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2024-25



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CU Boulder is a **SMOKE-FREE CAMPUS.**

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.

Wind Symphony and Symphonic Band

Honor Band Festival

Matthew Dockendorf, conductor

Branden Steinmetz, conductor

Logan Sorey, guest conductor

Nathan Mertens, saxophone

Sterling Tanner, trombone

7:30 p.m., Friday, Feb. 21, 2025

Macky Auditorium

PROGRAM

Selections from *Princess Mononoke* (9:20)

Joe Hisaishi (b. 1950)

arr. Kazuhiro Morita (1952-2021)

1. Legend of Ashitaka
2. Demon God (TA TA RI GAMI)
3. San and Ashitaka in the Forest of the Deer

Wayfaring Stranger (4:25)

Christopher Nelson (b. 1987)

Three Summits (6:45)

James David (b. 1978)

III. Race to the Clouds

Sterling Tanner, trombone

Intermission

Overture to Candide (4:40)

Leonard Bernstein (1918-1990)

arr. Clare Grundman (1913-1996)

Time Unfolding (12:00)

Consortium Premiere

Alexandra Gardner, composer in residence (b. 1967)

I. Abundance Ratio

II. Infrared

III. Metallicity

Nathan Mertens, saxophone

Irish Tune from County Derry (4:30)

Percy Aldridge Grainger (1882-1961)

ed. R. Mark Rogers (b. 1955)

Folk Dances (4:14)

Dmitri Shostakovich (1906-1974)

arr. Donald Hunsberger (1932-2023)

ed. H. Robert Reynolds (b. 1934)

PROGRAM NOTES

Selections from *Princess Mononoke* (9:20)

Joe Hisaishi (b. 1950)

arr. Kazuhiro Morita (1952-2021)

Selections from Princess Mononoke is a three movement work featuring music from the 1997 Studio Ghibli movie *Princess Mononoke*. An animated, historical fantasy film set in the Muromachi period (1336-1573), *Princess Mononoke* follows protagonist Ashitaka, a young Emishi prince who sets on a journey to find a cure for his cursed arm. During his travels, Ashitaka discovers that humans are fighting with the forest gods and meets Princess Mononoke, a young woman who is trying to protect the forest.

Wayfaring Stranger (4:25)

Christopher Nelson (b. 1987)

Wayfaring Stranger is a setting of the American folk spiritual known as *Poor Wayfaring Stranger*. While many versions of the lyrics to this tune exist, they all tell the story of a traveler who makes his way on a journey despite a rough road, difficult circumstances and gathering darkness. He does this, the lyrics say, for the promise of green pastures and a reunion with his father and mother at journey's end. This setting is intended to convey not only the difficulty experienced by the traveler, but also the resolve which is displayed as he moves forward despite hardship, and disappointment. *Wayfaring Stranger* is offered as a sort of resolute battle hymn for anyone who must endure a long journey of challenge and trial before the promised green pastures can be enjoyed.

—Program note from publisher

Three Summits (6:45)

James 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

Overture to *Candide* (4:40)

Leonard Bernstein (1918-1990)

arr. Clare Grundman (1913-1996)

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, Bernstein's *Candide* is an operetta set in the mythical European land of Westphalia.

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with *Candide*'s simple honesty. From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping romantic one is *Candide*'s and Cunégonde's love duet "Oh Happy We," while the wacky up-tempo music is from Cunégonde's fabulous send-up of coloratura soprano arias, "Glitter and Be Gay."

—Program note by San Luis Obispo Wind Orchestra concert program, May 12, 2012

Time Unfolding (12:00)

Consortium Premiere

Alexandra Gardner, composer in residence (b. 1967)

Time Unfolding is inspired by the captivating images of galaxy and star formation from NASA's James Webb Telescope. The composition explores the profound implications of the nature of time, considering that the images, captured using infrared light, traveled billions of light years and provide glimpses into the early stages of the universe.

Each of the three movements is named for a method to capture information about the substance of stars and galaxies. The exuberant, bubbling opening movement, *Abundance Ratio*, quantifies the amounts of individual elements in stars. In the slower, ethereal middle movement, *Infrared*, I imagine the

saxophone as a laser beam illuminating its surroundings as it sweeps through its full sonic range. *Metallicity* tracks the heavier metal elements in stars and nebulas; the final movement is a forceful, driving groove with racing passages for the saxophone and an explosive finish.

This music is dedicated to my father, who transitioned to stardust during the composition of this work.

—Program note by composer

Irish Tune from County Derry (4:30)

Percy Aldridge Grainger (1882-1961)

ed. R. Mark Rogers (b. 1955)

Irish Tune from County Derry (published 1918) is based on earlier settings that date back as early as October 1902, with an essentially identical setting of this melody for wordless mixed chorus. Later versions for solo piano (1911) and string orchestra with two optional horns (1912) followed. The wind band setting is cataloged as British Folk Music Setting Nr. 20, and like all his settings of British folk music is “lovingly dedicated to the memory of Edvard Grieg.” The composer’s brief program note states, “This tune was collected by Miss J. Ross, of New Town, Limavady, Co Derry, Ireland and published in The Petrie Collection of the Ancient Music of Ireland, Dublin, 1855.”

—Program note by R. Mark Rogers

Folk Dances (4:14)

Dimitri Shostakovich (1906-1974)

arr. Donald Hunsberger (1932-2023)

Shostakovich wrote the suite Op. 63, *Native Leningrad*, in 1942 as a tribute to the courage of the citizens of Leningrad. This suite was culled from the incidental music for a “concert play spectacle” entitled *Native Country* or *Motherland*. It was scored for tenor and bass soloists, choir and orchestra, and was premiered on November 7, 1942, at the Dzerzhinsky Central Club. The suite has four movements: *Overture – October 1917*, *Song of the Victorious October* (Song of the River Neva), *Youth Dance* (Song of the Sailors) and *Song of Leningrad*. *Youth Dance* is the movement transcribed as *Folk Dances*. It first received this name when transcribed for piano by Lev Solin. The name stuck when re-transcribed for military band by M. Vakhutinsky. H. Robert Reynolds rescored Vakhutinsky’s transcription, making it suitable for American wind bands.

While the melodies used in *Youth Dance* are reminiscent of folk tunes, Shostakovich’s work is original. Considering the programmatic nature of the work, it is justifiable to assume Shostakovich wished to evoke an overt Russian sentiment in the same way that Gustav Holst’s *First Suite in E-flat* and Gordon Jacob’s *An Original Suite* sound and feel distinctly British.
—Program note from State University of New York, Potsdam,
Symphonic Band concert program, April 13, 2017

PERSONNEL

Matthew Dockendorf, conductor

Branden Steinmetz, conductor

Logan Sorey, guest conductor

Nathan Mertens, saxophone

Sterling Tanner, trombone

Alexandra Gardner

Praised as “highly lyrical and provocative of thought” (San Francisco Classical Voice) and “mesmerizing” (The New York Times), the music of composer Alexandra Gardner is thrilling audiences and performers alike with a “particular alchemy of craft, whimsy, and sensual appeal” (The New Yorker). She composes for varied instrumentations and often mixes acoustic instruments with electronic music and field recordings, drawing inspiration from mythology, the natural sciences, and contemporary literature.

Gardner’s compositions are regularly featured at festivals and venues around the world, including the Aspen Music Festival, Beijing Modern Festival, Centro de Cultura Contemporania de Barcelona, Festival Cervantino, Grand Teton Music Festival, The Kennedy Center, The Library of Congress and the Warsaw Autumn Festival. Her music has been commissioned and presented by leading organizations and ensembles such as the National Flute Association, the American Harp Society, Astral Artists, Boulanger Initiative, Chicago Composers Orchestra, Seattle Symphony, SOLI Chamber Ensemble, Strathmore Music Center, Tesla Quartet and the United States Navy Band.

Among Gardner’s honors and awards are recognitions from the American Composers Forum, ASCAP, Maryland State Arts Council, Mid-America Arts Alliance, The National Endowment for the Arts, The Netherland-America Foundation and the Smithsonian Institution. She is a recipient of the Vassar College W.K. Rose Fellowship in the Creative Arts and a Rubys Artist

Project Grant from the Robert W. Deutsch Foundation. She has conducted residencies at the Atlantic Center for the Arts, Harvestworks Digital Media Arts Center, Liz Lerman Dance Exchange, MacDowell, and Willapa Bay AiR. She spent two years as a visiting composer at the Institut Universitari de l'Audiovisual in Barcelona, Spain and served as composer in residence for the Seattle Symphony. Her music is recorded on the Innova, Ars Harmonica, Naxos and Neuma labels.

Gardner holds degrees from The Peabody Institute of Johns Hopkins University and Vassar College. She lives in Baltimore, Maryland.

Symphonic Band

Flute

Tim Scott
Natalie 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
Seth Ferrin
Luke Kneller
Samuel Weslake
Amanda Willis
Maxwell Allington

Saxophone

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

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

Melvin Cassillas Munoz
Jace Drew

Euphonium

Elyse Cutforth
Nathan Kleve
Arie Dekkers

Tuba

Liam Ryan
Brayden Metcalf
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Tenzin Dorje

Percussion

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Ibrahim Soure
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Piano

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Paige Michaud
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Lauren Breen
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Carson Conely
Harold Gomez-Montoya
Kevin Halsey
Steele Jackson
Karena Pruitt
Ben Rathje
Justin Slaman
Juan Tovar
Jade Vens

Bassoon

Sam Macken
Daniela Garzón Guerra
Raleigh Eversole
David Guy

Saxophone

Shannon Donahoe
Joel Ferst
Ian Gunnarschja
Dylan King
Gavin Martellotti
Gustavo Olguin
Catherine Ryan

Horn

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Trumpet

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Connor Johnson
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Trombone

Abby Burford
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Euphonium

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Percussion

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