



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Symphonic Band

Tribute to the American Spirit

Matthew Roeder, conductor
Brittan Braddock, guest conductor
Christopher Huls, guest conductor

7:30 p.m., Wednesday, Nov. 15, 2017
Macky Auditorium

Be engaged. Be inspired. Be here.
Be Boulder.

Program

American Overture (1953)

Joseph Willcox Jenkins
(1928–2014)

Shenandoah (1999)

Frank Ticheli
(b. 1958)

Christopher Huls, conductor

American Salute (1943)

Morton Gould
(1913–1996)

The Wrangler: Cowboy Dances (2006)

Carter Pann
(b. 1972)

— Intermission —

Southern Harmony (1998)

- I. The Midnight Cry
- II. Wondrous Love
- III. Exhilaration
- IV. The Soldier's Return

Donald Grantham
(b. 1947)

Variations on a Shaker Melody (1958)

Brittan Braddock, conductor

Aaron Copland
(1900–1990)

America, The Beautiful (1882)

Samuel Ward (1848–1903)
arr. Carmen Dragon (1914–1984)

Stars and Stripes Forever (1896)

John Philip Sousa
(1854–1932)

Program Notes

American Overture

Joseph Willcox Jenkins

American Overture for Band calls for skilled playing by several sections, especially the French horns. It is written in a neo-modal style flavored strongly with both Lydian and Mixolydian mode. Its musical architecture is a very free adaptation of the sonata form. The music material borders on the folk tune idiom, although there are no direct quotes from any folk tunes. It was the composer's first piece for wind band and remains his most successful work.

Joseph Willcox Jenkins was born in Philadelphia in 1928. He began composing as a child, as part of his piano instruction. Before switching to a career in music, he received a pre-Law degree at St. Joseph's College. He earned Bachelor's and Master's degrees from the Eastman School of Music. He then served on the arranging staff of the U.S. Army Field Band in Ft. Meade, Maryland where he composed this work to showcase the superb horn section. He received his doctorate at Catholic University and re-enlisted to serve as chief arranger and assistant conductor of the U.S. Army Chorus. During this time, he composed several works for band and wrote nearly 300 choral arrangements. In 1959 he was awarded a Ford Foundation fellowship to be composer-in-residence at Evanston Township High School. He taught music at Duquesne University in Pittsburgh from 1961 until 2001.

Shenandoah

Frank Ticheli

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy—its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750s by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Skenandoah. Others suggest that the region was named not by the Cherokee, but by the Senedo Indians of Virginia Valley. In the Senedo tradition, *Shenandoah* means "Daughter of the Moon," and bears no relation to the Iroquois Chief Skenandoah.

The origins of the folksong are equally obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman.

—*Frank Ticheli*

American Salute

Morton Gould

In addition to original compositions that utilized popular American styles, Gould also created short fantasies based on well-known American tunes for use on the radio. These works were undoubtedly an extension of his highly regarded skills as an improviser, for they convey a sense of spontaneity that sounds as fresh now as the day they were conceived. Nowhere is this more evident than in his iconic "American salute," based on the tune *When Johnny Comes Marching Home*. Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a "salute to America." The composer insisted that he had no idea that the work was destined to become a classic: "It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things." A million may be an exaggeration, but not by much. The pace of Gould's schedule in

those days is astounding. By his own account, he composed and scored *American Salute* in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn't have been dry, the score and parts were on the stands in time for rehearsal the next morning and ready for broadcast that evening.

The Wrangler

Carter Pann

The Wrangler (2006) was written for the James Logan High School wind ensemble under the baton of Ramiro Barrera. It is billed in the score as a set of Cowboy Dances and evokes the Wild West in a similar way to the film scores of old Westerns. The work also shares a syntax with (but never quotes) Aaron Copland's ballets *Billy the Kid* and *Rodeo*. There are no outlaw characters in *The Wrangler*, instead the hero is a good man, a free man—very confident and very competent with his stallion and lasso. After a serene/chorale-like introduction he is set in motion to a constant gallop across the landscape. On his journey, he encounters gorgeous and treacherous terrain, stumbling upon a saloon where the patrons are engaged in a drunken dance. He manages to evade locals looking for a fight, while catching the eyes of many a beautiful woman. Our man is the prototypical cowboy moving his way across the mountainous, sun drenched West—a man who knows the land as the coyotes know the moon.

—Carter Pann

Southern Harmony

Donald Grantham

In 1835, William "Singin' Billy" Walker's songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States." In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folksongs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an

amazing 600,000 copies before the Civil War, and was commonly stocked "along with groceries and tobacco" in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from *Southern Harmony*, called the "Benton Big Singing", was held on the Benton, Kentucky, courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character. In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song. The Southeastern Conference of Band Directors commissioned *Southern Harmony*.

—Donald Grantham

Variations on a Shaker Melody

Aaron Copland

One of Aaron Copland's most recognized works, *Variations on a Shaker Melody*, is an excerpt from his Pulitzer Prize winning ballet, *Appalachian Spring* (1944). This setting for concert band was completed by the composer during 1956 and premiered at Northwestern University on March 2, 1958. In response to continued requests for an orchestral edition of *Variations*, Copland later transcribed the band version for orchestra during 1967.

The score for *Appalachian Spring* was written at the request of choreographer Martha Graham. *Ballet for Martha* was Copland's original title and is drawn from Graham's script, *The House of Victory*. It is set in a religious community of Shakers in western Pennsylvania around the time of the Civil War. The

Program Notes

ballet's title is drawn from the name of an unrelated poem *Appalachian Spring* by Hart Crane. According to Graham, the poem had nothing to do with the script for the ballet.

Graham's instructions for the ballet's "Interlude," from which *Variations on a Shaker Melody* is derived, are associated with spring planting and depict daily life in the community: "It should have the feeling of a telescoped day with such simple things as take place in times of peace, children playing, women talking, men in some feats of strength, a party at night, dinner, perhaps and a pattern of work." She suggested to Copland that it might consist of "songlike music in the manner of a theme and variations in rondo form." Copland dutifully selected the then obscure Shaker tune, *Simple Gifts*, for his variations. The melody, dating from as early as 1848, appropriately depicts the Shaker culture and helped establish a period atmosphere. The unsung text, "Tis the gift to be simple, 'tis the gift to be free," was also relevant to the ballet's larger themes of peace, war, remembrance, and national identity.

America, the Beautiful

Samuel Ward

Carmen Dragon

It was the spacious skies and purple mountain majesties of Pikes Peak in Colorado that inspired Katherine Lee Bates to write the poem "America, the Beautiful" in 1893. It was not intended to be sung, but its meter fit a number of tunes popular at the time. It is most closely associated with Samuel Augustus Ward's *Materna*, originally written for a hymn in 1882. Together, the words and music have become the country's second most popular patriotic song.

—*James Huff*

them in Italy that the Sousa Band's manager, David Blakely, had died suddenly in his Carnegie Hall office on November 7. The Sousas left immediately for America, and the composer recalled in his memoirs, *Marching Along*, that what followed was "one of the most vivid incidents of my career. As the vessel steamed out of the harbor, I was pacing the deck, absorbed in thoughts of my manager's death and the many duties and decisions that awaited me in New York. Suddenly, I began to sense the rhythmic beat of a band playing in my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the same distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed." The work that Sousa brought home to America was *The Stars and Stripes Forever*, his own favorite among his 136 marches and arguably the most famous such piece ever written. Sousa never gave a concert without performing it, and in 1987, the United States Congress proclaimed it the country's official march. *The Stars and Stripes Forever* remains a musical symbol of its nation as surely as The Blue Danube Waltz and The Marseilles do of theirs, a phenomenon that has been acknowledged since the march's premiere in Philadelphia on May 14, 1897, when the Public Ledger reported that Sousa's music was "stirring enough to rouse the American eagle from his crag, and set him to shrieking exultantly."

—*Dr. Richard E. Rodda*

Stars and Stripes Forever

John Philip Sousa

John Philip Sousa and his wife, Jane, were vacationing in Europe in 1896 when word reached

Biographies

Matthew Roeder is the Associate Director of Bands and Director of the “Golden Buffalo” Marching Band at the University of Colorado, Boulder. As an Associate Professor of Conducting and Music Education, Dr. Roeder serves as conductor of the Symphonic Band and Chamber Winds. He also teaches courses in instrumental conducting as well as music education at both the undergraduate and graduate levels in addition to supervising student teachers, advising music education students and serving on multiple graduate student committees. Prior to his appointment at CU Boulder, Dr. Roeder taught at Parkville High School in Baltimore County, Maryland where he held the position of Director of Bands and served as Performing Arts Department chairman. 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.

An active clinician, adjudicator and guest conductor, Dr. Roeder has developed an international and national presence with recent professional appearances in Ontario and Alberta, Canada, Dubai, United Arab Emirates, Bordeaux and Grenoble, France, New Mexico, New Jersey, Arkansas, Pennsylvania, Oregon, New Mexico, Texas, Indiana, New York, Maryland, Kansas and Ohio. He recently appeared as a co-presenter at the Texas Music Educators Association annual convention and has presented numerous sessions at the Colorado Music Educators Association Clinic/Conference. Dr. 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* and producer of the CU Wind Symphony’s recording entitled *Of Love and Life*. Dr. Roeder is also Conductor Laureate of the Colorado Wind Ensemble, for which he served as Conductor and Music Director over ten seasons (2004–2014).

Dr. 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.

Christopher Huls is currently a Doctoral of Musical Arts candidate and Graduate Teaching Assistant at the University of Colorado Boulder. Entering his third year of studies, he regularly guest conducts all university concert and athletic bands. Recently, Mr. Huls was selected to conduct the United States Army Band “Pershing’s Own” in performance this past July. Prior to his appointment at CU, he was a Graduate Assistant and director of the Mules Basketball Pep Band at the University of Central Missouri. Additionally, he was a Conducting Fellow with the Kansas City Youth Symphony. He regularly attends conducting workshops and has worked with notable conductors such as Steven D. Davis, Craig Kirchhoff, Robert Reynolds, and Mallory Thompson. Mr. Huls completed degrees from the University of Central Missouri and Drake University. Additionally, he holds membership in the College Band Directors National Association, National Association for Music Education, the Conductors Guild, Pi Kappa Lambda National Music Honor Society, and Phi Mu Alpha Sinfonia. Mr. Huls is a student of Dr. Donald J. McKinney.

Brittan Braddock is a graduate teaching assistant and conducting student pursuing the Doctor of Musical Arts degree in Wind Conducting and Literature at the University of Colorado, Boulder. Ms. Braddock was formerly a graduate assistant at Indiana University of Pennsylvania. Prior to her work at IUP, Ms. Braddock was the Director of Bands for Custer County’s School District in Westcliffe, Colorado where she was responsible for fifth- through twelfth-grade instrumental music. While in Westcliffe, she founded and directed the Sangre de Cristo Community Band, an ensemble that performs five times a year with tremendous community support and pride. As a guest conductor, Ms. Braddock has appeared with the Boulder Concert Band, Altoona Symphony Orchestra, the International Fellowship of Conductors, Composers, and Collaborators and Indiana University of Pennsylvania’s Wind Ensembles. She holds degrees in music from Concordia University of Chicago and Indiana University of Pennsylvania. Her primary conducting teachers include Dr. Donald J. McKinney, Dr. Timothy Paul, Dr. Jack Stamp, Dr. Richard Fischer and Dr. Maurice Boyer.

Personnel

Piccolo

Claire Gunsbury

Flute

Claire Gunsbury
Celeste Landy
Mara Riley
Adrienne Havelka
Nicole Peters
Hannah Rudy

Oboe

Lainey Fiesel
Max Askari
Grace Stringfellow
Curtis Sellers

English Horn

Max Askari

Clarinet

Anoushka Divekar
Jaret Anderson
Josh Wilson
Tanner Shiohita
Isaac Sellinger
Logan Duschatko
Brittan Braddock

Eb Clarinet

Josh Wilson

Bass Clarinet

Justin Slaman

Contrabass Clarinet

Justin Slaman

Bassoon

Kaitlin Zadow
Claire Sander
Minyong Lee

Contra Bassoon

Minyong Lee

Alto Saxophone

Ben Wiebe
Regan Pinello
Jacob Reading
Andrea Austin

Tenor Saxophone

Armando Solis

Baritone Saxophone

Mark Ivlev

Horn

Erika Hollister
Michal Garner
Zachary Wilson
Devin Driggs
Carrie Proctor
Maggie Barnes
Katelyn Wojniak

Trumpet

Abigail Bernat
Eva Aneshansley
Kaylin Brennan
Dartagnan Stephen
Lauren Ware
Andrew DePree

Trombone

Josh Springwood
Mira Hickey
Nicholas Giffin
Sarah Voigt
Alice Gehr

Bass Trombone

Declan Wilcox
Douglas Sternberg

Euphonium

Megan Nicolaysen
Callen Thompson
Jackson Trust

Tuba

Tristan Peterson
Alex Acheson
Lauren Humphrey
Quinn Kalinski

Percussion

Mallory Graves
Anna Holbrook
Kathryn Howard
John Sevy
Constantine Tsanos
Cosmo Wright

String Bass

Danielle Griner

Piano

Xi Zhang

Wind Symphony

7:30 p.m., Thursday, Nov. 16

Macky Auditorium

Composed of the most outstanding wind, brass and percussion students in the College of Music, the Wind Symphony is dedicated to performing the finest wind repertoire in performance at Macky Auditorium.



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Upcoming Events at the College of Music

Chamber Music Showcase

7:30 p.m., Friday, Nov. 17

Grusin Music Hall

Latin Jazz Ensemble

7:30 p.m., Monday, Nov. 27

Grusin Music Hall

CU Symphony Orchestra

7:30 p.m., Thursday, Nov. 30

Macky Auditorium

Concert Band and

Campus Orchestra

7:30 p.m., Monday, Dec. 11

Grusin Music Hall

Fall Commencement

11 a.m. Thursday, Dec. 21

Grusin Music Hall

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