

# Concert Band and Campus Orchestra

## Concert Band

Branden Steinmetz, conductor

Melinda Mason, conductor

## Campus Orchestra

Renee Gilliland and John McKeever, conductors

*Latecomers will be seated at the discretion of  
the house manager.*

7:30 p.m., Monday, Dec. 9, 2019

Grusin Music Hall

Imig Music Building



College of Music

UNIVERSITY OF COLORADO **BOULDER**

# Program

**Illumination**

David Maslanka  
(1943-2017)

**Colorado Peaks**

Dana Wilson  
(b.1946)

*Melinda Mason, guest conductor*

**Lux Aurumque**

Eric Whitacre  
(b.1970)

**Scenes from *The Louvre***

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

Norman Dello Joio  
(1913-2008)

— Intermission —

**Overture to *Zampa***

Ferdinand Hérold  
(1791-1833)

*Renee Gilliland, conductor*

**Waltz from *Swan Lake***

Pyotr Tchaikovsky  
(1840-1893)

*John McKeever, conductor*

**Prelude to *Khovanshchina***

Modest Mussorgsky  
(1839-1881)

*Renee Gilliland, conductor*

**Symphony No. 2, Movement IV**

Pyotr Tchaikovsky  
(1840-1893)

*John McKeever, conductor*

# Program notes

## Illumination

Illumination—light rising—coming to consciousness: performing music offers the possibility of immediate awakening, and this piece has both high good nature and a sharp wake-up quality.

“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.  
—Note by David Maslanka

## Colorado Peaks

Written for large concert band, the piece has recurring thematic material throughout but does not adhere to a set formal structure, just as the peaks of the Rocky Mountains are bound by no set pattern. The work, filled with gentle syncopation, simple chromaticism and timbral variety, is essentially based on two ideas; a crisp quarter-note pulse representative of hiking and the broad reach of the distant mountains first presented in the horns. There is also a tranquil section intended to be introspective, indicative of all such hiking journeys as metaphors for, and ultimately about, inward growth. Regarding *Colorado Peaks*, the composer states:

“Because this piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person’s relation to them via a rugged and persistent climb.” —Note by publisher

## Lux Aurumque

After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri. A simple approach was essential to the success of the work, and I waited patiently for the tight harmonies to shimmer and glow. *Lux Aurumque* began its life as an a cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand “Bliss” theme from my opera *Paradise Lost*. The Wind Symphony transcription was commissioned by the Texas All State band. It is dedicated to Maestro Gary Green. —Note by Eric Whitacre

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.

## Scenes from *The Louvre*

This piece derives from the 1964 NBC News documentary called *A Golden Prison: The Louvre* for which Dello Joio composed the soundtrack. The soundtrack won Dello Joio an Emmy Award in September of 1965. The documentary describes the history of the Louvre and the world-class art that it holds inside. The band adaptation of the soundtrack include five movements, all of which contain themes of music known from the Renaissance Era. One of the most recognizable tunes in the

work is Tielman Susatos's *Ronde et Saltarelle*, heard in the second movement, *Children's Gallery*. Other notable composers referenced by Dello Joio include Jean Baptiste Lully and Vincenzo Albrici. The band work was commissioned by Baldwin-Wallace College for the Baldwin-Wallace Symphonic Band and premiered on March 13, 1966, conducted by Dello Joio.

### **Overture to *Zampa***

*Zampa*, an opera-comique in three acts was first performed on May 3, 1831 at the Opera-Comique in Paris. Since *Zampa* contained spoken dialogue, it had to be performed at that theater rather than the Paris Opera, which would accept only grand operas.

*Zampa* has a colorful, if somewhat grisly plot: *Zampa*, a pirate of exceptionally bad principles, abducts Camilla from her betrothed and forces her to agree to marry him instead. While celebrating his forthcoming wedding, he becomes inebriated and impudently places a ring on the finger of the marble statue of Alice, who died of a broken heart after *Zampa* had jilted her. The statue comes to life and drags the pirate to his death beneath the sea. Hérold maintained an especially high level of inspiration and originality throughout the score for *Zampa*. The overture, one of Hérold's most enduring works, is nowhere near as grim as the plot would suggest, yet it reflects the dramatic impact and musical variety of the work. —Note by the Willamette Valley Symphony Orchestra

### **Waltz from *Swan Lake***

At the first performances, in March 1877, *Swan Lake* was far from the popular success it is today. The dancers were uneven, the scenery and costumes shabby, the choreography pedestrian and the conductor inept (a "semi-amateur," in the words of Tchaikovsky's brother,

"who had never before been faced with so complicated a score"). Several numbers in Tchaikovsky's score were cut because they were too difficult to play and to dance. Pieces by Cesare Pugni—pedestrian but easily danced—were added. Audience members can hardly be blamed for failing to notice Tchaikovsky's uncanny way of writing melodies that beg to be danced, or his knack for suggesting character through orchestral color. There were a few additional performances of the ballet during the composer's lifetime, and with each one, Tchaikovsky's score was further diminished by substitutions of other music, and the plot graced with new twists. Not for the only time in his career, Tchaikovsky came to doubt his music's merit. He wrote to Nadezhda von Meck, "I tell you that *Swan Lake* is not fit to hold a candle to [Delibes's] *Sylvia*."

*Swan Lake* won great success only in the celebrated 1895 production staged by Marius Petipa and Lev Ivanov two years after Tchaikovsky's death. Eventually, *Swan Lake*, with the sheer beauty of its melodies and the richness of its orchestral colors, was recognized as a turning point in ballet music. The finest parts of Tchaikovsky's full score have long been performed in various orchestral suites, none of them authorized by the composer, who never suspected that *Swan Lake* would find itself a home in the concert hall, or that this tale of the bachelor Prince Siegfried and Odette, who has been turned into a swan by an evil sorcerer, would be reinterpreted again and again through the ages. —Note by Phillip Huscher

### **Prelude to *Khovanshchina***

Mussorgsky's opera *Khovanshchina* is an epic portrayal of the Moscow Uprising of 1682, a failed political-religious-military rebellion that led to the ascension of Czar Peter the Great. The opera, uncompleted at the time of

the composer's death in 1881, is most often heard today in either the 1886 completion by Mussorgsky's close friend Nikolai Rimsky-Korsakov or the 1959 one by Dmitri Shostakovich. (In 1913, Igor Stravinsky and Maurice Ravel worked on their own edition, but only Stravinsky's finale survives.) The Introduction, or Prelude, to Act I has become a concert favorite in its own right.

Subtitled *Dawn on the Moscow River*, the music opens with an aching beautiful rendition of a Russian folk tune, followed by suggestions of a rooster's call. Gradually, as the folk tune is taken up by other instruments, the scene shifts from dawn to full daylight on the mighty river, as solemn church bells ring in the distance. Eventually solo winds echoing the folk melody take us to the serene close. —Note by the Sheboygan Symphony Orchestra

### **Symphony No. 2, Movement IV**

Though by some margin the shortest of Tchaikovsky's symphonies, this is not a "little Russian" symphony as distinct from a "great Russian" symphony. The nickname, conferred by Nicolai Dimitrievich Kashkin, a Moscow music critic and acquaintance of Tchaikovsky's, refers to Little Russia, an affectionate name for Ukraine. Kashkin thought *Little Russian* an apt nickname for the altogether sensible reason that the work includes several Little Russian folk tunes. Tchaikovsky had begun the work in Little Russia. His younger sister Alexandra Ilinishna, known in the family as Sasha, had married Lev Davidov in 1860, and the Davidov estate at Kamenka, near Kiev, the capital of Ukraine, became a home away from home for Tchaikovsky, a place where he could always find the warmly nurturing family life for which he longed, but that he could not establish on his own. It was at Kamenka that he began the symphony and where he heard

some of the Davidov servants sing the tunes he used. Working in an uncommonly sunny mood, he continued to write at Kiev and on his summer travels with his brother Modest, and he completed the score in Moscow, where he had to return to resume his teaching duties at the Conservatory.

A portentous—mock-portentous, that is—introduction prepares the spirited and swift finale that so delighted the gathering *chez* Rimsky-Korsakov. The main theme is a song called *The Crane*. For contrast, he introduces a melody whose delightfully quirky metric suggests either a peg-legged waltz or a rumba. A little later, after a make-believe catastrophe, this is developed in a more staccato style, and at that point one understands very clearly one of the reasons Stravinsky was so fond of this piece. The play catastrophe returns, emphasized this time with a fortissimo stroke on the tam-tam, and then comes the coda. Tchaikovsky could be insistent when it came to letting you know that a piece was about to be over, and this is a case in point. —Note by Michael Steinberg

## **Personnel**

**Branden Steinmetz** is assistant director of bands and instructor of music at the College of Music, where he conducts the Concert Band, assists with the Golden Buffalo Marching Band, directs the Buff Basketball Band and teaches courses in music education. Prior to coming to CU Boulder, Steinmetz studied wind conducting at Michigan State University. He was actively involved in all facets of the band program at MSU, including the Spartan Marching Band and Spartan Brass, all major concert band ensembles, as well as conducting courses. Before MSU, he taught band and percussion

at Woodbury High School in Minnesota. Steinmetz is active as a conductor, educator and composer. He has presented clinics and conducted ensembles at several universities and high schools, the Minnesota Music Educator Association (MMEA) State Convention and the Midwest Band and Orchestra Clinic. His compositions have been premiered by Boston Brass, Woodbury High School and

West Salem Middle School in Wisconsin. His most recent marimba solo, *Time Remembered*, is published through C. Alan Publications. Steinmetz holds a Doctor of Musical Arts in wind conducting from Michigan State University under Kevin L. Sedatole, a Master of Music in percussion performance under Fernando Meza and a Bachelor of Science in music education from the University of Wisconsin-La Crosse.

## Concert Band

### Flute

Elena Bauer  
Lindsey Camara  
Ian Chakraborty  
Peter Dvorak  
Sarah Fowle  
Athena Kullman  
Ryan Kuster  
McKenzie Larson  
Dianna Link  
Claire Muckle  
Kenlie Rohrer  
Natalie Schoenhals  
Victoria Sorensen  
Brianna Spitz  
Sydney Tucker  
Songyi Yen

### Oboe

Jordan Abell  
Bo Coultrip

### Bassoon

Kam Kravetz  
Robert Scherer  
Cali Schigur

### Clarinet

Abigail Austin  
Adrien Berlin  
Lila Burnley  
Reina Krumvieda  
Yifan Liu  
Cameron Rife  
Grace Shaver  
Trace Shimek  
Erin Shimoda

### Bass clarinet

Katherine Bennett  
Victoria Madden  
Colby Real

### Alto saxophone

Chase Church  
Sebastian Damm  
Alan Davis  
Claudia Davis  
Amelia Lindsey

### Tenor saxophone

Jake Blatt  
Zoe Boiarsky  
Chandler Jeep  
Sullivan Kennah  
Kelsie Kerr  
Scott McCall  
Allison Palmer

### Baritone saxophone

Will Hallett

### Trumpet

Eva Aneshansley  
Lily Binswanger  
David Birkhaeuser  
Ben Bouchard-Miller  
David Clark  
Jeffery Le  
HouHeng Leong  
Conner Lewis  
Aspen Moehring-Miller  
Evan Mossel  
Jackson Peoples  
Adam Richling  
Brett Schechter  
Marisa Weissmann

### French horn

Brody Austin  
Jennie Brockman  
Maya Butensky  
Chris Gaines  
Laura Kaiser  
Byron Liu  
Jeffrey Matney  
Amanda Rees  
Ella Shigur  
Zachary Wilson

### Trombone

Gabe Brown  
Sean Rahusen  
Nathan Sharp

### Euphonium

Jovani Guzman  
Montanez  
Hayden Sovereign  
Ashley Zipperich

### Tuba

Derek Haines  
John Lettang  
Colin Roberts  
Austin Spafford  
Spencer Stepanek  
Logan Wagner

### String bass

Jordan Walters

### Percussion

Diego Bibiano  
Pedro d'Avila  
Axel Haugland  
Zachary Kambour  
Quan Le  
Quin Nugent  
Anastasiia Pavlenko  
Eric Wilkinson

# Campus Orchestra

## Violin

Victoria Acuna °  
Emily Archambault  
Shreeya Basrur  
Sandy Burrell  
Chelsea Cabrera  
Ayla Charness °  
Chris Cholez  
Alex Doner  
Luis Elias  
Sam Farmer  
Ohad Gev  
Zander Gilbert  
Natalie Golovanov +  
Kaitlyn Hval  
Melia Ingham  
Julianne Kim  
Emily Koke  
Nina Hooper  
Margaret Landis °  
John Lee  
Annie Lell  
Adam Litzler  
Kyle Loggenberg \*  
Beatrice Lowe °  
Jean McClelland  
Nola Melcher  
Matt Mendoza  
Wolf Perry  
Jeanne Phipps  
Amrita Purkayasha  
Eric Rappeport °  
Claire Ryan  
David Saeb  
Aidan Schlue  
Blair Schulze  
Alex Schwartz  
Young-Young Shen  
Amanda Swain  
Willow Taylor  
Colton Trigg °

Amy Wang  
Henry Wang  
Ivan Werne  
Davis Williams  
Sydney Zietflow

## Viola

Matthew Blizzard  
Jessica Clarke  
Estee Curry  
Matthew Etter  
Rachael Fritchie  
Megan Kitts \*  
Hannah Kuchar  
Christina Lucas  
Heather Mahon  
Alexandra Martin  
Austin Micho  
Zachariah Milby  
Caitlin Parets  
Anna Pinckney  
Joshua Pitman  
Eric Reifsteck  
Paul Schroder  
Matthew Su  
Allyson Wheaton °

## Cello

Kim Bower  
Niamh Brown  
Calvin Ewing  
Connor Fredrick  
Alex Gibbons  
Elisa V. Hobson  
Adrienne Hodgson  
Eleanor Hodgson  
Ben Humphries  
Ruth Hunsinger  
Evi Judge  
Aylecia Lattimer  
Alex Lawson

Jack Lazarus  
Summer Lee  
Connie Liker  
Hannah Lindberg  
Joseph Lopez  
Ryan Mahon \*  
Grace Matsey  
Kinsey Miller  
Melissa Murray  
Sam Prestidge  
Alex Robbins

## Bass

Alex Bozik  
Addison Conzet  
Declan Griner \*  
Alek Joga  
Richie Puls  
Jordan Walters  
Hunter Wilds

## Flute

Anna Anderson  
Julia Beattie  
Matthew Gentry  
Sarah Stevenson

## Oboe

Joseph Hogenson  
Alexei Smith

## Clarinet

Michelle Miller  
Erin Shimoda

## Bassoon

Ben Pollard  
Anne Theurkauf

## Horn

Alex Lind  
Erin Zinda  
Jared Zinda

## Trumpet

Abbey Beaton  
Austin Laurent  
Jonathan Laverty  
Dartagnan Stephen

## Trombone

Mire Hickey  
Sean Rahusen

## Euphonium

Jackson Whitley

## Tuba

Lucas Sletten

## Percussion

Juli Ennis  
Nicholas Pogranichniy

+ *concertmaster*

\* *principal*

° *assistant principal*

# Upcoming performances

🎫 Ticketed events   📺 Live stream at [cupresents.org](http://cupresents.org)

**Tuesday, Dec. 10**

**Faculty Tuesdays**

Expressions of Conflict

7:30 p.m., Grusin Music Hall 📺

**Wednesday, Dec. 11**

**Ellington's "Nutcracker"**

6:30 p.m., Dazzle Club,

1512 Curtis St., Denver

**Tuesday, Dec. 17**

**Artist Series**

**Natalie MacMaster and Donnell Leahy**

7:30 p.m., Macky Auditorium 🎫

**Jan. 12-13, 2020**

**Takács Quartet**

Grusin Music Hall 🎫

**Tuesday, Jan. 14, 2020**

**Faculty Tuesdays**

Hsiao-Ling Lin, piano

7:30 p.m., Grusin Music Hall 📺

**Friday, Jan. 17, 2020**

**Artist Series**

**Cirque Mechanics**

7:30 p.m., Macky Auditorium 🎫

**Tuesday, Jan. 21, 2020**

**Faculty Tuesdays**

The future of music, a century  
in the making

7:30 p.m., Grusin Music Hall 📺

**Wednesday, Jan. 22, 2020**

**Undergraduate Vocal Competition Finals**

7:30 p.m., Grusin Music Hall

**Tuesday, Jan. 28, 2020**

**Faculty Tuesdays**

David Korevaar, piano

7:30 p.m., Grusin Music Hall 📺

**Tuesday, Feb. 4, 2020**

**Faculty Tuesdays**

Douglas Walter, vibraphone and marimba

7:30 p.m., Grusin Music Hall 📺

**Thursday, Feb. 6, 2020**

**CU Wind Symphony**

7:30 p.m., Macky Auditorium 📺

*Events are subject to change:*

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at [cupresents.org](http://cupresents.org) to verify.*

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