



Concert Band

Matthew Dockendorf, conductor
Dylan Koester, guest conductor

Symphonic Band

Matthew Roeder, conductor

James Stephenson, composer in residence

7:30 p.m., Wednesday, April 17, 2019
Macky Auditorium

Program

CU Concert Band

Scherzo: Cat and Mouse (2011)

Robert Spittal
(b. 1963)

The Storyteller (2017)

James Stephenson
(b. 1969)

Songs of Paradise (2011)

Kevin Walczyk
(b. 1964)

Dylan Koester, conductor

Khan (2008)

Julie Giroux
(b. 1961)

— Intermission —

CU Symphonic Band

there are no words.... (2015)

James Stephenson
(b. 1969)

Planted on the Crystal Sea (2018)

Kevin Walczyk
(b. 1964)

Symphony No. 2 (2003)

- I. Shooting Stars
- II. Dreams Under a New Moon
- III. Apollo Unleashed

Frank Ticheli
(b. 1958)

Danzon No. 2 (1994)

Arturo Marquez
(b. 1950)
trans. Oliver Nickel

Program notes

Scherzo: Cat and Mouse (2011)

Robert Spittal

The "cat and mouse chase" has been a part of folklore and popular culture since the time of pharaohs in ancient Egypt. Over the ages, the chase has served as a metaphor for the suspenseful and sometimes alternating relation between hunter and hunted. In the modern age, the story has been played out hundreds of times in popular animated cartoons, often accompanied by a musical score representing the energetic spirit of the chase with lively twists and turns, sudden surprises and tongue-in-cheek music. This entertaining work effectively conveys this playfulness and suspense of a cat and mouse chase. Creatively scored in a driving 3/4 time with contrasting textures, rhythmic variety, brisk passages and melodic and harmonic interest throughout, this exhilarating piece displays the visualize the nuances of the unfolding chase. Several instruments are given solo opportunities, including clarinet, trumpet, bassoon, flute, tenor saxophone and trombone.

The Storyteller (2017)

James Stephenson

From the composer: Bud Herseth died on April 13, 2013. I don't play trumpet anymore, but I had a chance to do something for Bud, to compose a piece in his memory. I was already commissioned to write a new work for that year's ITG (International Trumpet Guild) conference, but I hadn't started yet, when the news of Bud's passing came. Through many phone calls, texts, emails, etc, Rich Stoelzel and I finally arrived at a point where we could announce that Chris Martin, the current principal trumpet of the Chicago Symphony, would premiere a new work written, dedicated to Bud, and could open up Barbara Butler's recital (Barb was one of Chris's teachers when he went to Eastman). Chris was fantastic. Everyone was fantastic and so giving. Chris immediately was on board with this, agreeing to drive over to Grand Rapids right after a CSO concert to present the piece, and to drive home immediately afterward to play yet another CSO concert. *The Storyteller* comes from an article written about Bud--an article I recall reading while a teenager. It described how Bud didn't just play the trumpet, he told a story with every note he played. I endeavored, through the course of this piece, to tell the story of Bud the best I could. There are subtle references to many of the famous orchestral trumpet excerpts that I listened to him play the most. Of course, the aforementioned tear-jerker is saved for the end, with a solo offstage trumpet hearkening—as if Bud himself—one last time.

Songs of Paradise (2011)

Kevin Walczyk

Songs of Paradise is a setting of hymns by African-American composer Charles Albert Tindley (1851-1933). These five hymns—from Tindley's complete compilation of 46 hymns, were published in a collection entitled *New Songs of Paradise* (1941). Tindley was born in Berlin, Maryland and raised by his father after his mother died when Albert was only two years old. Having to be "hired out" in order to help earn a living, young Tindley taught himself to read and write. During his formative years Tindley moved to Philadelphia where he would spend the rest of his life forging a most influential career as a pastor, orator, social activist and composer. Given the sobriquet "father of African American Hymnody", Tindley's humble beginnings and lack of formal training, led to a musical style of hymnody distinguished from those of his Anglo-American counterparts by addressing the worldly sorrows, blessings and joys that pertained specifically to African-Americans, and incorporated elements of improvisation and early vestiges of gospel music, including summary refrains following each stanza. The five concert band settings of *Songs of Paradise* introduce new harmonies, rhythms, counterpoint and structural designs to the hymns. The melodies and contextual implications of the lyrics, however, remain intact. *Songs of Paradise* was commissioned by Paul W. Popiel, Director of Bands at the University of Kansas, and the Kansas Music Educators Association Northeast District Honor Band.

Khan (2008)

Julie Giroux

Genghis Khan (more properly known as Chinggis Khan) was one of history's most brutal, charismatic and successful warlords. He was a strategic genius. With his highly disciplined and effective army, Khan conquered more territory than any other conqueror, creating an empire which continued to expand even after his death and became the largest contiguous empire in history. Though many of his campaigns were in conquest of territory and riches, just as many were often a matter of retaliation. His non-military feats included the introduction of a writing system which is still used in Inner Mongolia today (Uighur script), an empire and society which stressed religious tolerance and the Mongol nation which would not exist today if not for his campaigns. This is a programmatic work depicting Khan and his army on the move. The opening theme, "Warlord," represents Khan and is followed

by the “Horseback” theme (comprised of an A and B section) starting in measure 22. These three musical representations are used throughout the piece creating a musical “campaign” complete with a serene village scene (measures 79-89) just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion, which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Khan and his army ended the lives of thousands of people and his “Warlord” theme with great force, ends this work.

there are no words (2015)

James Stephenson

Dedicated to the victims of the June 17, 2015, Charleston, SC, mass shooting that took place at Emanuel African Methodist Episcopal Church. The composer writes: In June of 2015, I reacted to the shooting in Charleston, as many did, with mixed feelings of anger, sadness and frustration. Because Charleston was a bit more personal to me than other similar shootings (I had recently worked with the orchestra on several occasions), it hit me particularly hard. I responded on Facebook—reaching out to see if anyone thought there was something we musicians could do. A young conductor in Charleston, Nathan Tucker, immediately got in touch, and the seeds for creating "there are no words" begin to develop. In writing the original 13-player version of the piece for the August, 2015, tribute concert that was to occur, I decided that I would channel my own personal response into the music. In other words, this would not just be an elegy, but rather my actual processes through which I went to try to understand the tragedy. This revealed itself in 5 steps: The violent act itself; shock; sadness; anger; forgiveness. I knew that I needed to represent the nine victims equally, so the music itself references the number nine throughout the work, whether through nine different notes, nine measure phrases, nine repetitions or other ways. Every single measure of the score is related somehow to the motif of nine. The most important section of the piece is the *Forgiveness* section, which was beautifully inspired by the families of the victims themselves. After a short piano chorale, the victims' names are rhythmically represented in the melody itself: Clementa, Cynthia, Tywanza, Ethel, Sharonda, Daniel, Myra, Susie, DePayne. This gets repeated nine times, changing and growing each time to give each person their own special treatment. It ends gloriously, with a short fragment of *Amazing Grace* to symbolize the hope and forgiveness shown by the community of the Emanuel African Methodist Episcopal Church and the city of Charleston. After the original 13-player version was written, a new treatment was done for concert band and then another for full orchestra. I am so grateful to all who have helped

with the creation of this piece. It is to be heard in the Netherlands, and in Japan and additionally in many places throughout the United States in the coming years, which means that the story of these unfortunate victims will in fact live on, and hopefully inspire less violence, which was my ultimate goal in creating the piece.

Planted on the Crystal Sea (2018)

Kevin Walczyk

Planted on the Crystal Sea was commissioned by a consortium of eleven ensembles, including the University of Colorado Symphonic Band, and led by the Colorado Christian University Symphonic Band under the direction of Professor Mark Dorn. The work received its official world premiere January 24, 2019 at the Colorado Music Educators Association Clinic/Conference in Colorado Springs. The work draws its inspiration from four hymns penned by 18th-century British evangelist, John Cennick (1718-1755). The collection of four hymns, loosely centered on the biblical scripture, Joshua 1:9, is comprised of *Lamb of God My Savior*, *Children of the Heavenly King*, *Am I Called/Saviour*, *Happy Should I Be* and *Christians Dismiss Your Fear*. These Cennick hymns are set to melodies that were composed prior to Cennick's birth and between 1770-1868 after Cennick's death. They serve as the primary pitch materials for *Planted on the Crystal Sea* while additional chord structures are gained through the transformation of Cennick's name into musical pitches using a simple ciphering process. These hymn melodies have been used by other texts, and are likely recognizable—most notably, the familiar hymn tune often used for the text of *Crown Him With Many Crowns*, appears in this composition. The title of this work comes from the final stanza of *Am I Called/Saviour*, *Happy Should I Be* and is a biblical reference to Heaven.—Kevin Walczyk

Symphony No. 2 (2003)

Frank Ticheli

The symphony's three movements refer to celestial light—shooting stars, the moon, and the sun. Although the title for the first movement, *Shooting Stars*, came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the clarinets shout out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail. The second movement, *Dreams Under a New Moon*, depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many

dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat. The finale, *Apollo Unleashed*, is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (*Wer Gott vertraut, hat wohl gebaut*). This chorale—a favorite of the dedicatee, and one he himself arranged for chorus and band—serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes. My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.—Frank Ticheli

Danzon No. 2 (1994)

Arturo Marquez, trans. Oliver Nickel

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City. The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.
-Arturo Marquez

Biographies

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.

James Stephenson

Leading American orchestras, instrumentalists and wind ensembles around the world have performed the music of Chicago-based composer James M. Stephenson, both to critical acclaim and the delight of audiences. The composer is largely self-taught, making his voice truly individual and his life's work all the more remarkable. Recent and upcoming premieres include the Chicago Symphony with Riccardo Muti, St. Louis (Robertson), Montreal and Minnesota Orchestras (Vänskå) and the Cabrillo Festival (Macelaru), as well as the US "President's Own" Marine Band. Over 150 orchestras and bands play his music annually. His recent CD, *Liquid Melancholy—the music of James Stephenson* (featuring Chicago Symphony clarinetist John Yeh), was a 2019 Grammy nominee for Best Engineered, Classical. Additionally, his monumental Symphony #2, *VOICES*, has earned the esteemed Ostwald Award (2018) from the American Bandmasters Association, after just having won the 2017 National Band Association's annual Revelli Award. His 3rd symphony, *VISIONS*, will receive its premiere in April 2019. The Memphis Symphony (Robert Moody) has plans to record his powerful and emotional *Concerto for Hope* (trumpet concerto #3) with soloist

Ryan Anthony in the spring of 2019. He celebrates his 10th anniversary as Composer-in-Residence with the Lake Forest during the 2019/20 season.

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' *Troca 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.

Dylan Koester

Dylan Koester is a graduate teaching assistant with the bands department and a Master of Music Education student at the University of Colorado. Prior to beginning his studies at CU, Koester studied trumpet performance under Stephen Orejudos and psychology at Tulane University, where he graduated magna cum laude and with honors in music for his instrumental conducting thesis. As a trumpet player, Koester has made national and international broadcast appearances on the BBC Network, ITV News London, MTV and CBS. He has performed with major pop acts, including twice with the New Kids on the Block in New Orleans and with New Orleans jazz icon Wendell Brunious at the Shakespeare 400 Jazz Funeral Celebration in Stratford-upon-Avon in 2016. Koester's conducting credits include the Tulane University Orchestra, the Tulane Concert Band, the University of Colorado Boulder Symphonic Band and Concert Band and members of the Louisiana Philharmonic Orchestra in recital performance. Koester holds a Bachelor of Fine Arts in Music Performance from Tulane University where he studied conducting under Maxim Samarov.

Personnel

Concert Band

Piccolo

McKenzie Larson

Flute

Dianna Link
Anna Worrall-Wilk
Carolyn Olmsted
Karoline Dapprich
Natalie Schoenhals
Maya Paulson
Ryan Kuster
Reese Griffith
Kylee Friederichs
Nicole Swift
Zexin Wang

Oboe

Audrey Viland
Jordan Abell

Bassoon

Rachel Hecht
Daniel Wilcox
Heather Casper

Clarinet

Elyssa Leslie
Erin Shimoda
Yifan Liu
Lauren Simmons
Grant Dunbar
Cara Martyr
Jennifer Douglas
Jess Hamlin
Grace Shaver
Marilyn Rutecki
Lila Burnley
Abby Mohlis
Padmakshi Dahal
Gena Rumsey
Katie Scholl
Gavin Zimmerman
Sara Sabatello
Sabrina Kavesh

Bass clarinet

Colby Real

Alto saxophone

Chase Church
Sebastian Damm
Amelia Lindsey
Meagan Eberlin

Zoe Boiarsky

Erica McNamee
Claudia Davis
David Armas

Tenor saxophone

Chandler Jeep
Nathaniel Bunnell
Jesse Goldman
Sullivan Kennah
Jessy Barbour

Baritone saxophone

Connor Monticello

French horn

Zach Wilson
Kaitlyn Jayne
Lucy Horne
Jeremy Salgado
Joel Thompson
Laura Kaiser
Byron Liu
Maya Butensky
Jennifer Brockman
Jake Werner

Trumpet

Eric Ondrejko
Alexander Flanagan
Lauren Ware
Brett Schechter
Elisabeth Adkins
Benjamin Bouchard-
Miller
Conner Lewis
Ryan Block
Owen Zukowski
Nicholas Brubaker
Brooke Moreilhon
Samantha
Woolbright
Jack Huggard
Jared Jordan

Trombone

Kevin Sullivan
Jacob Kayler
Jacob Frye

Euphonium

Rachael Simpson
Blain Judkins
Kai Hueske-Van
Ceylon

Jackson Whitley

Tuba

John Lettang
Colin Roberts
Logan Wagner
Mariko Nomi

Percussion

Eric Wilkinson
Eliot Sale
Bryce Dickson
Anastasia Moise
Scott Barto
Chloe Joseph
Axel Haugland
Quan Le

Harp

Axel Haugland

Piano

Zach Wilson

Symphonic Band

Piccolo

Andrea Kloehn

Flute

Yuna Langehenning
Nicole Peters
Ariel Flach
Emma Shelby

Oboe

Sophie Oehlers
Claire Wilcox

English horn

Claire Wilcox

Eb Clarinet

Carolyn VanderWerf

Clarinet

Charles Burnside
Jaret Anderson
Nathan Ciraula
Ella Stritzel
Carolyn VanderWerf
Emma Williamson
Georgia Hastie
Maddie McGrath
Gray Underhill

Bass clarinet

Logan Duschatko
Justin Slaman

Bassoon

Kaitlin Zadow
Rose Hansen

Soprano saxophone

Mark Ivlev

Alto saxophone

Mark Ivlev
Armando Solis
Jamyson Lindhorn

Tenor saxophone

Jeremy Salgado

Baritone saxophone

Jack Merrill

Horn

Maggie Barnes
Devin Driggs
Kiernan Scruggs
Katelyn Wojniak
Cole Cantor

Trumpet

Jessie Uhrenbacher
Eva Aneshansley
Karen Buri
Abbey Beaton
Dartagnan Stephen
Adam Richling
Dylan Koester

Trombone

Mira Hickey
Kendall Walker
Nathan Park
Carson Sechtleben
Karla Salinas

Bass trombone

Declan Wilcox
Douglas Sternberg

Euphonium

Megan Nicolaysen
Jackson Trust

Tuba

Elena Zarecky
Evan Allenson

Percussion

Julian Davidson
Ryder Hales
Chloe Joseph
Connor Page
Rowan Woodbury

Piano

Xinqu Li

String Bass

Eleanor Dunlap

Upcoming performances

🎫 Ticketed events 📺 Live broadcast at cupresents.org

Thursday, April 18

Wind Symphony 📺

7:30 p.m., Macky Auditorium

Saturday, April 20

Boulder Laptop Orchestra (BLOrk) 🎫

Songs of Space

7 p.m., Fiske Planetarium

Tuesday, April 23

Campus Orchestra 📺

7:30 p.m., Macky Auditorium

Wednesday, April 24

Concert Jazz Ensemble and Jazz

Ensemble II 📺

7:30 p.m., Grusin Music Hall

April 25-28

Eklund Opera Program:

The Turn of the Screw 🎫

An opera by Benjamin Britten

7:30 p.m., Music Theatre

Tuesday, April 30

CU Symphony Orchestra 📺

7:30 p.m., Macky Auditorium

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