

Symphonic Band

Spirited Shades of Blue

Monarch High School Wind Ensemble

Chuck Stephen, conductor

University of Colorado Symphonic Band

Matthew Roeder, conductor

Matthew Dockendorf, guest conductor

7:30 p.m., Wednesday, Nov. 14, 2018
Macky Auditorium

Program

Monarch High School Wind Ensemble

Ignition (2011)

Todd Stalter
(b. 1966)

Dusk (2004, rev. 2008)

Steven Bryant
(b. 1972)

Swamp Rabbit Stomp (2015)

Michael Sweeney
(b. 1952)

Intermission

University of Colorado Symphonic Band

Magnolia Star (2012)

Steve Danyew
(b. 1983)

Pale Blue on Deep (2011)

Aaron Perrine
(b. 1979)

Matthew Dockendorf, conductor

Blue Shades (1996)

Frank Ticheli
(b. 1958)

Niagara Falls (1997)

Michael Daugherty
(b. 1954)

Program notes

Ignition

Ignition is a blindingly fast and raucously energetic concert opener that derives its title from the consecutive, rising three-note cells that are the building blocks for almost the entire work. However, the energy unleashed in the music and the imagery of the title serve both as a metaphor for the “spark” of creativity, and as a “celebration in sound” for those who find and follow their own true life’s passion and pass it along to others, “igniting” the flame for another generation. It was written for the Atlanta Youth Wind Symphony and their conductor, Scott Stewart, who have been steadfast supporters of Todd Stalter’s compositions, as a musical “Thank you!” from a grateful composer.

—Todd Stalter

Dusk

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

—Steven Bryant

Swamp Rabbit Stomp

Commissioned by the 2015 South Carolina All-State Junior Band and written to celebrate the natural scenic beauty of that state’s famed Swamp Rabbit Trail, Michael Sweeney’s *Swamp Rabbit Stomp* is a joyous romp of rhythm and harmony. Exploring layers of sounds as well as an expanded role for the percussion section, this work also calls for a middle section where all members of the band perform with egg shakers.

Magnolia Star

When I was playing saxophone in my middle school jazz band, we started every rehearsal the same way—with an improvisation exercise that

our director created. It was a simple yet brilliant exercise for teaching beginning improvisation and allowing everyone in the band a chance to “solo.” As a warm-up at the opening of each rehearsal, the whole band played the blues scale ascending, resting for one measure, descending and resting for another measure.

During the measures of rest, each member of the band took turns improvising a solo. Looking back, this exercise not only got the band swinging together from the start of rehearsal, but it made improvisation, a daunting musical task to many, seem within everyone’s abilities. This experience was my introduction to the blues scale, and I have long wanted to write a piece inspired by this group of pitches.

In *Magnolia Star*, I explore various ways to use these pitches in harmonies, melodies and timbres, creating a diverse set of ideas that will go beyond sounds that we typically associate with the blues scale. I didn’t want to create a “blues” piece, but rather a piece in my own musical voice that uses and pays homage to the blues scale.

Nearly all of the pitches used in *Magnolia Star* fit into the concert C blues scale. It is interesting to note that embedded within the C blues scale are both a C minor triad, an E-flat minor triad, and an E-flat major triad. I explore the alternation of these tonal areas right from the start of the piece, and continue to employ them in different ways throughout the entire work.

Another influence was trains and the American railroad. The railroad not only provides some intriguing sonic ideas, with driving rhythms and train-like sonorities, but it was also an integral part of the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans and the “Delta South” all the way north to Chicago.

Many southern musicians traveled north via the railroad, bringing “delta blues” and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. Simply put, the railroad was crucial to the dissemination of jazz and blues in the early 20th century.

Magnolia Star was an Illinois Central train that ran from New Orleans to Chicago with the famous Panama Limited in the mid 20th century.

—Steve Danyew

Pale Blue on Deep

I arrived at the title, *Pale Blue on Deep*, while sitting on the shore of Lake Superior. Though I’ve visited this lake countless times, I’m always mesmerized by its power and serene beauty. You don’t just see this Great Lake; it’s a feeling you experience with all of your senses.

While there are certainly melodic and harmonic motifs used throughout the work, the larger unifying themes present are a bit more abstract. One main theme is the idea of colors blurring into each other. This was inspired by the place on the horizon where the water appears to blend right into the sky. Moments of tension and release can be attributed to a number of things such as waves crashing to the shore or the imagery of what might lie beneath the water’s surface. Above all, I believe the most prevalent theme of the piece is its pensive, introspective feeling, which is exactly the same feeling that comes over me upon each visit to Lake Superior

—Aaron Perrine

Blue Shades

In 1992, I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans.

I experienced tremendous joy during the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz

influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent—however, it is in not literally a blues piece. There is not a single 12-bar blues progression to be found and, except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty and to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the big band era—not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era. *Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund. The University of Colorado was a member of this consortium.

—Frank Ticheli

Niagara Falls

Niagara Falls (1997) was commissioned by the University of Michigan Symphonic Band in honor of its 100th Anniversary, and is dedicated to its conductor, H. Robert Reynolds. The work was premiered by that ensemble on October 4, 1997 at “Band-O-Rama,” conducted by H. Robert Reynolds at Hill Auditorium, Ann Arbor, Michigan.

The composer writes:
“Niagara Falls, a gateway between Canada and

the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell Niagara Falls postcards, T-shirts, and souvenirs.

“This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a 10-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of “Niagara Falls,” and repeated in increasingly Gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime.”

Biographies

Chuck Stephen

Chuck Stephen has been in music education for 24 years. He is in his fourth year as the director of bands and fine arts department chair at Monarch High School. Prior to his position at Monarch, Stephen taught Lakewood High School, Pomona area, Northglenn High School, Thornton High School and Aztec High School in New Mexico. His ensembles have a history of excellence and have consistently received superior ratings at competitions and festivals. Stephen has had three ensembles perform at the Colorado Music Educators Conference.

Stephen received his Bachelor of Music Education degree from the University of Northern Colorado in 1995 and his Master of Arts degree from the University of Colorado Denver in 2004. Stephen was president of the Colorado Bandmasters Association 2009- 2010. Stephen is in demand as an adjudicator and clinician throughout Colorado. Professional affiliations include Colorado Music Educators Association, National Association for Music Education, Colorado Bandmasters Association, Phi Beta Mu and Boulder Valley Educators Association.

Matthew J. Roeder

Matthew Roeder is the associate director of bands and director of the “Golden Buffalo”

Marching Band at the University of Colorado, Boulder. An associate professor of Conducting and Music Education, Roeder conducts the CU Symphonic Band and teaches both graduate and undergraduate instrumental conducting courses. He is currently the CU College of Music’s Associate Dean Designate for Undergraduate Studies and Enrollment Management, an administrative post that he will begin in July 2019. Prior to his arrival at CU Boulder in the fall of 2000, Roeder held the position of Director of Bands and served as Performing Arts Department chairman at Parkville High School in Baltimore County, Maryland. 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.

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, Roeder led the initiative to institute the Colorado Wind Ensemble Commissioning Project resulting in published compositions by Michael Colgrass, Carter Pann and Steven Bryant.

As a clinician, adjudicator and guest conductor, Roeder has developed an international and national presence with numerous professional appearances in Canada, United Arab Emirates and France, as well as across the United States, including as guest conductor of the 2016 New Jersey All State Symphonic Band. 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*.

Recently, Roeder's work with composer Jake Runestad resulted in a wind band transcription of the choral piece *Let My Love Be Heard*, premiered by the CU Symphonic Band in February 2018. Additionally, Roeder's own transcription of John Corigliano's *Promenade Overture* was performed by the CU Wind Symphony in Boettcher Concert Hall as part of the "CU at Boettcher" concert this past April 2018.

Roeder recently completed CU's Excellence in Leadership program as well as the CU Boulder Faculty Leadership Institute. He has been 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. 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, 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.

Dockendorf has guest conducted high school and middle school bands in Colorado, Georgia, Minnesota, Missouri, 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 Revueltas' *Troka for Wind Ensemble* are under consideration for publication.

Dockendorf holds a Doctor of Musical Arts in conducting from Michigan State University under Kevin L. Sedatole; a Master of Music in conducting from The Ohio State University under Russel Mikkelson and a Bachelor of Music Education from the University of Minnesota where he studied and performed under Craig Kirchhoff, Jerry Luckhardt and Timothy Diem.

Personnel

Monarch High School Wind Ensemble

(listed alphabetically by last name)

Parker Albin
Ryan Albin
Ryan Allenson
Gabby Barbic
Sophia Bergman
Oscar Bosshard
Evan Childre
Stephan Chivers
Erin Citarella
Clementine Clyker
Alison Cross
Ryan Cross
John Danekind

Nathan Dankers
Tessyi Dewhurst
Tenzin Dorje
Logan Durand
Jessica Eyeson
Caroline Farris
Tanner Filion
Riley Fitzpatrick
Lena Freebury
Madison Greves
Lindsay Haight
Maddy Hall
Annalie Haralson

Paige Harvey
Ethan Hendricks
Maddie Hoffman
Josh Hymes
Julia Kasten
Thomas Klenk
Ian Klingensmith
Anna Locker
Molly Malone
Kate McCormick
Gwen McGarry
Jacob Meska
Claire Muckle

Spencer Needle
Charlie Nevitt
Alyssa Nye
Colin Raulf
Benton Roswell
Brooke Selby
Cole Shirk
Alex Vass
Luca Voeller
Josie Weese
Marisa Weissmann
Katie Wilson
Matt Winter

CU Symphonic Band

Piccolo

Nicole Peters

Flute

Andrea Kloehn
Ariel Flach
Emma Shelby
Hannah Rudy

Oboe

Sophie Oehlers
Claire Wilcox
Joseph Hogenson

English horn

Claire Wilcox

E-flat clarinet

Emma Williamson

B-flat clarinet

Charles Burnside
Jaret Anderson
Georgia Hastie
Zachary Mast
Emma Williamson
Carolyn Vanderwerf
Maddie McGrath
Gray Underhill
Ella Stritzel

Justin Slaman

Jennifer Douglas

Bass clarinet

Logan Duschatko
Nathan Ciraula

Bassoon

Kaitlin Zadow
Rose Hansen

Soprano saxophone

Mark Ivlev

Alto saxophone

Mark Ivlev
Jacob Reading
Jamyson Lindhorn
Armando Solis

Tenor saxophone

Jeremy Salgado

Baritone saxophone

Andrea Austin

Horn

Carrie Proctor
Devin Diggs
Kieran Scruggs
Cole Cantor

Katelyn Wojniak

Brody Austin

Trumpet

Abby Bernat
Jessie Uhrenbacher
Karen Buri
Ryan Dupuis
Eva Aneshansley
Dartagnan Stephen
Abbey Beaton
Adam Richling

Trombone

Mira Hickey
Jacob Kayler
Kendall Walker
Nathan Park
Karla Salinas
Xander Levy

Bass trombone

Douglas Sternberg
Carson Sechtleben

Euphonium

Megan Nicolaysen
Jackson Trust
Callen Thompson

Tuba

Elena Zarecky
Kevin Sullivan
John Lettng
Evan Allenson

String bass

Eleanor Dunlap

Harp

Sierra Fournier

Piano

Xinqu Li

Percussion

Bryce Dickson
Brandon diLorenzo
Ryder Hales
Chloe Joseph
Eliot Sale
John Sevy
Rowan Woodbury

Upcoming Performances

📍 Ticketed events 📺 Live broadcast at cupresents.org

Thursday, Nov. 15

Wind Symphony 📺

7:30 p.m., Macky Auditorium

Friday, Nov. 16

Artist Series

**Sarah Chang, violin,
and Julio Elizalde, piano** 📍

7:30 p.m., Macky Auditorium

Thursday, Nov. 29

CU Symphony Orchestra 📺

7:30 p.m., Macky Auditorium

Friday, Nov. 30

Early Music Ensemble 📺

7:30 p.m., Grusin Music Hall

Dec. 7-9

Holiday Festival 📍

Macky Auditorium

Monday, Dec. 10

**Concert Band and
Campus Orchestra** 📺

7:30 p.m., Grusin Music Hall

Monday, Dec. 17

Artist Series

Canadian Brass 📍

7:30 p.m., Macky Auditorium

Thursday, Jan. 31

Artist Series

Silkroad Ensemble 📍

7:30 p.m., Macky Auditorium

Thursday, Feb. 7

**Wind Symphony and
Symphonic Band** 📺

7:30 p.m., Macky Auditorium

Tuesday, Feb. 12

CU Symphony Orchestra 📺

7:30 p.m., Macky Auditorium

Thursday, Feb. 14

Anderson Competition Finals

7:30 p.m., Grusin Music Hall

**Concert Jazz Ensemble and
Jazz Ensemble II** 📺

7:30 p.m., Macky Auditorium

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