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2023-24 Season



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Concert Band and Campus Band

Branden Steinmetz, conductor

Elias Gillespie, graduate conductor

Lauren Milbourn, graduate conductor

R. Logan Sorey, graduate conductor

7:30 p.m., Monday, Feb. 26, 2024

Macky Auditorium

Program

CAMPUS BAND

Pipe & Thistle

Carol Brittin Chambers (b. 1971)

Three Ayres from Gloucester

Hugh M. Stuart (1917-2006)

- I. The Jolly Earl of Cholmondeley
- II. Ayre for Eventide
- III. The Fiefs of Wembley

Loch Lomond

JaRod Hall (b. 1991)

Children's March

Percy Aldridge Grainger (1882-1961)

arr. Wagner

Blue Ridge Reel

Brian Balmages (b. 1975)

—Intermission—

CONCERT BAND

Twilight in the Wilderness

Christopher Tucker (b. 1976)

Simple Gifts: Four Shaker Songs

Frank Ticheli (b. 1958)

4. Simple Gifts

From The Delta

William Grant Still (1895-1978)

1. Work Song
2. Spiritual
3. Dance

House plants in terracotta pots

Roy Magnuson (b. 1983)

Undertow

John Mackey (b. 1973)

Program notes

Pipe & Thistle

Carol Brittin Chambers (b. 1971)

Pipe and Thistle (Sketches of Scotland) was commissioned by the Iowa Bandmasters Association for the 2019 All-Iowa 8th Grade Honor Band.

I have wanted to write a piece about Scotland for a long time, as there is Scottish heritage in my own family. While doing some research about this interesting country, I learned that the national instrument is the bagpipe, and the national emblem (and flower) is the thistle; thus, the title of this piece, *Pipe and Thistle*.

While deciding how I might musically represent Scotland and its rich history, I discovered certain folk songs that are very dear to the Scots. These songs are often played on bagpipes and fiddles and provide the basis for much Celtic music. I became particularly intrigued with the discovery of a very large collection of Scottish folksongs, the *Scots Musical Museum*, originally published by James Johnson with contributions by Robert Burns.

Eventually, I chose the following songs to include in this piece: *Scots Wha Hae*, *Comin' Thro the Rye*, *Clean Pease Strae* (Straw), and the very recognizable *Scotland the Brave*. I even snuck in a couple of *My Bonnie Lies Over the Ocean* quotes during the middle, slow section of the piece.

As you take this journey through Scotland, listen for drones that portray bagpipes and drums that represent the Celtic Bodhran. The slower, majestic sections are intended to remind you of Scotland's deep history and patriotism, and the faster, livelier sections are sure to get your toe tapping and your heart smiling! Enjoy!

—Program note by composer

Three Ayres from Gloucester

Hugh M. Stuart (1917-2006)

A three-movement suite written in the early English folksong style, this piece came into being as a result of the composer's fascination with an old 10th century couplet:

*There's no one quite so comely
As the Jolly Earl of Cholmondeley.*

The resulting three compositions, *The Jolly Earl of Cholmondeley* [pronounced "Chumley"], *Ayre for Eventide* and *The Fiefs of Wembley*, are in early English folk song style and are designed to capture the mood of the peasants and their life on the fiefs of Wembley castle.

—Program note from score

Loch Lomond

JaRod Hall (b. 1991)

The Bonnie Banks o' Loch Lomond, or *Loch Lomond* for short, is a Scottish song (Roud No. 9598). The song prominently features Loch Lomond, the largest Scottish loch, located between the council areas of West Dunbartonshire, Stirling and Argyll and Bute. Historian Murray G. H. Pittock writes that the song "is a Jacobite adaptation of an eighteenth-century erotic song, with the lover dying for his king, and taking only the 'low road' of death back to Scotland." It is one of many poems and songs that emerged from Jacobite political culture in Scotland.

—Program note from Lockport Township High School Wind Symphony

Children's March

Percy Aldridge Grainger (1882-1961)

arr. Wagner

Children's March: "Over the Hills and Far Away" (1919) holds a special place in the composer's works for band. *Children's March* was not his first original work for wind band, for that honor goes to *Lads of Wamphray March*. Nor is it the first published work for wind band for *Irish Tune from County Derry* and

Shepherd's Hey appeared in 1918.

Children's March is the first composition of his maturity originally composed and scored for wind band and, indeed, one of his few compositions that does not exist in any full-length version suitable for performances by symphony orchestra. In contrast to many of Grainger's other compositions, the march was provided with no program notes. The score bears the dedication "For my playmate beyond the hills," which is understood by many Grainger scholars to reference Karen Holton, who shared a lengthy relationship with him during the first decade of the twentieth century. With instrumental demands unlike any band work before its time and few since, and with matching technical challenges made to the entire performing ensemble, Percy Grainger's *Children's March* remains one of the most original and satisfying parts of the wind band essential repertoire.

—Program note from University of North Texas Wind Ensemble

Blue Ridge Reel

Brian Balmages (b. 1975)

Blue Ridge Reel was inspired by a recent visit to Asheville for the National Convention of the American Band Directors Association. I was extremely taken with the fun vibe of the town, located in the mountains of North Carolina. During the trip, I had an opportunity to hear several bluegrass bands, including a great performance during a dinner and special tour of the Biltmore Estate. I love the rich heritage of the music of the mountains of the Eastern United States. Many influences in the region come from the rich cultures of England, Ireland, Scotland and Wales. This fiddle music eventually played a major role in the development of country and bluegrass music.

The title, *Blue Ridge Reel*, pays homage to the Blue Ridge Mountains. While influenced by the form and style of a traditional Irish reel, the music certainly heads in some contemporary directions as it seeks to mix the modern feel of a city like Asheville with its deeply engrained musical roots. It is also deeply influenced by the untimely passing of Davidson College mathematics professor Robert Whitton, a music lover and major supporter of local musicians. Shortly before his passing, more than 100 friends and family gathered in downtown

Davidson to participate in a New Orleans-style march through the city. Thus, this piece ties together the spirit of that New Orleans march with my own personal bluegrass experiences in Ashville ... This marks my first time exploring this particular fusion of styles in the wind band idiom, but certainly not my last!
—Program note by composer

Twilight in the Wilderness

Christopher Tucker (b. 1976)

Twilight in the Wilderness is a musical impression of the body of works created by Hudson River school and landscape painter Frederick Edwin Church. Living around the time of the Civil War, this American painter covered his oil canvas with beautiful sunsets of the American landscape.

My main inspiration for this commission was Frederick Edwin Church's painting *Twilight in the Wilderness*, a work of magnificence with a dark red sunset encompassing the lush mountains below. A bright clearing in the center of the painting creates a connecting boundary, of which a Hill Country Middle School student termed a "ray of hope."

The work is in two main sections connected by an interlude, possibly a bright and clear interlude. The first main section describes the painting from a "macro" point of view, very spacious and serene. The second main section represents the vibrancy of each individual color and how they create a harmonious interplay, the "micro" point of view. The term "ray of hope" became my final inspiration for the end of the piece when both sections come together ... the "macro" and "micro" are seen simultaneously."

Twilight in the Wilderness was commissioned jointly by the Hill Country Middle School Bands in Austin, Texas, Cheryl Floyd, Kevin Jedele, and Chuck Fishers, directors, and the University of Texas at Austin Symphony Band, Robert Carnochan, conductor.

—Program note by composer

Simple Gifts: Four Shaker Songs

Frank Ticheli (b. 1958)

The Shakers were a religious sect who splintered from a Quaker community in the mid-1700s in Manchester, England. Known then derisively as “Shaking Quakers” because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of the church upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

Today there is only one active Shaker community remaining, the Sabbathday Lake Shaker Village in New Gloucester, Maine. They maintain a Shaker library, a Shaker museum, and a website at maineshakers.com.

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England.

My work is built from four Shaker melodies—The finale is a setting of the Shakers’ most famous song, *Simple Gifts*, sometimes attributed to Elder Joseph Brackett (1797-1882) of the Alfred, Maine, community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making *Simple Gifts* possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring*. Without ever quoting him, my setting begins at Copland’s doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

—Program note by composer

From The Delta

William Grant Still (1895-1978)

Still's first work for band was an arrangement of *Old California*, which was performed by the Goldman Band many times in the early 1940s. In response to Goldman's request for original music for band and a commission from the Leeds Music Corporation, Still composed *From the Delta* in 1945. It was premiered by the Goldman Band in 1947, and quickly received many performances around the country.

In his important dissertation on concert band music by African American composers, Myron Moss states that with *From the Delta*, Still has done what his compositional philosophy would suggest, [presenting] music whose melody is its main attraction and whose expressive folk style is its main source of interest. As a nationalistic composer, Still [put] folk music in an appropriate art-music frame, and [this] piece fills a niche in a band repertoire which already [included] nationalistic pieces evoking Great Britain, France, and "White" America.

With melodies that could pass as actual folk songs, a variety of color, texture and sound, and music that evokes in a direct way the titles of the movements, *From the Delta* is an important work in the history of the concert band. This new full score, prepared by Dane Teter for William Grant Still Music, is a wonderful contribution to this original work for band composed by one of the luminaries of American music.

—Program note from score by Steven Ward

House plants in terracotta pots

Roy Magnuson (b. 1983)

The plants we fill our houses with are beautiful in their simplicity, and simply beautiful in their complexity. This music comes from my sincere desire to create art that, like house plants, does a thing and does it well. A simple statement of something simply thought.

—Program note by composer

Undertow

John Mackey (b. 1973)

Though many of his pieces are extremely virtuosic, *Undertow* is the first of Mackey's works written specifically for intermediate band. It was commissioned by the Hill Country Middle School Band and premiered by that ensemble with its conductor, Cheryl Floyd, in May 2008. The work is significantly different than much of Mackey's output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato. The metric pattern for the piece is an alternation of 7/8 and 4/4 time, which provides an agitated "out-of-step" pulsation throughout. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive eighth notes. From here, a countermelody emerges that slowly ratchets the energy back up to its original level, where the initial melody returns to round out the explosive conclusion.

—Program note by Jake Wallace

Personnel

Text that is bold and underlined is a hyperlink; click or tap for more information.

Branden Steinmetz, conductor

Elias Gillespie, graduate conductor

Elias Gillespie, a Kansas native, is currently pursuing a master's 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 in 2018 from Kansas State University. At Kansas State, he was heavily involved in university ensembles and 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.

Lauren Milbourn, graduate 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 Boulder 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.

R. Logan Sorey, graduate conductor

Logan Sorey is a graduate part-time instructor and doctor of musical arts candidate (ABD) at the University of Colorado Boulder, where he studies wind conducting and literature. As a graduate part-time instructor, Sorey assists with various components of the band and conducting programs. This includes guest conducting the Wind Symphony, Symphonic Band and Concert Band, and assisting with the instruction of The “Golden Buffalo” Marching Band, the Buff Basketball Band and conducting courses. He is an active music arranger and drill designer for collegiate athletic bands

Prior to coming to CU Boulder, Sorey taught in Hillsborough County Public Schools in Florida for seven years at both the middle school and high school levels. A Florida native, he received both bachelor’s degree in music education and Master of Music in instrumental conducting from the University of South Florida. His primary conducting teachers include Donald McKinney, Matthew Dockendorf, Matthew McCutchen, Bill Wiedrich and Marc Sosnowchik. While at USF, he studied euphonium with Jay Hunsberger. He currently resides in Longmont, Colorado, with his wife Lauren and their two dogs.

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Flute

Hannah Arthur

Integrative Physiology

Cieara Callen

Psychology

Avery Cutright

Economics and Statistics

Sienna Fischer

Biomedical Engineering

Ava Flake

Psychology

Logan Indge

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Camlin Vespaziani

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Business administration

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(Alto Clarinet)

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Theodore Harris

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Lexi Nigro

Flute Performance

Juliette O'Hara

Psychology

Kelsey Unger

Psychology

Bass clarinet

Andrew Stein

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Bassoon

Madi Roberts

Applied Mathematics

Alto saxophone

Benjamin Chapman

Undeclared / Exploratory Studies

Sophia Eyl

Music Education

Nicole Fiegl

Psychology

Jinjae Han

History and Education

Katie Ide

Environmental Science and Geographic Information Science

Zoie Nuño

Computer Science and Biomedical Engineering

Addie Steinwagner

Biochemistry and Molecular Cellular and Developmental Biology

Tenor saxophone

Mitchell Buck

Aerospace Engineering

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Neuroscience

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