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2024-25



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CU Boulder is a **SMOKE-FREE CAMPUS**.

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

# Concert Band and Campus Band

Logan Sorey, conductor

Elias Gillespie, conductor

Amy Millesen, graduate conductor

Catherine Ryan, graduate conductor

Lauren Sorey, narrator

7:30 p.m., Monday, Feb. 24, 2025

Macky Auditorium

## PROGRAM

### CAMPUS BAND

Fanfare and Triumph

James Sweringen (b. 1947)

The Old Boatman

Florence Price (1888-1953)

arr. Dana Paul Perna (b. 1958)

The Best of the West

arr. Michael Story (b. 1956)

*Catherine Ryan, graduate conductor*

Prairie Songs

Pierre LaPlant (1943-2024)

Remembering the Remarkables

Grace Baugher Dunlap (b. 1995)

## **High School Cadets**

John Philip Sousa (1854-1932)

*Amy Millesen, graduate conductor*

## **CONCERT BAND**

### **Hands Across the Sea**

John Phillip Sousa

### **Stillwater**

Kelijah Dunton (b. 1999)

*Elias Gillespie, graduate conductor*

### **Fantasy on American Sailing Songs**

Clare Grundman (1913-1996)

### **Of Sailors and Whales**

W. Francis McBeth (1933-2012)

- I. Ishmael
- II. Queequeg
- III. Father Mapple
- IV. Ahab
- V. The White Whale

# PROGRAM NOTES

## Fanfare and Triumph

James Sweringen (b. 1947)

A majestic opening leads to the light allegro theme, tuneful and melodic, that's both bright and appealing. Following this is a beautiful and expressive section before the allegro theme returns for an uplifting ending.

—Program note by publisher

## The Old Boatman

Florence Price (1888-1953)

arr. Dana Paul Perna (b. 1958)

*The Old Boatman* is a two-page piano piece by Florence Price composed for the benefit of her developing piano students. Upon hearing it, Dana Paul Perna found it very reminiscent of Edvard Grieg, specifically his *Lyric Pieces* and *19 Norwegian Folk Tunes*, Op. 66. With that in mind, he proceeded to score her work in a literal transcription for string orchestra in 2002 and concert band in 2022.

—Program note from orchestral score

## The Best of the West

arr. Michael Story (b. 1956)

A rollicking medley of popular, contrasting western movie themes including: “I’m On My Way” from *Paint Your Wagon*, *The Good, the Bad and the Ugly* and *The Magnificent Seven*. It just can’t get any better. So grab your popcorn ... Giddy up! Ride ‘em cowboy!

—Program note from publisher

# Prairie Songs

## Pierre LaPlant (1943-2024)

*Prairie Songs* is based on two songs from the Midwest. These songs were sung and known in Wisconsin and, therefore, seem appropriate for a piece celebrating the state's sesquicentennial (1848-1998).

*The Pinery Boy*, from the Eau Claire region of Wisconsin, is used in the opening section of *Prairie Songs*. The song tells the story of a young girl who set out in search of her lover, a raftsman working on the river. Her search ends when she learns from the captain that her lover has perished in the river. The young lady returns home and dies of a broken heart. Despite the tragic, and at times melodramatic nature of the verse, the melody is broad and expansive in scope (an octave plus three notes). The setting of this tune in *Prairie Songs* is intended to convey a feeling of grandeur and beauty of the (land before time).

The second section of the piece quotes *The Turkey Song* which some authorities believe originated in Kentucky and moved west with the settlers. It is found in various collections of childrens' folksongs, including those of Pete Seeger and Jill Trinka.

Common melodic patterns between the two songs make them sound as though they are related. The two themes are presented concurrently in the *maestoso* section just prior to the *coda* (*allegro*).

### The Pinery Boy

"Oh a raftsman's life is a wearisome one,"  
"It causes many fair maids to weep and mourn."  
"For the loss of a true love that can never return."

### The Turkey Song

"As I came over yonder's hill"  
"I spied a mighty turkey."  
"He flapped his wings, and he spread his tail"  
"and his feet looked awful dirty."

—Commissioned by the Central Middle School Band, Waukesha, Wisconsin, Laura Kautz Sindberg, conductor, with assistance from the Wisconsin Sesquicentennial Commission. Performance notes from score.

## Remembering the Remarkables

Grace Baugher Dunlap (b. 1995)

This piece is about mountains in many forms. Metaphorically speaking, everyone has his or her own mountain to climb, and for me, that was a literal mountain. My New Year's resolution for 2017 was to climb a Fourteener. Those who know me know that strenuous activity is not my idea of fun, but I wanted this goal to stretch me. That spring I had a knee injury that caused me to go through a few months of physical therapy, thus making it not possible for me to make the climb that year. Summer 2018 had me working toward my goal again, this time with a bit of hesitation after my injury. On a Sunday in August, I made it to the top. I don't think I was totally prepared to feel so exhausted and strong at the same time. I had accomplished something that I didn't think I would actually be able to do.

This experience taught me two things. First, that climbing a mountain has two victories: getting to the top and then getting back to the bottom again. Each had their own challenges, but they were all part of the same goal. The second is that mountains have false peaks. You may think you are nearing the top, only to realize you are only halfway up.

I found that these lessons apply to life as well, and the women who were part of the suffrage movement no doubt experienced them in their journey. These remarkable women paved the way for women of the future to have the freedom to pursue the lives they want. Writing this piece is only a small tribute when compared to the gratitude they deserve.

The title, *Remembering the Remarkables*, was inspired by my recent trip to New Zealand. There is a mountain range called the Remarkables on the southern island that is so perfectly picturesque and inspiring that I don't think I could ever forget them. It was here that my piece began to take shape. For a Kansas girl, mountains have really shaped my life.

—Program note by composer

## High School Cadets

John Philip Sousa (1854-1932)

The mutual admiration society that existed between John Philip Sousa and the school bands of America has caused many musicians and writers to conclude that this march was composed as a salute to the school band movement. However, it was written 20 years before that movement had begun. It was composed at the solicitation of the marching cadet corps of the one and only Washington, D.C., high school in 1890 (later called Central High School) and was dedicated to the teachers and pupils.

The High School Cadets was another of the drill teams which were an exciting part of the capital city scene for many years after the Civil War. The member requested the march of Sousa, asking that he make an effort to make it superior to his *National Fencibles* march, which he had written for a rival cadet corps. In Sousa's estimation, it was indeed a better march. The music world has concurred, because *The High School Cadets* has always been one of Sousa's most popular marches.

The Cadets were invited to a Marine Band rehearsal to hear the march played. They liked what they heard and produced \$24 to cover the cost of having the march published and copyrighted.

—Program note from *John Philip Sousa: A Descriptive Catalog of His Works*

## Hands Across the Sea

John Phillip Sousa

*Hands Across the Sea*, composed in 1899, might well be considered as Sousa's farewell to the nineteenth century that had been so crucial to the evolution of the United States of America. The two final decades of that century had also been very good to Sousa, for in those years he emerged as a world-famous music personality. His magnificent band was one of the first American success stories in music, for it captured audiences wherever it played. Sousa, his band and his thrilling marches spoke for all of us.



Together, they just might possibly have been the best ambassadors for the Republic since Benjamin Franklin. *Hands Across the Sea* could also have been Sousa's sincerely confident and patriotic view of the years ahead at the dawn of what he hoped might be a bright new era for mankind.

The title of the march has the ring of history in it. Since Sousa was almost as fascinated by words as he was by music, this happy combination finds him joining one of his most mature and compelling marches with words to match, for the prophetic title was original with him.

There are, of course, as many ways to play Sousa marches as there are conductors to lead them, and no official "system" of performance was either provided or approved by him. Those many admirers among his players who subsequently conducted provided viable options, but Sousa's approval on proofs for publication make them all that is ultimately correct.

—Program note by Frederick Fennell

## Stillwater

Kelijah Dunton (b. 1999)

This work was inspired by the beauty of a small town: Stillwater, Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important?

We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves, we discover our passions, our longings, and our sense of belongings.

—Program note by composer

## Fantasy on American Sailing Songs

Clare Grundman (1913-1996)

*Fantasy on American Sailing Songs* was dedicated to the Michigan School Band and Orchestra Association. This lively and robust medley of sailing songs includes *Hornet and Peacock*, *Lowlands: What Shall We Do With a Drunken Sailor?* and *Rio Grande*. Each song is clearly stated then effectively developed with appealing melodic and harmonic treatment.

- Program note from *Program Notes for Band*

## Of Sailors and Whales

W. Francis McBeth (1933-2012)

*Of Sailors and Whales* (Five Scenes from Melville) is a five movement work based on scenes from Herman Melville's *Moby Dick*. It was commissioned by and is dedicated to the California Band Directors Association, Inc., and was premiered in February 1990 by the California All-State Band, conducted by the composer. The work is sub-dedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

The composer provided these notes for each movement:

### I. Ishmael

“I go to sea as a simple sailor.”

### II. Queequeg

“It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state -- neither caterpillar nor butterfly.”

### III. Father Mapple

“This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog -- in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy.”

*The ribs and terrors in the whale arched over me a dismal gloom*

*While all God's sunlit waves rolled by, and lift me lower down to doom.  
In black distress I called my God when I could scarce believe Him mine,  
He bowed His ear to my complaint, no more the whale did me confine.  
My songs forever shall record that terrible, that joyful hour,*

*I give the glory to my God, His all the mercy and the power.*

#### IV. Ahab

“So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood.”

#### V. The White Whale

“Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds! - the birds! They mark the spot ... The whale, the whale! Up helm, up helm! Oh, all ye sweet powers of air, now hug me close ... He turns to meet us ... My God, stand by me now!”

# PERSONNEL

Logan Sorey, conductor

Elias Gillespie, conductor

Amy Millesen, graduate conductor

Catherine Ryan, graduate conductor

Lauren Sorey, narrator

## Campus Band

### Flute

Cici Haga

*Astrophysical and Planetary  
Science*

Mari Ochoa

*Computer Science*

Emma Raschke

*English Literature and  
Psychology*

Victoria Kavanagh

*Ecology and Evolutionary  
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*Integrative Physiology; Italian*

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*Sociology*

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*Psychology*

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Sciences*

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*Aerospace Engineering*

### Oboe

Bodie Armstrong

*Electrical Engineering*

Erin Stucky

*Environmental Engineering*

### Clarinet

Amelia Chavez

*Cinema Studies*

Anna Bedell

*Business*

Theodore Harris

*Ecology and Evolutionary  
Biology*

Caroline Hyypa

*Exploratory Studies*

Virginia Cominsky

*Environmental Studies*

Kaylyn Guy

*Elementary Education*

### Alto saxophone

Louise Larsen

*Music Education*

Serenity Sisneros

*Media Production*

Craig Ropars

*Exploratory Studies*

Grace Blachette

*Aerospace Engineering*

### Tenor saxophone

Austin Setzer

*Political Science*

Joshua Klaus

*Masters in Global*

*Environmental Engineering*

Benjamin Chapman

*Astrophysical and Planetary  
Sciences*

Tenley Hollman

*Aerospace Engineering*

### Baritone saxophone

Spencer Edson

*College of Media,  
Communication, and  
Information*

## **Bassoon**

**Luca Voeller**

*Mechanical Engineering*

## **Trumpet**

**Adam Dymond**

*Psychology*

**Logan Hernacki**

*Molecular Cellular and  
Developmental Biology and  
Neuroscience*

**Alex Kistamma**

*Aerospace Engineering*

**Joe Harrison**

*Astronomy*

**Gabe Miller**

*Theater*

**Christopher Krueger**

*Aerospace*

**Telly Scott**

*Law*

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**Niklas Abbots**

## **Horn**

**Harmony Nolder**

*Psychology*

**Lex Johnson**

*Business*

**Ellarose King**

*Ecology and Evolutionary  
Biology*

**Ronnie Boehmer**

*Political Science*

**Sam Weslake**

*Aerospace Engineering*

## **Trombone**

**Mikey Barry**

*Atmospheric and Oceanic  
Sciences*

**Logan Sorey**

**Harrison Leggett**

*Marketing*

## **Euphonium**

**Connor Tierney**

*Integrative Physiology*

**Isaac Mitchell**

*Computer Science*

## **Tuba**

**Ellis Beringer**

*Ecology and Evolutionary  
Biology*

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*Political Science*

**Allison Zulkoski**

*Creative Technology and  
Design*

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*Jazz Studies (drum set)*

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**Jenn Kamphammer**

*Computer Science and Music  
Technology*

**Gavin Hulse**

*Jazz Studies (drum set)*

**Connor Stitzel**

*Exploratory Studies*

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Anna Hirschmann

*Applied Mathematics MM*

Joanna Parker

*Applied Mathematics and  
Computer Science*

Emma Raschke

*English Literature and  
Psychology*

Alexander Schreurs

*Physics*

### Clarinet

Ashley Bass

*Sociology*

Jackson Carpenter

*Mathematics PhD*

Clementine Clyker

*Environmental Studies and  
Geography*

Megan Davis

*Mechanical Engineering*

Nathaniel Francis

*Media Production*

Seneca Joslyn

*Psychology and MCDB*

Luke Kneller

*Music Education*

Caelyn Mason

*Molecular, Cellular, and  
Developmental Biology*

Joey Pagano

*Neuroscience and Molecular,  
Cellular, and Developmental  
Biology*

Raymond Scherer

*Aerospace Engineering*

### Bass clarinet

Andrew Crigger

*Exploratory Studies*

Ethan Ratliff

*Biomedical Engineering*

Campbell Stoughton

*Chemistry and Mathematics*

### Bassoon

Makenna Davis

*Chemistry*

Amelia Dundon

*Electrical Engineering*

Kody Fung

*Ecology and Evolutionary  
Biology*

Adeline Hofle

*Computer Science*

### Alto saxophone

Axel Bodeux

*Classical Piano Performance*

Tristan Dornbusch

*Civil Engineering*

Colby Muchlinski

*Aerospace Engineering*

Lauren Swartwouth

*Neuroscience*

Owen White

*Aerospace Engineering and  
Computer Science*

### Tenor saxophone

Ian Lennick

*Engineering Physics and  
Applied Mathematics*

Grace Ptak

*Journalism*

### Baritone saxophone

Benjamin Rybnicek

*Biochemistry*

### Trumpet

Cove Andrews

*Psychology and Neuroscience*

Zoë Danilchick

*Biomedical Engineering*

Niklas Larson

*Mechanical Engineering*

Anna Lazewski

*International Affairs*

Alexandra Mabie

*Chemistry*

Ian Marketos

*Physics*

Vibhu Uppugonduri

*Neuroscience*

### Horn

Basia Klos

*Mathematics PhD*

Sean Marketos

*Computer Science*

Jamie Marketos

*Ecology and Evolutionary  
Biology*

Jack Rubenstein

*Psychology*

## **Trombone**

**Jason Born**

*Molecular, Cellular, and  
Developmental Biology*

**Tian Klomp Znidarsic**

*Aerospace Engineering  
Sciences*

**Matthew Mclaughlin**

*Integrated Physiology*

**Chase Meadors**

*Mathematics PhD*

**Sean Oberholzer**

*Psychology*

**Lexi Richardson**

*Mechanical Engineering*

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**Erich Brady**

*Music Education*

**Ryan Chen**

*Aerospace Engineering*

**Gavin Herrmann**

*Biomedical Engineering*

## **Tuba**

**Cam Mitchell**

*Music Performance*

**Tommasco Nocco**

*Exploratory Studies*

**Lawrence Ring**

*Russian; International Affairs;  
Music BA*

## **Percussion**

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*Neuroscience, Molecular,  
Cellular, and Developmental  
Biology*

**Calvin Herrick**

*Exploratory Studies*

**Isaac Mitchell**

*Computer Science*

**Keenan Powell**

*Mathematics and  
Music Composition*

**Zander Trafton-**

**Hancock**

*Computer Science*

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*Ecology and Evolutionary  
Biology; Psychology*

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