

CU ★ PRESENTS

2022-23 Season



College of Music
UNIVERSITY OF COLORADO BOULDER

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



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Campus Band and Concert Band

7:30 p.m., Monday, April 17, 2023

Macky Auditorium

Program

CAMPUS BAND

Lauren Milbourn, conductor

Logan Sorey, conductor

Hambone

Libby Larsen (b. 1950)

Los Banditos

Quincy Hilliard (b. 1954)

Rippling Watercolors

Brian Balmages (b. 1975)

Alligator Alley

Michael Daugherty (1954)

The Bonsai Tree

Julie Giroux (1961)

The Cave You Fear

Michael Markowski (1986)

CONCERT BAND

Branden Steinmetz, conductor

Derek Stoughton, graduate conductor

Impulse Engine

Carolyn Bremer (1957-2018)

Song of Hope

Peter Meechan (b. 1980)

Christopher Luebke-Brown, Julia Gill and Rebecca Ortiz, trumpets

Little Red Schoolhouse

William Grant Still (1895-1978)

IV. Collen Bawn

V. Petey

Down a Country Lane

Aaron Copland (1900-1990)

trans. Merlin Patterson

Joy Revisited

Frank Ticheli (b. 1958)

Program notes

Hambone

Libby Larsen (b. 1950)

Hambone, by Libby Larsen, is a rhythmically driven piece that uses hambone rhythms, early rock n' roll patterns and cakewalk melodies as inspiration. The composer drew on three important African American cultural traditions while composing *Hambone*. The term “hambone” comes from bones that enslaved Africans used to make music when they were denied use of traditional instruments. Later, the term was used to describe the hand clapping game played by African American children as they clapped, patted thighs and slapped various parts of the body to accompany singing. Another tradition, the cakewalk, refers to an 18th century plantation dance. In a cakewalk, the dancers hold their upper bodies stiff while improvising fancy dance steps with their lower bodies that allowed individual dancers to display their best moves. The dance was performed to syncopated melodies.

The third tradition—rock and roll—developed out of rhythm and blues. Bo Diddley was an important innovator in the development of this American popular style of music; the syncopated accompaniment used in *Hambone* was one of his trademarks.

—*Program note from score*

Los Banditos

Quincy Hilliard (b. 1954)

Los Banditos, by Quincy Hilliard, is a unique Spanish march in the *Paso Doble* style. *Paso Doble* is a theatrical Latin dance with Spanish and French origins. It is a dramatic dance that tells a story through sharp, staccato movements, striking body poses and flamenco style footwork. This piece gracefully combines the pointed elements of *Paso Doble* into the music of the winds and percussion while portraying the traditional march form.

—*Program note from conductor and bellaballroom.com*

Rippling Watercolors

Brian Balmages (b. 1975)

The idea for this piece came from a simple set of watercolors. When children get hold of these and use their imagination, the most amazing things can happen. Children can see things that adults never see. They open our minds while we help them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from a mountaintop or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature.

—*Program note by composer*

Alligator Alley

Michael Daugherty (1954)

Alligator Alley is the nickname for the east-west stretch of Interstate 75 between Naples and Fort Lauderdale that crosses through the Florida Everglades National Park. This park is home to many endangered species, one of them being the American alligator. One might see an alligator along the roadside when driving along this stretch of road. Michael Daugherty invokes two themes in this piece: the first called the “alligator’s theme” is played at the beginning with bassoons and evokes the slithering nature of the alligator; the second is called the “hunter’s theme” which is performed by the brass and includes sounds of an alligator snapping its jaws with the two pieces of wood struck together.

—*Program note by composer*

The Bonsai Tree

Julie Giroux (1961)

Sandai-Shogun no Matsu, a five-needle pine bonsai (*Pinus pentaphylla* var. *negishi*) is considered one of Japan’s national treasures. The tree is at least 500 years old and is considered to be one of the oldest known living bonsai trees. It is documented as having been cared for by Tokugawa Iemitsu (August 12, 1604-June 8, 1651) who was the third shogun of the Tokugawa dynasty. *Sandai-Shogun no Matsu* is housed in the Tokyo Imperial Palace. “Although the center of this famous tree’s trunk is now totally hollow, it has been carefully

nurtured for generations, and gazing at its gnarled form today, a sense of awe is felt at the forceful destiny that has allowed such a small piece of life to survive for so many centuries.”

—*Program note from publisher*

The Cave You Fear

Michael Markowski (1986)

“The cave you fear to enter holds the treasure you seek.”—Joseph Campbell

I’ve been thinking a lot lately about all the opportunities we’re given day to day to try something new or to go somewhere we’ve never been before—the opportunity to take a spontaneous road trip, to go see a concert by a band we’ve never heard of at a venue we’ve never been to, to try that new restaurant down the street where the menu is in a language we don’t quite understand. Some people have an innate sense of adventure, who go with the flow, who live life for the unexplored, and I couldn’t be more inspired by them.

For a long time, I was the opposite. I used to prefer to stay at home, working on my computer because it was the safe and responsible thing to be doing, listening to the same albums on my iPod, ordering the same meal at the same, familiar restaurants. And while there’s nothing necessarily wrong with having a routine or knowing what you like, I eventually realized that my life was starting to have a certain predictability to it. It was a few years ago, while I was still living in the same state that I was born and raised in, that I had the most terrifying epiphany that I think I’ve ever had. I was becoming increasingly bored and incredibly boring.

In film schools around the world, Joseph Campbell’s book *The Hero With A Thousand Faces* is required reading for filmmakers, screenwriters and storytellers because Campbell has single-handedly identified what we refer to as “The Hero’s Journey”—the series of events and conflicts that arise along a character’s path as he or she fights their way to some ultimate goal. After studying Campbell, it’s easy to question where we are on our own paths. What is our own story? What are we fighting for? What does it mean to be a “hero” and how can we be more “heroic” ourselves? When we hear our own call to adventure, will we jump up, prepared, or will we ignore it, sit idly and

take the easy way out because we would rather life be quiet and comfortable? According to Campbell, each of our adventures are already out there, waiting for us. That's not the problem. For him, "the big question is whether you are going to be able to say a hearty "yes" to your adventure.

So for the next four minutes, let's take a chance, let's venture into the dark unknown, let's fight whatever monsters we find in there. And although we might not always prevail, at least we'll have a story to tell by the end.

—*Program note by composer*

Impulse Engine (2006)

Carolyn Bremer (1957-2018)

Impulse Engine is based on simple, motoric, fanfare-like motives that are tossed about the ensemble. This high-energy piece is based on another of Bremer's compositions *Throw Caution to the Wind* (for brass and percussion) which was commissioned for the Monarch Brass Ensemble by the Oklahoma Summer Wind Festival in 1996.

—*Program note from publisher*

Song of Hope (2013/2015)

Peter Meechan (b. 1980)

Song of Hope is dedicated to my good friend Ryan Anthony (1969-23 June 2020), principal trumpet with the Dallas Symphony Orchestra, and his charity, Cancer Blows—a foundation set up to raise awareness and money to further the research that has helped give their family a hope for a future following Ryan's diagnosis of multiple myeloma.

Upon hearing the middle movement (simply titled *Song*) of my cornet concerto *Milestone*, Ryan asked me if I could change the end from its current reflective ending to something more uplifting, and to title it *Song of Hope*, giving it much more meaning than I could have ever imagined.

For my friend Ryan.

—*Program note by composer*

Little Red Schoolhouse (1957)

William Grant Still (1895-1978)

William Grant Still showed prominence as a musician from an early age, starting on the violin and later learning the cello and oboe. In 1911 he enrolled in Wilberforce University (Ohio) to study medicine, but later attended the Oberlin Conservatory as he was determined to become a composer of concert music and opera. He would study composition with Friedrich Lehmann at Oberlin, with his later teachers being George Chadwick and Edward Varese. He would go on to have a distinguished career as a composer, arranger and conductor; his most well known piece is his Afro-American Symphony of 1930.

Little Red Schoolhouse is a collection of five short pieces that each contain a folk song-like quality to them. *Colleen Bawn* is a beautiful, lyrical movement that evokes feelings of reminiscence and longing as the music unfolds. *Petey* features a jaunty and upbeat tune in 6/8 time that is a delight to listen to!

—Program note compiled by Derek Stoughton

Down a Country Lane (1962/1991)

Aaron Copland (1900-1990)

trans. Merlin Patterson

On June 29, 1962, Life Magazine featured Aaron Copland's composition *Down a Country Lane*. The piece was commissioned by Life in hopes of making quality music available to the common pianist and student. The work was featured along with an article titled "Our Bumper Crop of Beginning Piano Players." The article explains, "*Down a Country Lane* fills a musical gap: It is among the few modern pieces specially written for young piano students by a major composer." Copland is quoted in the article of saying "Even third-year students will have to practice before trying it in public." Copland then explains the title: "The music is descriptive only in an imaginative, not a literal sense. I didn't think of the title until the piece was finished—*Down a Country Lane* just happened to fit its flowing quality."

Copland is very descriptive in his directions on how the piece should be played. The piece begins with instructions to play "gently flowing in a pastoral

mood”; a brief midsection is slightly dissonant and to be played “a trifle faster”; and the ending returns to the previous lyrical mood. *Down a Country Lane* was orchestrated for inclusion in a youth orchestra series and premiered on Nov. 20, 1965, by the London Junior Orchestra. The band arrangement was completed by Merlin Patterson in 1988. Patterson specialized in Copland transcriptions. Copland himself spoke of Patterson’s excellent work upon the completion of *Down a Country Lane*, saying that he produced “a careful, sensitive and most satisfying extension of the mood and content of the original.”

—*Program note from publisher*

Joy Revisited (2005)

Frank Ticheli (b. 1958)

Joy, and its companion piece, *Joy Revisited*, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin—but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players. Thus, *Joy* is more straightforward than its companion piece. Where *Joy* sounds a dominant chord (as in the upbeat to measure 10), *Joy Revisited* elaborates upon that chord with a flourish of 16th notes. While *Joy Revisited* moves faster, develops ideas further, and makes use of a wider register, *Joy* is more concise.

Despite these and many more differences between the two works, both come from the same essential cut of cloth. Both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, *Joy* and *Joy Revisited* serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day.

—*Program note by composer*

Personnel

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

Branden Steinmetz, conductor

Lauren Milbourn, conductor

Lauren Milbourn is currently pursuing a Master of Music in wind band conducting at the University of Colorado Boulder where she studies with Don McKinney. She is a graduate part time instructor with the CU Bands and Golden Buffalo Marching Band. Prior to coming to CU Boulder, Milbourn served as the assistant director of bands at Millard South High School in Omaha, Nebraska. Milbourn taught in Millard Public Schools for four years at the elementary and high school levels in addition to serving on the District Instrumental Leadership Team. She received a bachelor's degree in music education from the University of Nebraska Omaha with Karen Fannin and Joshua Kearney. In the summertime, Milbourn is a staff member with the George N. Parks Drum Major Academy and Nebraska Masonic All-Star Marching Band.

Logan Sorey, conductor

Logan Sorey is currently pursuing a 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 Boulder, he served as the director of instrumental music at Jule F. Sumner High School in Tampa, Florida. Sorey taught in Florida public schools for seven years at the middle school and high school levels. A Florida native, he received a bachelor's degree in music education and a Master of Music in instrumental conducting from the University of South Florida. His primary teachers were Matthew McCutchen, Bill Wiedrich, Marc Sosnowchik and Jay Hunsberger.

Derek Stoughton, conductor

Derek Stoughton has recently completed the requirements for the Doctor of Musical Arts degree in wind conducting and literature 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, served as conductor of both the Wind Symphony and Symphonic band, directed 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.

Julia Gill, trumpet

Julia Gill is a musician and educator originally from Fort Lauderdale, Florida. Currently pursuing a Master of Music in trumpet performance and pedagogy at the University of Colorado Boulder, she maintains an active performance schedule as a teaching assistant for the CU Boulder Trumpet Studio. Gill completed a bachelor's degree in instrumental music education at the Florida State University, where she performed frequently in a variety of ensembles including the FSU Symphony Orchestra, Wind Orchestra, brass quintet and trumpet ensembles. As a soloist, Gill has been a three-time quarter-finalist in the Undergraduate Solo Division of the National Trumpet Competition, a three-time finalist of the NTC Military Band Excerpts Division, and a finalist in the NTC Graduate Solo Division. She has also been a two-time finalist for the International Trumpet Guild's Ryan Anthony Memorial Competition in the Wind Band Excerpts Division, winning second-place in 2021 and first-place in 2022. Gill maintains her own private studio in the Boulder area.

Christopher Luebke-Brown, trumpet

Christopher Luebke-Brown is a performer and educator located in the Boulder, Colorado area. He has performed solo recitals across the country in addition to performing with instrumental ensembles such as the Austin Symphony Orchestra, the Dallas Winds, the Chamber Orchestra of the Springs and the Longmont Symphony Orchestra. Originally from Dallas, Texas, Luebke-Brown has been performing for over 17 years. He has been teaching privately for more than five years, teaching a wide age range from middle school students to adult beginners. He has held successful private studios in Austin, Dallas and Boulder. Currently completing his doctorate in trumpet performance, pedagogy, and literature at the University of Colorado at Boulder, Luebke-Brown holds a bachelor's degree in trumpet performance from the University of Texas at Austin and a master's degree in trumpet performance from Southern Methodist University. His primary teachers include Ryan Gardner, Ryan Anthony, Kevin Finamore and Ray Sasaki. Luebke-Brown is an active contributor to the International Trumpet Guild Journal.

Rebecca Ortiz, trumpet

Rebecca Ortiz is currently studying at The University of Colorado Boulder pursuing her doctoral degree in trumpet performance and pedagogy under the tutelage of Ryan Gardner. Originally from Laredo, Texas, Ortiz received a Bachelor of Music from The University of Texas at Austin - Sarah and Ernest Butler School of Music, and a Master of Music from Southern Methodist University - Meadows School of the Arts. Ortiz has been an avid chamber musician, freelance artist and private lesson teacher over the last eight years. She frequently plays with many local churches and ensembles to maintain her diversity in freelance performance outside of school ensembles and concerts. While obtaining her degrees Ortiz studied with many world renowned teachers and performers including Ray Sasaki, Billy Hunter, Peter Bond, Ryan Gardner, Justin Bartels, Marie Speziale and Ryan Anthony.

Campus band

Flute

Delia Abila

Environmental Science

Raj Bhattarai

Aerospace Engineering

Meredith Church

Linguistics

Andie Eldrige

Astrophysics

Ricardo Gonzalez

Computer Science

Cici Haga

Astronomy

Evelyn Ingraham

Architectural engineering

Tyler Irving

Economics

AJ Jelonnek

Environmental Design

Victoria Kavanagh

*Ecology and Evolutionary
Biology*

Megan Koons

Psychology and Spanish

Chloe Nowak

Psychology

Mari Ochoa

Computer Science

Shehan Rajapakse

Aerospace Engineering

Caroline Steinbrenner

*Marketing and Business
Analytics*

Camlin Vespaziani

Integrated Physiology

Abby Voorhis

*Pre-Medicine, Integrated
Physiology*

Clarinet

Anna Bedell

*Marketing and Business
Administration*

Lilly Booker

English

Annalise Goetz

Music Education

Theo Harris

Exploratory Studies

Laynie Metsker

*Bassoon Performance and
Music Education*

Lexie Sbarra

Music Education

Bass clarinet

Abby Presutti

Journalism

Sam Vifquain

Psychology/Creative Writing

Bassoon

Nathan Grim

Economics

Luca Voeller

Mechanical Engineering

Nils Wulfsberg

Aerospace Engineering

Alto saxophone

Evie Cramer

Neuroscience and Chemistry

Atanas Dimitrov

Biomedical Engineering

Madison Lin

*Aerospace Engineering;
Electrical and Computer
Engineering*

Zoie Nuño

*Computer Science and
Biomedical Engineering*

Madison Roberts

Applied Mathematics

Lauren Swartwout

Neuroscience

Tenor saxophone

Lia Cucuzzella

Mechanical Engineering

Caroline Fennelly

Aerospace Engineering

Marlin Kropp

Mechanical Engineering

Sima Marcus

*Sustainable Planning and
Design*

Grace Ptak

Journalism

Kassie Theobald

*Political Science; Psychology
and Neuroscience*

Baritone saxophone

Sofia Curley

Business Finance

Spencer Edson

Exploratory Studies

French Horn

Ashley Civelli

Music Education

Jamie Marketos

*Ecology and Evolutionary
Biology*

Ella Schigur

Integrative Physiology

Harmony Nolder

Psychology

Trumpet

Jonas Courtney

Computer Science

Ari Gomez

*Ecology and Evolutionary
Biology*

Alex Kistamma

Aerospace Engineering

Diego Navarro

Exploratory Studies

Nikolaas Steele

Integrative Physiology

Kevin White

Computer Science

Trombone

Mikey Barry

*Atmospheric and Oceanic
Sciences*

EJ Bostwick

Media Studies

Kay Erdmann

Computer Science

Avery Gillespie

Aerospace Engineering

Mosami Karki

Astrophysics

Mark Lester

Political Science

Grace Nieuwendaal

Art History and Sociology

Sean Oberholzer

Psychology

Austin Setzer

Political Science

Carl Enger

Music Education

Suri Ridder

International Affairs

Ashley Stuhlsatz

Business

Euphonium

Jade Halanych

*Ecology and Evolutionary
Biology*

Mauve Leonard

Architectural Engineering

Elizabeth Tyson

Environmental Engineering

Tuba

Ryan Flat

BA Music and BA Geology

Austin Spafford

MS Mechanical Engineering

Percussion

Eleanor Schnee

*Applied Mathematics
and Physics*

Ben Golden

Music Education

Rain Michael

Composition and Psychology

Kate Mulholland

Aerospace Engineering

Concert band

Flute

Lindsey Camara
*Molecular, Cellular, and
Developmental Biology*

Lauren Dickinson
Astronomy and Geology

Ava Flake
Psychology

Anika Hagen
Creative Technology and Design

McKenzie Larson
*Atmospheric and Oceanic
Sciences Ph.D*

Alison McCall
Electrical Engineering MS

Joanna Parker
*Applied Math and Computer
Science*

Zach Osborne
Biomedical Engineering

Emma Raschke
English and Psychology

Sydney Tucker
Mechanical Engineering

Michaela Wagoner
Astrophysics

Songi Yen
Electrical Engineering

Oboe

Kimmie Pankratz
*Molecular, Cellular, and
Developmental Biology*

Alyssa Week
Neuroscience and Psychology

Clarinet

Paul Burke
Psychology

Jackson Carpenter
Mathematics

Annie Deschane
Mechanical Engineering

Abby Kamprath
Political Science

Abby Kennedy
*Chemical Engineering;
Mechanical Engineering*

Olivia McCarthy
Environmental Studies

Sami Peoples
Environmental Studies

Esther San Diego
Creative Technology and Design

Ray Scherer
Aerospace Engineering

Dylan Simone
Chemical Engineering

Alexandria Snyder
*Molecular, Cellular, and
Developmental Biology*

Bass clarinet

Grace Ptak
Journalism

Alto saxophone

CJ Girard
*Civil Engineering and
Mathematics*

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Tenor saxophone

Mitchell Buck
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Trumpet

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Psychology

Alex Rasmussen
*Marketing and Business
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Adam Richling
*BS Computer Science
and BA Trumpet*

Jack Rutherford
Mechanical Engineering

Megan Schmitt
Psychology

Logan Stroud
Finance

Allison Wicklein
Psychology/Sociology

Horn

Gabby Eastwood
*Ecology and Evolutionary
Biology*

Byron Liu
Computer Science

Holly McCollough
*Marketing, International Affairs,
Leadership*

Maureen Page
*Ecology and Evolutionary
Biology; History*

Trombone

Erich Brady
Bachelor's in Music Education

Aislynn Connell
Astrophysics

Chase Meadors
Mathematics

Artemis Nopah
Exploratory Studies

Curtis Schneider
Environmental Studies

Ethan Van Oss
Undecided

Bass trombone

Jake Biggers
Music Performance

Euphonium

Alexis Brunney
*Environmental Studies and
Anthropology*

Hannah Mills
Environmental Studies

Thomas Ryan
Linguistics

Nathan Grimm
Economics

Tuba

Chieri Kamada
Aerospace Engineering

Connor O'Brien
SLHS and Linguistics

Lawrence Ring
*Music Tech and International
Affairs*

Liam Ryan
*Tuba Performance and
Mechanical Engineering*

Austin Spafford
Mechanical Engineering

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*Aerospace Engineering
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Lexie Sbarra
Music Education

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Cindy Kraus

Operations Manager + Head Piano Technician

Ted Mulcahey

Scheduling Coordinator

Brooke Balbuena

Piano Technicians

Mark Mikkelsen

Phil Taylor

Recording Engineer

Kevin Harbison

Facilities and Operations Coordinator

Peggy Hinton

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