

# Symphonic Band and Wind Symphony

Matthew Dockendorf, conductor  
Branden Steinmetz, guest conductor

Donald McKinney, conductor  
Ryan Gardner, trumpet

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

7:30 p.m., Friday, Feb. 28, 2020  
Macky Auditorium



College of Music  
UNIVERSITY OF COLORADO **BOULDER**

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# Program

## Symphonic Band

The White Rose

John Philip Sousa  
(1854-1932)  
ed. Harold R. Gore

## Steampunk Suite

- I. Charlie and the Mechanical Man Marching Band
- II. The Strange Case of Doctor Curie and Madam Hyde
- III. Bertie Wells attends Mr. Verne's Lecture on Flying Machines
- IV. Barnum and Tesla's Tandem Bicycle

Erika Svanoe  
(b. 1976)

*Branden Steinmetz, guest conductor*

## Four Scottish Dances

- I. Pesante
- II. Vivace
- III. Allegretto
- IV. Con brio

Malcolm Arnold  
(1921-2006)  
arr. John P. Paynter

## Wind Symphony

Lollapalooza (1995/2006)

John Adams  
(b. 1947)  
trans. Spinazzola

Mysterium (2002/2011)

Jennifer Higdon  
(b. 1962)

Centennial Horizon (2017)

- I. Aspen Grove
- II. Interlude- Alpenglow
- III. Roaring Gunnison

Kevin McKee  
(b. 1980)  
arr. McKee and Miller

*Ryan Gardner, trumpet*

Symphony in B-flat (1951)

- II. Andante Grazioso
- III. Fugue (rather broad)

Paul Hindemith  
(1895-1965)

# Program notes

## The White Rose

At a concert by the Sousa Band in York, Pennsylvania, a civic committee requested this Sousa march. The march was to be used at the York Flower Festival, commemorating White Rose Day. The white rose is the emblem of the House of York, in England, from which York, Pennsylvania, took its name. The White Rose Day celebration was canceled, owing to priorities of World War I. Nevertheless, Sousa's march was played at a public concert by combined bands and given some measure of publicity in a recording by the Victor Talking Machine Company. It never became popular, however. By request, Sousa incorporated several themes from the opera *Nittanais*, composed by York banker C. C. Frick.

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

## Steampunk Suite

*Steampunk Suite* attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, waltz and the song *Daisy Bell*. These are combined with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of the time, including Ives, Sousa, Satie, Karl King, Stravinsky and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work *Steampunk Scenes* by the composer.

—Program note by composer

## Four Scottish Dances

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns. The first dance is in the style of a slow strathspey—a slow Scottish dance in 4/4 meter—with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition). —Program note by composer

## Lollapalooza

*Lollapalooza* was written as a fortieth birthday present for Simon Rattle, who has been a friend and collaborator for many years. The term "lollapalooza" has an uncertain etymology, and just that vagueness may account for its popularity as an archetypical American word. It suggests something large, outlandish, oversized, not unduly refined. H.L. Mencken suggests it may have originally meant a knockout punch in a boxing match. I was attracted to it because of this internal rhythm: da-da-da-DAAH-da. Hence, in my piece, the word is spelled out in the trombones and tubas, C-C-C-Eb-C (emphasis on the Eb) as a kind of *idée fixe*. The "lollapalooza" motive is only one of a profusion of other motives, all appearing and evolving in a repetitive chain of events that moves this dancing behemoth along until it ends in a

final shout by the horns and trombones and a terminal thwack on timpani and bass drum.

—John Adams

### **Mysterium**

*Mysterium* was commissioned by Scott Stewart (Emory University Wind Ensemble) and Scott Weiss (University of South Carolina Band). Higdon writes of *Mysterium*, "...is a tribute to the wonderful mystery of how music moves us. Perhaps it is the unexplainable that creates such magic, for both the performer and the listener, but there is no denying the incredible power of a shared musical experience."

The flute descants, chimes and crystal glasses play prominent roles in both works. According to Higdon, her compositional style utilizes a combination of melody and rhythm that reflect "our spoken language." The phrasing of the wind version is informed by the text of the original choral setting, which is first heard in Latin and then shifts to English. To emphasize the importance of the text, Higdon set the English translation in simple monorhythmic recitations, which form the basis for the middle section of the wind setting.

—University of North Texas and Florida State University program notes

### **Centennial Horizon**

*Centennial Horizon* was commissioned by Albany trumpeter Catherine Sheridan. With two contrasting movements (Aspen Grove and Roaring Gunnison) connected by an interlude (Alpenglow), I have attempted to capture some of the beauty and adventure of what truly is an amazing place: Colorado (the "Centennial State"). Inspired by my late grandmothers love of that state, the first movement is an homage to her. When Catherine Sheridan wrote to me about composing a piece for trumpet and piano, my first thoughts were of my late

grandmother, Gertrude, who was always suggesting that I write a piece with Colorado as the subject. She loved that state. And while she lived most of her life in California, she always longed to go back to Colorado amongst the quaking aspens, the mountains, the rivers and the vibrant colors. I have at last taken her up on her suggestion referencing the "Centennial State", a nickname given to Colorado for being inducted into the Union one hundred years after the signing of the Declaration of Independence. With two contrasting movements (Aspen Grove and Roaring Gunnison) connected by an interlude (Alpenglow), I have attempted to capture some of the beauty and adventure of what truly is an amazing place. The first movement in particular is an homage to her.

—Kevin McKee

### **Symphony in B-flat**

Symphony in B-flat was composed during Paul Hindemith's time in the United States, at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered by "Pershing's Own" on April 5, 1951, with Hindemith conducting. Featuring strong melodies, great contrapuntal writing and complex rhythmic organization, variation and texture, the Symphony is another true pillar of the repertoire. This masterwork elevated the scope of content available to the concert band, opening the doors for future composers and offering free license to explore the genre, cementing the validity of the wind and percussion ensemble as a medium for serious music. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes

while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly demand a halt with a powerful final cadence.

—United States Coast Guard Band

## Personnel

**Ryan Gardner** originally hails from Santa Monica, California. He received a Bachelor of Music from the Eastman School of Music with highest distinction. He received a Master of Music from Shepherd School of Music at Rice University and a Doctor of Musical Arts from the Manhattan School of Music. While in New York, he worked with former principal trumpeter of the Metropolitan Opera Orchestra, Mark Gould, and the former second trumpet player of the New York Philharmonic, Vincent Penzarella. Outside of his work at the university, he maintains his private studio, gives master classes and lectures internationally, and continues to perform. As an orchestral performer, Gardner has played with the Los Angeles Philharmonic, the Kansas City Symphony, the Honolulu Symphony, the Charleston Symphony, the Rochester Philharmonic, the Music Academy of the West Orchestra, the Aldeburgh Festival Britten-Pears Orchestra in England, the Verbier Festival Orchestra in Switzerland and many more. He has also performed in many prestigious venues, including Carnegie Hall, Symphony Space, Merkin Concert Hall, Avery Fisher Hall, Alice Tully Hall and the Palau de la Música Catalana in Barcelona, Spain. He plays principal trumpet with the Distinguished Concerts International Orchestra in New York City and has also performed with Broadway touring shows, including *Young Frankenstein* and *The Three Phantoms*. He can be heard on the Naxos, Mark Records and BX Entertainment labels and is a Bach performing artist and clinician. His

newest album, *Sempiternal Songs*, features new music and arrangements for trumpet and harp. In 2010, Gardner was honored for his philanthropic work as Spotlight Artist of the Year by Music for Autism and is now the organization's artistic coordinator. He has served on the Board of Directors for the International Trumpet Guild since 2016.

**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.

**Matthew Dockendorf** is associate director of bands and director of the Golden Buffalo Marching Band at the University of Colorado Boulder. An assistant professor of music, Dockendorf conducts the Symphonic Band and teaches instrumental conducting, as well as music education courses at both the undergraduate and graduate level. Prior to his appointment as associate director of bands, Dockendorf spent five years as the assistant director of bands at CU where he directed the Buff Basketball Band and the Concert Band. Dockendorf has guest conducted high school and middle school bands in Colorado, Georgia, Minnesota, Missouri and South Carolina. He 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.

**Donald J. McKinney** conducts the CU Wind Symphony, guides the graduate wind conducting program and oversees the university's comprehensive band program. McKinney was previously the director of wind ensembles and associate professor at Louisiana State University. While teaching at LSU, McKinney and the Wind Ensemble were invited to perform for the 2013 CBDNA National Conference in Greensboro, North Carolina. McKinney has held additional faculty positions at Interlochen Center for the Arts and

Duquesne University Mary Pappert School of Music. As a guest conductor, he has appeared with the Dallas Wind Symphony, Concordia Santa Fe, Boulder Philharmonic Orchestra and Greater Boulder Youth Orchestra. He has also conducted concerts and clinics in Costa Rica and Canada. McKinney has presented conducting master classes at the University of Central Florida, Eastern Washington University, University of Central Missouri, West Chester University, and the University of California, Los Angeles. His recording credits include projects with the Dallas Winds—including *John Williams at the Movies*, which was nominated for a Grammy Award in 2019—University of Michigan Symphony Band, University of Texas Wind Ensemble and others. McKinney has published articles in numerous conducting resources, including five volumes of *Teaching Music through Performance in Band* and in *The Conductors Companion*. He also authored a chapter about Pulitzer Prize-winning composer Jennifer Higdon for the book *Women of Influence in Contemporary Music*. After participating in the second Frederick Fennell Conducting Masterclass, he was named a finalist for the Thelma A. Robinson Award by the Conductors Guild. McKinney has been nominated for a LSU Alumni Association Faculty Excellence Award and is an honorary member of Kappa Kappa Psi. He holds degrees from Duquesne University, Indiana University of Pennsylvania and the University of Michigan.

# Symphonic Band

## Piccolo

Erika Gossett

## Flute

Nicole Peters

Emma Shelby

Jordyn Stapleton

Harlan Smyth

## Oboe

Sophie Oehlers

Taysia Petersen

## Clarinet

Georgia Hastie

Carolyn Vanderwerf

Annika Ekrem

Justin Slaman

Ella Stritzel

Emma Williamson

Yifan Liu

## Bass clarinet

Haley Martin-James

## Bassoon

Madison Triplett

Rose Hansen

Ross Lowrey

Sheridan Sturm

## Alto saxophone

Jeremy Salgado

Carter DeSouza

Gabriella Zelek

## Tenor saxophone

Jack Merrill

## Baritone saxophone

Frankie Pineda

## Horn

Kieran Scruggs

Cole Cantor

Olivia Walt

Josiah Smith

Ervin Keeling

Katelyn Wojniak

## Trumpet

Coleman Scott

Luke Finaldi

Hayden Etters

Jeremiah Kersting

Austin Laurent

Caleb Dixon

Abbey Beaton

Eva Aneshansley

## Trombone

Mira Hickey

Jacob Kayler

Nathan Park

Carson Sachtleben

Jake Spies

## Bass trombone

Marshal Goff

## Euphonium

Ashley Zipprich

Hayden Sovereign

## Tuba

Elena Zarecky

Kevin Sullivan

Evan Allenson

Dylan Silverstein

## Harp

Shelby Roberts

## Percussion

Bryce Dickson

Juli Ennis

Chloe Joseph

Charles "Griffin" Klapp

Eliot Sale

Rowan Woodbury

## Double bass

Alex Bozik

# Wind Symphony

## Flute

Rachelle Crowell

Ariel Flach

Maddie Hardick

David Jimenez

Andrea Kloehn

Yuna Langehennig

## Oboe

Brittany Bonner

Clayton Williams

Curtis Sellers

Grace Stringfellow

## Clarinet

Charles Burnside

Nathan Ciraula

Jacob Eichhorn

Randel Leung

Gracie Lime

Zachary Mast

Gleyton Pinto

Julian Ruiz

## Bassoon

Anthony Federico

Isabel Goodwin

Kristina Nelson

Yaowen Zhang

## Saxophone

Lucas Hopkins

Mark Ivlev

## Tenor saxophone

Tina Uhrenbacher

## Baritone saxophone

Jamyson Lindhorn

## Horn

Maggie Barnes

Dilon Bryan

Megan Hurley

Natalie Miller

Raya Panova

Annika Ross

## Trumpet

Jacob Howard

Will Landon

Sam Milam

Zach Morse

Jacob Rylko

Michael Winkler

## Trombone

Sebastian Alvarez Piras

Kenny Ross

Kendall Walker

## Bass trombone

Douglas Sternberg

## Euphonium

Cooper Etters

Callen Thompson

## Tuba

John Lettang

Brian Sugrue

## Percussion

Andrew Grossman

Jake Henneford

Nathan Siegel

Aaron Watkins

## Piano

Jesus Diaz

# Upcoming performances

💰 Ticketed events    📺 Live broadcast at [cupresents.org](http://cupresents.org)

**Saturday, Feb. 29**

**CU Boulder Honor Band Festival**

6 p.m., Macky Auditorium

**Monday, March 2**

**Artist Series: Pilobolus**

7:30 p.m., Macky Auditorium 💰

**Concert Band**

7:30 p.m., Grusin Music Hall 📺

**Tuesday, March 3**

**Faculty Tuesdays**

Janet Harriman, harp

7:30 p.m., Grusin Music Hall 📺

**Thursday, March 5**

**Thompson Latin Jazz Ensemble**

7:30 p.m., Grusin Music Hall 📺

**Saturday, March 7**

**Persevering Legacy**

2 p.m., Grusin Music Hall

**March 8-9**

**Takács Quartet**

Grusin Music Hall 💰

**Tuesday, March 10**

**Faculty Tuesdays**

Geraldine Walther, viola

7:30 p.m., Grusin Music Hall 📺

**Wednesday, March 11**

**Opera Brown Bag**

Noon, Fink Rehearsal Facility,

Imig Music Building

**Pendulum New Music**

Featuring B.A.D. Ensemble

7:30 p.m., Grusin Music Hall 📺

**Thursday, March 12**

**Chamber Orchestra**

7:30 p.m., Grusin Music Hall 📺

**March 13-15**

**Eklund Opera Program**

**The Marriage of Figaro**

Macky Auditorium 💰

**Monday, March 16**

**Percussion Ensemble**

7:30 p.m., Grusin Music Hall 📺

*Events are subject to change:*

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