

CU ★ PRESENTS

2023-24 Season



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CU ★ PRESENTS is the home of performing arts at the University of Colorado Boulder.



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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, April 15, 2024

Macky Auditorium

Program

CAMPUS BAND

Selections from *UP*

Michael Giacchino (b. 1967)

arr. Michael Brown

The Seal Lullaby

Eric Whitacre (b. 1970)

Through the Storm

JaRod Hall (b. 1991)

Kinetic Dances

Randall Standridge (b. 1991)

–Intermission–

CONCERT BAND

Pure Imagination

Bricusse & Newley

arr. Douglas Wagner (b. 1954)

Illumination

David Maslanka (1943-2017)

Break Forth O Beauteous Heavenly Light and Luminescence

Johann Sebastian Bach (1674-1750)

David Biedenbender (b. 1984)

Lux Aurumque

Eric Whitacre (b.1970)

Play!

Carl Holmquist (b. 1983)

Program notes

Selections from *UP*

Michael Giacchino (b. 1967)

arr. Michael Brown

Up is a 2009 American 3D computer-animated comedy-adventure film produced by Pixar Animation Studios and released by Walt Disney Pictures. Directed by Pete Docter, the film centers on an elderly widower named Carl Fredricksen and an earnest boy named Russell. By tying thousands of balloons to his home, Carl sets out to fulfill his dream to see the wilds of South America and complete a promise made to his late wife, Ellie. This medley from the movie *Up* includes “Russell Like Fine Whine”; “The Spirit Of Adventure”; “Up With End Credits”; “Up With Titles” and “We’re in the Club Now”.

—Program note from Wind Repertory Project

The Seal Lullaby

Eric Whitacre (b. 1970)

In the spring of 2004 I was lucky enough to have my show *Paradise Lost: Shadows and Wings* presented at the ASCAP Musical Theater Workshop. The workshop is the brain child of legendary composer Stephen Schwartz (*Wicked*, *Godspell*), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say, to me personally. Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling’s *The White Seal*. I have always loved animation, (the early Disney films; *Looney Tunes*; everything Pixar makes) and I couldn’t believe that I might get a chance to work in that grand tradition on such great material.

The White Seal is a beautiful story, classic Kipling, dark and rich and not at all

condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called *The Seal Lullaby*).

Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!

Rudyard Kipling, 1865-1936

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio. I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make *Kung Fu Panda* instead."

So I didn't do anything with it; just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) A few years later the Towne Singers commissioned the choral arrangement of it, and in 2011 I transcribed the piece for concert band. I'm grateful to them for giving it a new life, and to the schools, colleges and directors listed who have believed in this new transcription. And I'm especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever tell him.

—Program note by composer

Through the Storm

JaRod Hall (b. 1991)

Through the Storm is a work for band that encapsulates the anticipation, serenity, calamity, chaos and majesty of a harsh winter storm. Inspired by the Texas “deep freeze” in February 2021, this work begins as all winter storms do—with the foreboding first fallen flake. The opening marimba’s driving melodic fragment is insistent, yet ever changing—like the winds of winter. At times, the majesty of the storm can be quite breathtaking, like the horn swell into the first lush and lyrical section of the piece.

As instruments add in, we are quickly drawn to the volatile nature of the storm, both strong and violent. Percussion instruments clash and clamour, whipping the main idea to the menacing lower voices. Things calm down a bit as we reach the eye of the storm, but we still aren’t quite at ease. Tensions rise and fall, the temperature begins to drop with hardened, frigid layers of sounds. The horns return to remind us of the true majesty of the storm, but are soon overtaken by the urgent groove of the percussion section, charging us to the eye wall—the most dangerous part of the storm. The storm swells to its most aggressive episodes with alternating low and high voice entrances and a final crescendo to the biggest impact of the night. Then, almost as quickly as it came, the storm begins to recede. The winds slow down. Snow falls more slowly, but still slightly slips through sparse pockets of the night air. We have finally made it through the storm.
—Program note by composer

Kinetic Dances

Randall Standridge (b. 1991)

Kinetic Dances is a dance for symphonic band in mixed meter. The rhythmic interchange between 7/8 and 4/4 time is utilized to create a unique rhythmic flow for the work. The challenge, when writing this, was to make the meter feel as natural as possible. The piece is in a slightly modified rondo form, with the main theme alternating with contrasting sections. *Kinetic Dances* was commissioned by Steven H. Moss and the C.H. Yoe High School Band of Cameron, Texas, for performance in the 2014 TMEA conference in San Antonio, Texas. I owe him and his students a huge debt of gratitude for trusting me with this project.

—Program note by composer

Pure Imagination

Bricusse & Newley

arr. Douglas Wagner (b. 1954)

With its message of endless possibilities and dreams fulfilled, this piece, from the 1971 Academy-award nominated film score of Roald Dahl's *Charlie and the Chocolate Factory* (1964), by songwriting team Leslie Bricusse and Anthony Newley, has remained popular since the 1970s—and even more so today, or so says the more than 5.5 million views on YouTube. The tune surfaces three times in the movie, first during the opening title music, then as the feature number by Gene Wilder as he leads his assembled golden ticket winners into the chocolate room, and finally, as part of the “Wonkavator” music at the end. Great fun for all generations, and all generations to come! A charming and musical choice, it is memorable and heartwarming.

—Program note from publisher

Illumination

David Maslanka (1943-2017)

“Illumination” —lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. *Illumination* is an open and cheerful piece in a quick tempo, with a very direct A-B-A song form. *Illumination: Overture for Band* was composed for the Franklin, Massachusetts, public schools. The commission was started by Nicole Wright, band director at the Horace Mann Middle School in Franklin, when she discovered that my grandnephew was in her band. The piece was initially to have been for her young players, but the idea grew to make it the center of the dedication concert at the opening of Franklin's new high school building. Rehearsals of *Illumination* were actually the first musical sounds made in their fine new auditorium.

—Program note by composer

Break Forth O Beauteous Heavenly Light and Luminescence

Johann Sebastian Bach (1674-1750)

David Biedenbender (b. 1984)

Luminescence is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (“Rouse Thyself, My Weak Spirit”), written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It is most commonly known as the Christian hymn *Break Forth, O Beauteous Heavenly Light*. It may enrich the overall musical experience, both for the ensemble and for the audience, to hear the original chorale before the piece is played. *Luminescence* was written for the 2009 WELS National Band Festival by Wisconsin Lutheran College, Milwaukee, Wisconsin.

—Program note by composer

Lux Aurumque

Eric Whitacre (b.1970)

Commissioned by the Texas Music Educators Association for their 2005 All-State Band, *Lux Aurumque* is a lush and poignant adaptation of one of Eric Whitacre’s most popular choral works. Simple triads melt from one chord to the next, creating a slowly evolving wash of aural color. For his chorale setting, Whitacre had the original poem by Edward Esch (b. 1970) translated into Latin by Charles Anthony Silvestri. Here is Esch’s original poem:

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.
Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

—Program note from Windrep.org

Play!

Carl Holmquist (b. 1983)

A simple tune emerges from the silence. The music grows. The vibrant city is being rebuilt. We hear the rhythms of the second line. The musicians are returning to Jackson Square. This time, to celebrate new life!

Come, thou Fount of every blessing,
tune my heart to sing thy grace;
streams of mercy, never ceasing,
call for songs of loudest praise.

Teach me some melodious sonnet,
sung by flaming tongues above.
Praise the mount! I'm fixed upon it,
mount of thy redeeming love.

—Program note by composer

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 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.

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 the 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 a 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 with his wife Lauren and their two dogs.

Campus Band

Flute

Hannah Arthur

Integrative Physiology

Cieara Callen*

Psychology

Avery Cutright

Economics and Statistics

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Psychology

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Anna Bedell

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(Alto Clarinet)

Environmental Studies and Atmospheric & Oceanic Sciences

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Exploratory Studies

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Bachelor's of Music Education

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Music Education and Bassoon Performance

Lexi Nigro*

Flute Performance

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Psychology

Kelsey Unger*

Psychology

Bass clarinet

Andrew Stein

Music Education

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

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Addie Steinwagner

Biochemistry and Molecular Cellular and Developmental Biology

Tenor saxophone

Mitchell Buck*

Aerospace Engineering

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Neuroscience

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