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2023-24 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

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# Concert Band

Branden Steinmetz, conductor  
Elias Gillespie, graduate conductor  
7:30 p.m., Monday, Oct. 23, 2023  
Grusin Music Hall

## Program

### Juba Dance

Florence Price (1887-1953)  
trans. Jay Bocook

### Tribute

Travis Cross (b. 1977)

### The Great Crush Collision March

Scott Joplin (1868-1917)  
trans. Thad Marciniak

### Deep River

William Broughton

### Caribana Afterparty

Omar Thomas (b. 1982)

# Program notes

## Juba Dance

Florence Price (1887-1953)

trans. Jay Bocook

Florence Price (1887-1953) is noted as the first African American female composer of symphonic works, and is only in recent years beginning to receive the recognition so richly deserved. Her Symphony No. 1 was completed in 1932 and first performed in 1933 by the Chicago Symphony Orchestra. Please enjoy this transcription for band of the third movement (*Juba Dance*).

—Program note from publisher

## Tribute

Travis Cross (b. 1977)

This work is written in memory of James Hubert Grimes (1920-2005), Travis Cross's maternal grandfather, though conductors are welcome to program the work to honor whomever they choose. *Tribute* joins Cross's *Elegy*, written for Cross' maternal grandmother, and *Memento*, written for his paternal grandmother.

—Program Note by composer

## The Great Crush Collision March

Scott Joplin (1868-1917)

trans. Thad Marciniak

Beginning with the so-called Panic of 1893, the economy of the United States began a decade-long slide, with high unemployment, devalued currency, and the collapse of several major railroads epitomizing the dire situation. It was this last situation that indirectly led to the staging of the “Monster Crash” outside Waco.

As confidence in America's railroad system eroded with the faltering economy, railroads began looking for ways to both boost their sagging bottom lines and provide some positive attention in an era when the over-extended growth of railroads was seen as a major cause of great personal financial insecurity. At the Missouri, Kansas & Texas Railroad (known to many by its

nickname, the Katy), a passenger agent named William George Crush had an idea: use a head-on collision between two locomotives to generate income (and newspaper headlines). Officials at the MK&T agreed, and planning was underway.

The event was staged on September 15, 1896 in a valley north of Waco. Crush and his crew of MK&T laborers built a temporary depot, bandstand, viewing stands, and a temporary length of track measuring four miles long. Two locomotives were placed at either end; one was painted bright green, the other bright red. Both had been touring around the state in the months leading up to the crash in order to generate publicity. Crush dubbed the location of the spectacle “Crush, Texas.”

Admission was free, and round-trip tickets to “Crush” cost only \$2 per person. As a result, 40,000 people showed up for the event, making “Crush, Texas” the second-largest city in the state (if only for a day). At 5 p.m., the two trains were released under a full head of steam, speeding down the track at approximately 45 mph. The resulting collision caused both locomotives’ boilers to explode, sending shrapnel into the crowd that killed at least three people and wounded dozens of others.

The aftermath of the spectacle is almost unthinkable in modern times. Crush was immediately fired by the MK&T, but with officials seeing no widespread outrage in the media, was rehired the next day. The railroad paid settlements to the victims’ families of cash and lifetime rail passes, and the debris was cleaned up by MK&T crews and souvenir hunters. By the end of the day, “Crush, Texas” had ceased to exist.

While the particulars of how Joplin learned of the crash are unclear, what is known is his reaction as recorded in song. Joplin created something more than a standard march: he added instructions for creating “sound effects” for the last third of the piece that would depict the crash through music. Joplin’s notes on the piece include the following written below the staff:

The noise of the trains while running at the rate of sixty miles per hour  
Whistling for the crossing

Noise of the trains  
Whistle before the collision  
The collision  
—Program note by Baylor Digital Collections

## Deep River

William Broughton

William Broughton is an American composer, arranger, conductor and trombonist with an enviable list of credits to his name that include playing on soundtracks for television shows like *Gunsomke*, *Kojak* and *Hawaii 5-0*—a show for which he also composed some of the music—along with *Quincy M.E* and the *Tonight Show!* He also contributed a number of works to The Salvation Army’s brass band repertoire.

*Deep River* is a Count Basie-style arrangement of the well-known spiritual of the same title. Broughton has transcribed his own work for band, making use of additional tone colors available in this kind of ensemble.

—Program note from publisher

## Caribana Afterparty

Omar Thomas (b. 1982)

A further exploration and study of the dance styles at heart of my larger work *Caribana*, *Caribana Afterparty* (the second “a” in the word *Caribana* is bright, as in the words “ant” and “after”) brings soca and calypso music within reach of younger musicians, as well as musicians just beginning their exploration of Caribbean dance music. *Caribana* is the former name of the largest Caribbean carnival celebration outside of the Caribbean itself, which takes place in Toronto, Ontario, Canada. Titling this piece an “afterparty” gave me space to incorporate themes from the original work while developing new and different grooves from the region, reimagining them in a more accessible context.

The main melodic material of *Caribana Afterparty* is taken directly from its older sibling *Caribana*, and is presented in this work, in part, as a lush opening statement, before quickly giving way to the full theme over an easy calypso groove. As the piece progresses, we are carried from the easier, more calming stylings of calypso music to the more jumping rhythms of soca music.

—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

## **Elias Gillespie**, graduate conductor

Elias Gillespie, a Kansas native, is currently pursuing a masters degree in Wind Conducting at the University of Colorado Boulder where he studies with Don McKinney. Prior to his studies at Colorado, Gillespie taught in Lincoln, Nebraska for five years where he served as director of bands at Lincoln Northeast High School. During this time, he was the recipient of the 2022 Nebraska Young Music Educator of the Year award which is given to one person annually in recognition of outstanding promise in music education in the state of Nebraska. Gillespie received a Bachelor of Music Education Degree in 2018 from Kansas State University. At Kansas State, he was heavily involved in university ensembles, community music making, and served in multiple leadership roles. Gillespie served as president of the Epsilon Pi chapter of Kappa Kappa Psi (National Honorary Band Service Fraternity) and studied conducting with Frank Tracz and trumpet with Gary Mortenson and Rebecca Walenz.



# Concert Band

## Flute

Delia Abila

*Environmental Science*

Cieara Callen

*Psychology*

Ava Flake

*Psychology*

Abi Garza

*Astrophysics*

CiCi Haga

*Astronomy*

Anna Hirschmann

*Applied Mathematics MS*

Victoria Kavanagh

*Ecology and Evolutionary Biology*

McKenzie Larson

*Atmospheric and Oceanic Sciences, PhD Program*

Lexi Nigro

*Flute Performance*

Mari Ochoa

*Computer Science*

Zachary Osborn

*Biomedical Engineering*

Joanna Parker

*Applied Math and Computer Science*

Lilly Remington

*Exploratory Studies*

Camlin Vespaziani

*Sociology*

Michaela Wagoner

*Astrophysics*

Max Duncan

*Cinema studies*

## Oboe

Kimmie Pankratz

*Molecular, Cellular, and Developmental Biology*

## Clarinet

Lilly Booker

*English Literature*

Jackson Carpenter

*Mathematics*

Clementine Clyker

*Environmental Studies*

Seth Ferrin

*Exploratory Studies*

Theo Harris

*Exploratory Studies*

Ray Scherer

*Aerospace Engineering*

Dylan Simone

*Chemical Engineering*

Justin Slaman

*Music Education, master's Program*

Sami Peoples

*Environmental studies*

## Bass clarinet

Grace Ptak

*Journalism*

Ethan Ratliff

*Exploratory Studies*

Andy Snyder

*Chemistry*

## Bassoon

Erich Brady

*Music Education*

Amelia Dundon

*Electrical Engineering*

Nathan Grim

*Economics*

## Alto saxophone

Nicole Fiegl

*Psychology*

Avi Grope

*Mechanical Engineering*

Ryan Johnson

*Anthropology*

Madison Lin

*Aerospace Engineering and Electrical & Computer Engineering*

Anika Schulthess

*Psychology*

Addie Steinwagner

*Biochemistry and Molecular, Cellular and Developmental Biology*

Owen White

*Aerospace Engineering and Computer Science*

## Tenor saxophone

Mitchell Buck

*Aerospace Engineering*

Jordan Johnson

*Geology*

Ian Lenick

*Exploratory Studies*

Sima Marcus

*Urban Planning*

Abby Presutti

*Broadcast Journalism*

## Baritone saxophone

Sofia Curley

*Business Finance*

## **Trumpet**

Gavin Borduas

*History*

Kaitlyn Brown

*Computer Science*

Zoe Danilchick

*Biomedical Engineering*

Xander DuBois

*Computer Science*

Sydney Gallagher

*Business Analytics*

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*Physics*

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*Astronomy*

Logan Hernacki

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*Computer Science and  
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*Integrative Physiology*

Vibhu Uppugonduri

*Neuroscience*

Allison Wicklein

*Psychology/Sociology*

Luke Parker

*Aerospace Engineering*

Lindsay Pierce

*Psychology*

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Evolutionary Biology*

Locke Feilke

*Applied Mathematics*

Basia Klos

*Math Ph.D*

Jamie Marketos

*Ecology and Evolutionary Biology*

Holly Mccollough

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*Media Studies*

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*Music Performance, Electrical  
& Computer Engineering*

Chase Meadors

*Math*

Artemis Nopah

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Tian Znidarsic

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## **Euphonium**

Alexis Brunney

*Environmental Studies &  
Anthropology*

Ryan Chen

*Aerospace Engineering*

Hannah Mills

*Philosophy and Environmental  
Studies*

Connor Tierney

*Integrative Physiology*

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Lawrence Ring

*Russian, international affairs  
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Matthew Woodland

*Geography*

## **Percussion**

Coda Courtney

*Art Practices*

Annalise Goetz

*Music Education*

*Cate Hensley Neuroscience*

Hannah Jaehn

*Sociology*

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*Math and Music Composition*

Lucas Spaeder

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