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2024-25



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The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

Symphonic Band

The Places You'll Go

Branden Steinmetz, conductor

Sterling Tanner, trombone

Jennifer Bird, soprano

7:30 p.m., Wednesday, Nov. 13, 2024

Macky Auditorium

PROGRAM

Lasting Light (9'15")

Viet Cuong (b. 1990)

Three Summits (16')

James M. David (b. 1978)

I. Mount of the Holy Cross

II. Town of Independence, Population I

III. Race to the Clouds

Sterling Tanner, trombone

10-minute intermission

On Parade (3'05")

Amanda C. E. Aldridge (1866-1956)

ed. Kaitlin Bove

Angels in the Architecture (16'30")

Frank Ticheli (b. 1958)

Jennifer Bird, soprano

PROGRAM NOTES

Lasting Light

Viet Cuong (b. 1990)

Lasting Light was inspired by a visit the composer took to the Grand Canyon with his family. Cuong wanted to write a work that would reflect the sunset over the canyon, followed by the lingering sunlight, the hazy greyish blue light of dusk and the light of the stars.

—Program note from composer comments at premiere performance, 2018

Three Summits

James M. David (b. 1978)

Since moving to my adoptive home of Colorado, the state's rugged landscape has never ceased to enchant and inspire me. Most iconic are the Colorado Fourteeners: the mighty peaks above 14,000 feet that call to adventurous people throughout the world. My new concerto for trombone depicts views of three such mountains from different angles and different seasons to create a hopefully engaging meeting of my favorite instrument and my home.

First is the Mount of the Holy Cross viewed in midsummer. This famous peak with a distinctive cross-shaped snowfield is depicted in all its glory after a steady ascent from the nearby Vail Valley with a few references to famous Christian hymns. Next is Mount Elbert, seen from Independence in midwinter. The ghost town of Independence sits near Colorado's highest peak in a pristine alpine valley and only one resident remained after the brutal 1899 winter. Hushed, faintly remembered campfire songs waft through the naked aspens, frozen lakes, and skeletal cabins. Last is the notorious Pikes Peak Hill Climb, also known as The Race to the Clouds. Early each summer since 1916, daring auto racers summit the only Fourteener accessible by motor vehicle. Raucous engines and death-defying curves provide for an aggressive and white-knuckle ride to the top and a hopefully breathless conclusion to the concerto.

—Program note by composer

On Parade

Amanda C. E. Aldridge (1866-1956)

ed. Kaitlin Bove

On Parade is an English “quick step” march featuring a typical first and second strain, trio, and an unusual secondary trio (a trio-within-a-trio!) that modulates the piece to a third tonal area. The original 1914 version of the march was published by Aldridge under the male-sounding pseudonym, Montague Ring.

The 2020 edition resolves several practical and stylistic issues with the available 1914 Boosey & Hawkes score-less parts that can be found through the US Library of Congress or IMSLP. Instrument parts have been struck or added to modernize the instrumentation. Stylistically, the dynamic range has been expanded and several courtesy slurs and articulation markings have been added to facilitate cleanliness of lines and phrases. Rehearsal letters, measure numbers and a tempo marking have been added for convenience and errata has been fixed.

—Program note from editor and publisher

Angels in the Architecture

Frank Ticheli (b. 1958)

Angels in the Architecture was commissioned by Kingsway International and received its premiere performance at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from Australia and the United States, conducted by Mathew George. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil. The work’s title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come.
To protect my chosen band
And lead them to the promised land.

This “angel” —represented by the singer—frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light, played by instruments rather than sung, include a traditional Hebrew song of peace (*Hevenu Shalom Aleichem*) and the well-known 16th-century Genevan Psalter, *Old Hundredth*. These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: The angel reappears and sings the same comforting words. But deep below, a final shadow reappears—distantly, ominously.

—Program note by composer

PERSONNEL

Hyperlinks are bold and underlined; click or tap for more information.

Branden Steinmetz, conductor

Sterling Tanner, trombone

Jennifer Bird, soprano



Viet Cuong, featured composer

Called “alluring” and “wildly inventive” by The New York Times, the music of American composer Viet Cuong has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet and Dallas Winds, among many others. Cuong’s music has been featured in venues such as Carnegie Hall, Lincoln Center and the Kennedy Center, and his works for wind ensemble have amassed several hundreds of performances worldwide.

Passionate about bringing these different facets of the contemporary music community together, recent projects include a concerto for Eighth Blackbird with the United States Navy Band. Cuong also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His works thus include a snare drum solo, percussion quartet concerto and double oboe concerto. He is currently the Pacific Symphony’s composer-in-residence and serves as assistant professor of music composition at the University of Nevada, Las Vegas. Cuong holds degrees from Princeton University (MFA/PhD), the Curtis Institute of Music (AD) and Peabody Conservatory (BM/MM).

Symphonic Band

Flute/Piccolo

Tim Scott
Nat Highfield
Andrew Stein
Louise Larsen
Lily Arndt

Oboe

Riley Stone
Thomas Goodwin

Bassoon

Dean Weatherbie
Grace Moon
Rylan Denby
Carl Gustafson
Alacias Boaz

Clarinet

Timothy Aguilar
Kayla Hall
Liam Kiernan
Sophia Eyl
Robin Kelley
Seth Ferrin
Luke Kneller
Samuel Weslake
Amanda Willis

Bass clarinet

Maxwell Allington

Saxophone

Elise Luzietti
Curtis Liu
Morgan White
Sydney Bellora
Carys Vaughan
Vivian Lassiter
Ashley Sanchez

Horn

Dane Burton
Lilli Vincent
Joe Rupprecht
Sammy Rees
Dani Richard
Alina Lum
Barrett Teston

Trumpet

Will Bryant
Keegan Arnsmeier
Gwen Milette
Kaden Blake
Toby Buss
Kat Votruba

Trombone

Alex Weeks
Luke Meredith
Jack Harper
Logan Hicks
Treyana Morken

Bass trombone

Marshal Goff
Cam Mitchell

Euphonium

Elyse Cutforth
Nathan Kleve
Arie Dekkers

Tuba

Liam Ryan
Brayden Metcalf
Kiera Layne
Tenzin Dorje

Percussion

Paul Clasen
Dash Cain
Tryggvi Holt
Ibrahim Soure
Sabrina Klinker
Sawyer Kuhn
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Justin Doute

Piano/Keyboard

Chrstine Teng

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