



College of Music

UNIVERSITY OF COLORADO **BOULDER**

# Scenes Through Time

## Symphonic Band and Concert Band

### **Symphonic Band**

Matthew Roeder, conductor  
Hannah Rudy, guest conductor  
Andrea Austin, student conductor  
Ryan Dupuis, student conductor  
Celeste Landy, student conductor  
Carrie Proctor, student conductor  
Jacob Reading, student conductor

### **Concert Band**

Matthew Dockendorf, conductor  
Hannah Rudy, guest conductor

7:30 p.m., Wednesday, April 18, 2018  
Macky Auditorium

Be engaged. Be inspired. Be here.  
**Be Boulder.**

# Program

## Symphonic Band

### Scenes from *“The Louvre”* (1966)

- I. The Portals
- II. Children’s Gallery
- III. The Kings of France
- IV. The Nativity Paintings
- V. Finale

Norman Dello Joio  
(1913–2008)

*Carrie Proctor, Celeste Landy, Jacob Reading, Ryan Dupuis and Andrea Austin, conductors*

### Wayfaring Stranger (2015)

Christopher Nelson  
(b. 1987)

### English Dances (1950)

- I. Andantino
- II. Vivace
- III. Mesto
- IV. Allegro risoluto

Malcolm Arnold  
(1921–2006)  
arr. Maurice Johnstone

*Hannah Rudy, conductor*

### Symphony No. IV *“Bookmarks from Japan”* (2013)

- I. Fuji-san—“Mt. Fuji”
- II. Nihonbashi—“Bridge Market”
- III. The Great Wave off Kanagawa—“The Life of One Wave”
- IV. Kinryu-zan Sensoji—“Thunder Gate”
- V. Evening Snow at Kambara—“Light is the Touch”
- VI. Hakone—“Drifting”

Julie Giroux  
(b. 1961)

## — Intermission —

## Concert Band

### Danzon (1944/1950)

Leonard Bernstein  
(1918–1990)  
arr. John Krance

*Hannah Rudy, conductor*

### Ghost Apparatus (2017)

David Biedenbender  
(b. 1984)

### Temperance (2016)

Aaron Perrine  
(b. 1979)

### Festal Scenes (1986)

Yasuhide Ito  
(b. 1960)

## Combined Symphonic And Concert Bands

### Selections from *The Danserye* (1951)

- VI. Ronde & Salterelle
- VIII. Basse danse: Mon desir
- IX. Pavane: La Bataille

Tielman Susato  
arr. Patrick Dunnigan

# Program Notes

## Scenes from “*The Louvre*”

Norman Dello Joio

Norman Dello Joio is a descendent of three generations of Italian organists. He started taking piano lessons from his father by age four, and as a teenager began organ studies with his godfather Pietro Yon, organist for St. Patrick’s Cathedral in New York City. By age fourteen, the talented Dello Joio secured a position as organist and choir director of the Star of the Sea Church in City Island, New York. Shifting his focus from organ to composition, he accepted a scholarship to study composition at The Juilliard School in New York while employed by St. Anne’s Church in Manhattan as an organist. Two years later, he began composition studies with Paul Hindemith at Yale. He went on to hold faculty positions at Sarah Lawrence College in Bronxville, New York, Mannes College of Music in New York City and Boston University’s College of Fine Arts. By the 1950s, his compositions were gaining international acclaim. He won the New York Music Critics’ Circle Award in 1948 and again in 1962. In 1957, he was awarded the Pulitzer Prize for his *Meditations on Ecclesiastes*, written for string orchestra. With more and more experience and success in writing for dramatic television, Dello Joio was hired by NBC to compose the original score for the 1964 television documentary *A Golden Prison: The Louvre*. The following year, his soundtrack for the documentary received the Emmy award for the most outstanding music written for television in the 1964–65 season. The five movements of the suite span the history of the Louvre during the Renaissance. Interestingly, Dello Joio opens the work with original music full of contemporary 20th-century harmonies and rhythms. Ensuing movements include musical quotations and variations based on medieval themes and works by composers of the renaissance period such as Jean-Baptiste Lully, Vincenzo Albrici and Tielman Susato.

## Wayfaring Stranger

Christopher Nelson

Wayfaring Stranger is a setting of the American folk spiritual known as “Poor Wayfaring Stranger”. While many versions of the lyrics to this tune exist, they all tell the story of a traveler who makes their way on a journey despite a rough road, difficult circumstances and gathering darkness. He does this, the lyrics say, for the promise of green pastures and a reunion with his father and mother at journey’s end. This setting is intended to convey not only the difficulty experienced by the traveler but also the resolve which is displayed as he moves forward despite hardship and disappointment. Wayfaring Stranger is offered as a sort of

resolute battle-hymn for anyone who must endure a long journey of challenge and trial before the promised green pastures can be enjoyed.

## English Dances

Malcolm Arnold

arr. Maurice Johnstone

Malcolm Arnold’s publisher, Bernard de Nevers, suggested that a suite of dances be composed to provide an English counterpart to Antonin Dvorak’s Slavonic Dances or Bartok’s Romanian Folk Dances. Arnold developed eight original melodies that seemed firmly rooted in traditional English dance and song. The melodies were divided into two sets of four. Written in 1950, English Dances was dedicated to de Nevers. The first movement, *Andantino*, opens quietly to 4-part chords played by the French horns and a melody introduced by the oboe. The melody is reminiscent of the gentle movement of a country breeze or the slowly flowing streams, sometimes becoming agitated when encountering obstacles. Both the obvious and haunting bell tones heard in this movement and the others have been suggested as the source for the English nature of the dances. The church bells in the towns and cities of England are often tuned to the notes of the diatonic scale (i.e., the notes of the white keys of a piano). This scale is used extensively by Arnold, who believed in its “eternal value.” The second movement, *Vivace*, begins with bell tones that seem to signal the start of festivities in a village town. *Mesto*, the third movement, translates as sad or melancholy. The final movement, *Allegro risoluto*, is characterized by a driving and determined rhythm in the brass with ornamentation from the woodwinds.

## Symphony No. IV “Bookmarks from Japan”

Julie Giroux

Molly and Ray Cramer gave me a set of six bookmarks they had purchased in Japan. Each paper bookmark had beautiful color sketches of scenes or places by famous Japanese artists. They gave them to me during a lunch outing we took together while at a convention; I did not eat much of my lunch because I could not stop looking at the bookmarks. My imagination was whirling with each scene painted on each bookmark. I knew right then and there that those six little bookmarks would be the subject of my next symphony. And sure enough, those six little pieces of paper with their tiny little purple silk strings consumed the better part of six months of my life.

### **Movement 1**

The sketch *Fine Wind, Clear Morning (Gaifu kaisei)*—also known as *South Wind, Clear Sky* or *Red Fuji*—by Hokusai Katsushika is the inspiration for this work which is subtitled *Fuji-san*. In early autumn when, as the original sketch title specifies, the wind is southerly and the sky is clear, the rising sun can turn Mount Fuji red. *Fuji-san* has many different looks depending on the viewers vantage point, time of year, weather and even time of day. Big, bold and easily recognized yet shrouded in mystery and lore, Mt. Fuji offers a multitude of inspirational facets. This piece is based on one view of Mt. Fuji covered in mist and low clouds which slowly burns off as the day progresses. Orchestration and composition techniques follows this scenario starting off with mysterious, unfocused scoring. As the piece progresses, the scoring gets more focused and bold with the final statement representing *Fuji-san* in a totally clear view.

### **Movement 2**

Hiroshige Ando (1797–1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses, which were gifts to be offered to the Imperial court. The journey greatly inspired Hiroshige, for he sketched many of its scenes during his round trip travels. In all, Hiroshige produced 55 prints for the series *The Fifty-Three Stations of the Tokaido*. 53 of the prints represent each of the 53 post stations along the way. The two additional prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway.

### **Movement 3**

The artwork of Hokusai is well known and this particular woodblock print which was published between 1830 and 1833 is well known throughout the world. His series *Thirty-Six Views of Mt. Fuji* is Hokusai's most famous work. Looking at this stunning print, you can see Mt. Fuji in the background, but the central focus is an enormous wave called an *okinami* (wave of the open sea), peaked and curling with several Japanese boats in different stages entering the perilous wave. In this work, a single wave is depicted from its beginnings far out in the sparkling sun drenched seas all the way through its final throes onto a rocky beach. The piece starts in the open sea, fairly calm with sunlight refracting into thousands of tiny points of light. Depicting this are the woodwinds rippling up and down with sixteenth triplet variations. The trombones and french horns enter the mix with a solid melodic statement. The trumpets add in near the end of the phrase all of which depicts the first shaping of the great wave. This entire section peaks in measure 38, where we get the full rolling motion throughout the entire band. Just looking at the score, you can see the melodic lines and phrases going up and down the staves. From measures 40 to 45 the music winds down, ending with only two instruments

playing. This signifies the separation of the wave from the open sea, as it begins its final path towards landfall. Measure 45 to the end is its journey, growing in strength and volume to the final moments of this great wave.

### **Movement 4**

Originally built in 941 AD, Kaminarimon is the outer gate leading to the Senso-ji Temple which was constructed around 628 AD near Kamagata and later relocated to its present location in Asakusa, Tokyo, Japan in 1635. This large gate features four statues. The Shinto gods Fujin and Raijin are located on the front of the gate, and the Buddhist god Tenryu and goddess Kinryu stand on the reverse side. Fujin displayed on the front east side of the gate is the god of wind, and Raijin on the west side is the god of thunder, giving the gate its nickname of “Thunder Gate.” Displayed in the middle of the gate is a giant red *chochin* (lantern) which weighs approximately 1,500 pounds. Despite its huge size, it is very fragile. The front of the lantern bears the painting of the gate's name Kaminarimon, and the painting on the back reads Furaijinmon, the official name of the gate. The bottom, or base, of the *chochin* displays a beautiful wooden carving of a dragon. Over the centuries, the gate has been destroyed and rebuilt many times. The current gate dates to 1960 and the new lantern was donated in 2003. As a tourist, you cannot get close to the statues, as they are protected by fences and wire, and you certainly cannot touch them. Despite all of that, the magnificence of gate still shines through, bearing testament to centuries of humans that have passed through its structure and the centuries yet to come.

### **Movement 5**

Hiroshige Ando (1797–1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the Imperial court. The journey greatly inspired Hiroshige for he sketched many of its scenes during his journey's round trip. In all, Hiroshige produced 55 prints for the series *The Fifty-Three Stations of the Tokaido*. Evening Snow at Kambara was the 15th station Hiroshige visited. The subtitle *Light is the Touch* refers to snow softly falling on the skin. In this piece, the falling snow symbolizes spiritual healing. The piece starts with solo piano, harp and alto flute. The melody is simple, yet haunting, and grows with the slow addition of players. The piece ends with the same three soloists it began with. It is a song in structure, a song representing the soft touch of healing.

### **Movement 6**

Hiroshige Ando (1797–1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the Imperial court. The journey greatly inspired Hiroshige for he sketched many of its scenes during his journey's round trip. In all, Hiroshige produced 55 prints

# Art Inspirations

## Symphony No. IV “Bookmarks from Japan” Julie Giroux

Molly and Ray Cramer gave me a set of six bookmarks they had purchased in Japan. Each paper bookmark had beautiful color sketches of scenes or places by famous Japanese artists. They gave them to me during a lunch outing we took together while at a convention; I did not eat much of my lunch because I could not stop looking at the bookmarks. My imagination was whirling with each scene painted on each bookmark. I knew right then and there that those six little bookmarks would be the subject of my next symphony. And sure enough, those six little pieces of paper with their tiny little purple silk strings consumed the better part of six months of my life.

### I. Fuji-san—“Mt. Fuji”

*Fine Wind, Clear Morning—Hokusai Katsushika*



## II. Nihonbashi—“Bridge Market”

Leaving Edo: Nihonbashi —Hiroshige Ando



## III. The Great Wave off Kanagawa—“The Life of One Wave”

The Great Wave off Kanagawa—Hokusai Katsushika



#### IV. Kinryu-zan Sensoji – “Thunder Gate”

*Kinryuzan Temple, Asakusa, No. 99 from One Hundred Famous View of Edo—Hiroshige Ando*



## V. Evening Snow at Kambara—“Light is the Touch”

15th station: Kambara—Hiroshige Ando



## VI. Hakone—“Drifting”

10th station: Hakone—Hiroshige Ando





for the series The Fifty-Three Stations of the Tokaido. Hakone-juku was the tenth of the fifty-three stations of the Tokaido. At an elevation of 725m, it is the highest post station on the entire Tokaido offering spectacular views. Hakone-juku was established in 1618, and over the years has proven to be a hard road to maintain due to its elevation. —*Julie Giroux*

## Danzon

Leonard Bernstein

Arr. John Krance

Danzon is taken from the ballet *Fancy Free*, commissioned by the American Ballet Theater and premiered in 1944. Leonard Bernstein wrote the music in collaboration with the talented choreographer Jerome Robbins. The ballet tells a story of young Americans caught in the turmoil of World War II and their determination to cram a lifetime of adventure and romance into a moment. Three sailors are on shore leave in New York City, where they meet, fight over and lose a succession of girls. In an effort to impress the young women, the sailors perform solo dances, each representing their individual personalities, hoping to make the best impression. The first sailor dances a good-natured galop, the second a wistful waltz, and the third sailor's dance, Danzon, has an intense and passionate Latin touch.

## Ghost Apparatus

David Biedenbender

I find it interesting that many people have a proclivity toward using narratives to structure the way they listen to music. If a title or a program note does not immediately evoke a narrative, many will invent one to frame their listening experience. In some ways, video games, some more than others, also allow you to create your own narrative. Ghost Apparatus—a hidden network or force—is the soundtrack for a video game that exists only in my head. The narrative for this game is up to you. From the beginning, every note, every decision has a consequence—a cause and effect—that sets in motion a chain of events that cannot be undone. Every note, every gesture is part of a larger puzzle; these single points of sound come together to form something bigger. It's not apparent from the beginning, but there's also a force working against the music, against the game. It comes in the form of a melody that emerges slowly—just quick, dramatic swells at first—gradually becoming longer and punctuated by low, loud pillars of sound from the low voices until, finally, the music melts into chaos and this force overtakes the music entirely. —*David Biedenbender*

## Temperance

Aaron Perrine

Temperance was commissioned by a consortium of Minnesota universities, colleges and high schools, and was premiered by the 2017 Intercollegiate Honor Band at the Minnesota Music Educators Association Midwinter Clinic. From the start, I knew I wanted the piece to be connected to the state of Minnesota: the place I've call home for most of my life. When I think of Minnesota, my mind tends to drift to the scenic stretch of Lake Superior between Duluth and Canada, locally referred to as the North Shore. While there are seemingly countless outdoor destinations along the North Shore from which to choose, the Temperance River has always been a personal favorite. Further, I knew this was an area many of the members of the consortium had likely visited. After contemplating some of the different directions I might take the work, I became intrigued by the word "temperance." Most simply, the word is defined as "restraint." From the chorale-like passages to the moments of nearly static harmony, the idea of "restraint" permeated my thoughts as I composed. Temperance is my response to the beauty, serenity and solitude found along Minnesota's North Shore.

—*Aaron Perrine*

## Festal Scenes

Yasuhide Ito

Festal Scenes was composed from four folk songs from the Aomori Prefecture of Japan: Jongara-Jamisen, Hohai-bushi, Tsugaru-aiya-bushi, and Nebuta-festival. Scoring calls for instrumentation identical to American symphonic band or wind ensemble instrumentation, except that two extra Japanese percussion instruments are added to the regular percussion section: the *Tebiragane*, like a large antique cymbal, and the *Nebuta-daiko*, similar to a bass drum but played with a thin bamboo stick wrapped with vinyl tape. Imaginative scoring for the percussion instruments with the inclusion of Japanese instruments coupled with the use of four joyful Japanese folk songs depict a true festive atmosphere in this work. Ito was inspired to write Festal Scenes after receiving a letter from a wandering philosophical friend in Shanghai, who said "everything seems like Paradise blooming all together. Life is a festival, indeed." Festal Scenes was commissioned by the Ominato Band of the Japan Maritime Self Defense Force. It received its premiere performance in Japan on October 28, 1986, under the direction of Shoji Iwashita, and received its American premiere at the American Bandmasters Association convention in Knoxville, Tennessee, in 1987—by the University of Illinois Concert Band, James Keene, conductor—with the composer serving as guest conductor. Its second performance in the U.S.A. was at the WASBE convention in Washington, D.C., July 1988, by the United States Air Force Band, Lt. Col. James Bankhead, conductor.

# Biographies

## **Matthew Roeder**

Matthew Roeder serves as the associate director of bands and director of the “Golden Buffalo” Marching Band at the University of Colorado, Boulder. An associate professor of music, Dr. Roeder is the artistic conductor of the Symphonic Band and teaches instrumental conducting as well as music education courses at both the undergraduate and graduate levels. Prior to his appointment at CU Boulder, Dr. Roeder taught at Parkville High School in Baltimore County, Maryland where he held the position of director of bands and served as Performing Arts Department chairman. In this capacity, he was recognized by the Maryland General Assembly for outstanding service and dedication to Parkville and the students in the Performing Arts Department. Dr. Roeder is conductor laureate of the Colorado Wind Ensemble, the only wind ensemble outside of academia in the Denver metropolitan area, for which he served as conductor and music director over ten seasons (2004–2014). Under his direction, the Colorado Wind Ensemble was proud to present the Opening Keynote Concert for the CMEA Clinic/Conference in January 2010. As music director, Dr. Roeder led the initiative to institute the Colorado Wind Ensemble Commissioning Project resulting in published compositions by Michael Colgrass, Carter Pann and Steven Bryant.

An active clinician, adjudicator and guest conductor, Dr. Roeder has developed an international and national presence with numerous professional appearances in Canada, Dubai (United Arab Emirates) and France, as well as across the United States, including as guest conductor of the New Jersey All State Symphonic Band in February 2016. Dr. Roeder has been published as a contributing author in multiple volumes of the *Teaching Music Through Performance in Band* series available through GIA Publications. He is a co-author in *The Journal of Research in Music Education*, volume 57, no. 4 and producer of the CU Wind Symphony’s recording entitled “Of Love and Life.”

Dr. Roeder was honored twice with the Marinus Smith Award from the University of Colorado Parents Association, most recently in 2015, and he received the Residence Life Academic Teaching Award for two consecutive years. He remains an active member of the College Band Director’s National Association, World Association for Symphonic Bands and Ensembles, Music Educators National Conference, Colorado Music Educators Association and is a lifetime member of Phi Mu Alpha as well as an honorary member of Kappa Kappa Psi. Dr. Roeder earned his Doctor of Musical Arts degree in instrumental conducting and literature from the University of Colorado, Boulder. He

received his Master of Music in music education with a conducting emphasis from the Peabody Conservatory of The Johns Hopkins University and his Bachelor of Music in music education from Miami University in Oxford, Ohio.

## **Matthew Dockendorf**

Matthew Dockendorf is assistant director of bands and instructor of music at the University of Colorado Boulder where he conducts the Concert Band, assists with the “Golden Buffalo” Marching Band, directs the “Buff” Basketball Band, directs the Summer Music Academy and teaches courses in music education and conducting. Prior to his appointment at CU Boulder, Dr. Dockendorf studied at Michigan State University, where he wrote drill and arranged music for the Spartan Marching Band and Spartan Brass. He served as conductor of the Campus Band and guest conducted the Wind Symphony, Symphony Band and Concert Band. Dr. Dockendorf has guest conducted high school and middle school bands in Colorado, Georgia, Minnesota, Missouri and South Carolina, and has presented clinics at various state music conferences and the Midwest Band and Orchestra Clinic. Currently, his transcriptions of Paul Hindemith’s *Symphony in E-flat* for Concert Band and Silvestre Revueletas’ *Troka* for Wind Ensemble are under consideration for publication. Dr. Dockendorf holds a Doctor of Musical Arts in conducting from Michigan State University under Dr. Kevin L. Sedatole; a Master of Music in conducting from The Ohio State University under Dr. Russel Mikkelson; and a Bachelor of Music Education from the University of Minnesota, where he studied and performed under Prof. Craig Kirckhoff, Prof. Jerry Luckhardt and Dr. Timothy Diem.

## **Hannah Rudy**

Hannah Rudy is a graduate teaching assistant and conducting student at the University of Colorado pursuing the Master of Music degree in wind band conducting and repertoire. Prior to beginning her studies at CU, Ms. Rudy served as the director of bands at Chapel Hill High School in Douglas County, Georgia where she was responsible for teaching and conducting the concert band, symphonic band, percussion ensemble and marching band. While teaching in Georgia, Ms. Rudy hosted the Douglas County Honor, the Douglas County Marching Band Exhibition and served as a judge at various state marching contests. Ms. Rudy holds a Bachelor in Music Education from the University of Georgia, where she studied conducting with Dr. John Lynch.

# Personnel

## Symphonic Band

### Piccolo

Claire Gunsbury  
Adrienne Havelka

### Flute

Claire Gunsbury  
Celeste Landy+  
Adrienne Havelka  
Nicole Peters  
Hannah Rudy

### Alto Flute

Adrienne Havelka

### Oboe

Lainey Fiesel  
Curtis Sellers+  
Grace Stringfellow+

### English Horn

Curtis Sellers+

### E-flat Clarinet

Josh Wilson+

### Clarinet

Anoushka Divekar  
Josh Wilson+  
Jamie Williams  
Nate Nickrent+  
Logan Duschatko  
Justin Slaman  
Zachary Mast

### Bass Clarinet

Brittan Braddock

### Contrabass Clarinet

Jacob Eichhorn

### Bassoon

Kaitlin Zadow  
Claire Sander

### Alto Saxophone

Armando Solis+  
Andrea Austin+  
Mark Ivlev  
Jacob Reading

### Tenor Saxophone

Jamyson Lindhorn

### Baritone Saxophone

Aleah Traylor

### Horn

Erika Hollister  
Carrie Proctor+  
Maggie Barnes  
Zachary Young  
Devin Driggs  
Katelyn Wojniak

### Trumpet

Andrew Depree+  
Abigail Bernat  
Ryan Dupuis  
Eva Aneshansley  
Dartagnan Stephen  
Lauren Ware

### Trombone

Sarah Voigt  
Mira Hickey  
Karla Salinas  
Shelby Carne

### Bass Trombone

Declan Wilcox  
Douglas Sternberg

### Euphonium

Megan Nicolaysen  
Jackson Trust  
Callen Thompson

### Tuba

Tristan Peterson  
Lauren Humphrey

### Percussion

John Sevy  
Anna Holbrook  
Constantine Tsanos  
Cosmo Wright  
Julian Kley

### Harp

Axel Haugland

### Piano

Xi Zhang

### String Bass

Danielle Griner

## Concert Band

### Piccolo

Anna Anderson

### Flute

Katelyn Eaman  
Sarah Fowle  
Leah Hall  
Ryan Kuster  
Dianna Link  
Kristina Lu+  
Kelley Maas\*  
Maya Paulson  
Nicole Swift  
Madi Wells

### Oboe

Jordan Abell\*+  
Daniel Franz  
Audrey Viland

### Clarinet

Dylan Cassady  
Carter Cervantes  
Sabrina Kavesh  
Evan Kirk  
Lara Mathews  
Gena Rumsey+  
Sara Sabatello  
Erin Shimoda  
Lauren Simmons  
Yarrow Sullivan\*+  
James Wilson+

### Bass Clarinet

Colby Real+

### Bassoon

Adam Bender  
Rachel Hecht\*  
Daniel Wilcox

### Alto Saxophone

Trevor Borasio+  
Chase Church\*  
Meagan Eberlin+  
Teagan Johnson  
Moore  
Jordan Jones+

### Tenor Saxophone

Patrick Lutz\*  
Tate Williams+

### Baritone Saxophone

Jack Merrill

### Trumpet

Ben Bouchard-Miller\*+  
Nick Brubaker  
Lily Binswanger+  
Conner Lewis+  
Ahnika LeRoy+  
Brooke Moreilhon  
Jorge Rivero  
Matt Strong  
Owen Zukowski+

### French Horn

Bryant Hake  
Kaitlyn Jayne+  
Abby Marynowski  
Zach Wilson

### Trombone

Alice Gehr\*  
Ryan Gomez+  
Eric Gonzalez  
Nathan Park

### Euphonium

Nora Barpal  
Cassidy Gilmore  
Devin Haugh  
Trevor Weschler\*

### Tuba

A.J. McKelvy  
Nate Rothenberg  
Kevin Sullivan\*

### Percussion

Scott Barto+  
Ryan Grippo  
Cera Kocher  
Xenia Mathys  
Kyle Rosenberg  
Elana Weiner  
Eric Wilkinson+

\* Principal  
+ Member of Kappa  
Kappa Psi

# University Choir and University Singers

7: 30 p.m., Sunday, April 22  
Grusin Music Hall



CU PERFORM  
ING ARTS  
*music*

## Student Ensemble Events at the College of Music

### **Thompson Latin Jazz Ensemble**

7:30 p.m., Thursday, March 8  
Grusin Music Hall

### **Chamber Orchestra**

7:30 p.m., Thursday, March 15  
Grusin Music Hall

### **Percussion Ensemble**

7:30 p.m., Monday, March 19  
Grusin Music Hall

### **Latin Jazz**

### **Percussion Ensemble**

7:30 p.m., Thursday, April 5  
Grusin Music Hall

### **Early Music Ensemble**

7:30 p.m., Friday, April 6  
Grusin Music Hall

### **CU Chamber Choirs**

7:30 p.m., Sunday, April 8  
Mtn. View United Methodist  
Church, Boulder

### **African Highlife Ensemble**

7:30 p.m., Saturday, April 14  
Grusin Music Hall

### **CU Choirs**

7:30 p.m., Sunday, April 15  
Grusin Music Hall

### **Campus Orchestra**

7:30 p.m., Tuesday, April 17  
Macky Auditorium

### **Concert Band and Symphonic Band**

7:30 p.m., Wednesday, April 18  
Macky Auditorium

### **Boulder Laptop Orchestra (BLORk)**

7:30 p.m., Saturday, April 21  
ATLAS Black Box

### **Japanese Ensemble**

2 p.m., Sunday, April 22  
Grusin Music Hall

### **Latin American Ensemble**

4:30 p.m., Sunday, April 22  
Grusin Music Hall

### **University Choir and University Singers**

7:30 p.m., Sunday, April 22  
Grusin Music Hall

### **CU Symphony Orchestra**

7:30 p.m., Tuesday, April 24  
Macky Auditorium

### **Concert Jazz & Jazz II**

7:30 p.m., Wednesday, April 25  
Grusin Music Hall

### **CU at Boettcher**

7:30 p.m., Monday, April 30  
Boettcher Concert Hall  
Denver Performing Arts Complex

Learn more at [colorado.edu/music](http://colorado.edu/music)

**Keep in touch!** Send us your email address to be added to our music events mailing list by texting **612-888-3403**.

*All data is confidential. Phone numbers are not collected nor used.*

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