderson has taken four songs of the French composer Claude Debussy and set them for solo trumpet and wind ensemble. The songs were originally written between the years 1880-1890 and originally scored for solo voice and piano. This transcription was commissioned by the Oklahoma State University Wind Ensemble, Joseph Missal, conductor, and Ryan Gardner, trumpet. —*Program note by Derek Stoughton*

## Mysterium

*Jennifer Higdon (b. 1962)*

*Mysterium* is the composer's own wind transcription of her sacred choral work, *O Magnum Mysterium*. The composition incorporates an ancient medieval liturgical tradition and presents it in a modern, yet approachable compositional language.

Upon completion of the wind setting, Higdon wrote: “*Mysterium* is a tribute to the wonderful mystery of how music moves us. Perhaps it is the unexplainable that creates such magic, for both the performer and the listener, but there is no denying the incredible power of a shared musical experience.”

The flute descants, chimes and crystal glasses play prominent roles in both works. According to Higdon, her compositional style utilizes a combination of melody and rhythm that reflect “our spoken language.” The phrasing of the wind version is informed by the text of the original choral setting, which is first heard in Latin and then shifts to English. To emphasize the importance of the text, Higdon set the English translation in simple mono-rhythmic recitations, which form the basis for the middle section of the wind setting.

—*Program note courtesy of Northwestern University*

# Hands Across The Sea

*John Philip Sousa (1854-1932)*

When played for the first time by Sousa's Band in Philadelphia's Academy of Music on April 21, 1899, "many feet were beating a tattoo." The band was obliged to repeat it three times. *Hands Across the Sea* was off to a good start, and it has since remained a standard in band literature.

The march was addressed to no particular nation, but to all of America's friends abroad. It has been suggested that Sousa was inspired by an incident in the Spanish-American War, in which Captain Chichester of the British Navy came to the support of Admiral Dewey at Manila Bay. A second (and more likely) source is a line by Frere, which was printed on the front cover of the sheet music: "A sudden thought strikes me—let us swear an eternal friendship."

The line by Frere apparently appeared in a play which Sousa read. In answering questions sent to him while serving in the navy, he gave this account in the Great Lakes Recruit of March, 1918:

After the Spanish war there was some feeling in Europe about our republic regarding this war. Some of the nations ... thought we were not justified while others gave us credit for the honesty of our purpose. One night I was reading an old play and I came across this line, "A sudden thought strikes me,—let us swear an eternal friendship." That almost immediately suggested the title *Hands Across the Sea* for that composition and within a few weeks that now famous march became a living fact.

—*Program note by the United States Marine Band*

# Personnel

*Click or tap on bold and underlined text to view biographies or websites.*

**Donald McKinney**, conductor

**Matthew Dockendorf**, conductor

**Branden Steinmetz**, guest conductor

**Ryan Gardner**, trumpet

## Francisco Borja

Francisco Borja has performed internationally with ensembles such as the Honor Band of America, the WASBE World Youth Wind Symphony and most recently as principal clarinetist of the MidEurope Festival's World Youth Wind Orchestra Project.

Borja has participated in several conducting workshops with esteemed clinicians such as Jamie L. Nix, Craig Kirchhoff, H. Robert Reynolds and Jerry F. Junkin.

Prior to studying at the University of Colorado, Borja taught orchestra at Murphy Middle School in Plano, Texas. Borja's teaching philosophy is driven by a commitment to student knowledge and musical quality.

## Zach Cheever

Zach Cheever is a doctoral candidate pursuing a Doctor of Musical Arts degree in wind conducting and literature at the University of Colorado Boulder where he conducts and assists in all aspects of the band program. Prior to his work at CU, Cheever was the band director at Trevecca University in Nashville, Tennessee. Cheever also received a Master's in instrumental conducting from Austin Peay State University. Prior to his work at APSU, Cheever studied theory, composition, and horn at Trevecca University. His primary conducting teachers include Donald McKinney, Gregory Wolyneec, David Diehl and Timothy Cierpke.

## Derek Stoughton

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 also 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.

# CU Symphonic Band

## Piccolo

Madison Tallman

## Flute

Ayla Lantz

Lexi Nigro

Michelle Brannon

Sam Nixon

Olivia Conner

## Oboe

Enrique Arellano

Emilie Feve

Zane Holland

## Clarinet

Kevin Halsey

Carson Conley

*(e-flat clarinet)*

Ashley Civelli

Karena Pruitt

Blair Williamson

Gena Rumsey

Gabriela Barbic

Rylan Nichols

*(bass clarinet)*

Caden Craig

*(bass clarinet)*

## Bassoon

Rose Hansen

Ross Lowrey

*(contrabassoon)*

Laynie Metsker

Larissa Harrison

## Alto saxophone

Ethan Mead

Carter DeSouza

Gabriela Zelek

## Tenor saxophone

William Foster

## Baritone saxophone

Joshua Sweeney

## Horn

Kieran Scruggs

Joy Xiaodan

Ervin Keeling

Dane Burton

Josiah Smith

Max Campbell

## Trumpet

Colin Terk

Anna Kallinikos

Ben Golden

Abbey Beaton

Karen Buri

Devin Rocha

Nate Johnson

Marisa Weissmann

## Trombone

Daniel Orthel

Kendall Walker

Kyle Nakaji

Morgan Ochs

Scott Underwood

Jake Spies

Jacob Kayler

## Bass trombone

Harland Nicholson

## Euphonium

Jorin Benson

Ashley Zipperich

Eunjeong Lee

## Tuba

Evan Allenson

John Lettang

Lucy Rogers

Marco Tovar-Esparza

## Percussion

Juli Ennis

Annalise Goetz

Ryder Hales

Aidan Roux

Jordyn Kurlander

Jennifer Kaphammer

## Piano

Xi Zhang

## Harp

Shelby Roberts

# CU Wind Symphony

## Flute

Courtney Badura  
Lauren Flaten  
Madison Hardick  
Andrea Kloehn  
Nova Rognerud

## Oboe

Sophie Oehlers  
Taysia Petersen  
Lisa Read

## Clarinet

Francisco Borja  
Georgia Hastie  
Randel Leung  
Gracie Lime  
Kristen Pierri  
Gleyton Pinto  
Gentry Ragsdale  
Julian Ruiz

## Bassoon

Tony Federico  
Bailey Holman  
Sheridan Sturm  
*(contrabassoon)*  
Jacob Webb

## Saxophone

Logan Banister  
Erick Miranda  
Jeremy Salgado  
Josh Vance

## Horn

Dilon Bryan  
Abbie French  
Kira Goya  
Maria Long  
Annika Ross  
Michael Sgrecci  
Megan Twain  
Olivia Walt

## Trumpet

Chris Boulais  
Harmon Dobson  
Christopher Luebke-  
Brown  
Rebecca Ortiz  
Madison Sinan  
Noah Solomon  
Jacob West

## Trombone

Sebastian Alvarez  
Caleb Arivett  
Jack Holoman  
Jackson McLellan  
Kendall Walker

## Euphonium

Cooper Eppers  
Riley Bahin

## Tuba

Braeden Held  
Cameron Holt  
Dylan Silverstein

## Percussion

Christian De La Torre  
Elan Rochelle-Share  
Eliot Sale  
Mike Tetreault

## Piano

Zerek Dodson

## Harp

Linnea Wolniewicz

# CU ★ PRESENTS



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College of Music

UNIVERSITY OF COLORADO BOULDER

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