

# Wind Ensemble

# University Band

*Dr. James Popejoy, conductor*

8:00 pm  
Oct. 13th, 2020  
Chester Fritz Auditorium

# PROGRAM

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***The University of North Dakota***

Karl L. King

***Themes from "An Original Suite"***

Gordan Jacob/James Curnow

*March*

*Intermezzo*

*Finale*

***Romanesque***

James Swearingen

***Symphony No. 4***

Andrew Boysen, Jr.

*Fast*

*Smooth and Flowing*

*Scherzo and Trio*

*Fast*

***And We Proceeded On***

Ed Huckleby

**The University Band**  
**James Popejoy, conductor**

***Rondo***

Malcolm Arnold/arr. John Paynter

***A Movement for Rosa***

Mark Camphouse

***Second Suite in F***

Gustav Holst

*March*

*Song without words (I'll love my love)*

*Song of the Blacksmith*

*Fantasia on the "Dargason"*

***Variations on a Korean Folk Song***

John Barnes Chance

***Canticle of the Creatures***

James Curnow

*Prologue*

*Brother Sun*

*Sister Moon and Stars*

*Brother Fire*

*Mother Earth*

*Epilogue*

**The Wind Ensemble**  
**James Popejoy, conductor**

# PROGRAM NOTES

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## ***The University of North Dakota (1935)***

**Karl L. King**

Karl L. King (1891-1971) composed nearly 300 works, including serenades, overtures, rags, intermezzos, waltzes, galops, and the 188 marches for which he is most famous. King lived the boyhood dream that most men only experienced as fancy . . . he literally did run away to join the circus! There he became a virtuoso euphonium player, and had his first work published at the age of seventeen. He went on to become a famous circus bandmaster, and later conducted the renowned Fort Dodge, Iowa Municipal Band for 51 years. Although many of King's later marches were composed for purposes not associated with his circus life, they retain the excitement and contrast found in his music for the big top.

Dedicated to "Professor John Howard and the University of North Dakota Band," 2020 marks the 85th anniversary of this wonderful march written for our own institution of higher education. John Howard was Director of Band & Orchestra at UND from 1928-1959. A master of public relations, it was said he toured extensively with the UND Band in an effort to establish a good line of communication between the rural communities of the state and the University. An early supporter and board member of the International Music Camp, the camp's Howard Hall was named for him.

## ***Themes from "An Original Suite" (1924)***

**Gordon Jacob**

Gordon Jacob (1895-1984) was born in London and educated at Dulwich College. After serving in World War I, he attended the Royal College of Music, where he studied with Ralph Vaughan Williams. Jacob taught at the Royal College of Music for more than forty years. He wrote over 700 pieces of music, as well as several books on composition and orchestration. While following in the tradition of the suites for band written by Holst and Vaughan Williams, *An Original Suite* is "original" in that it is not transcribed from other media, nor based on traditional folk songs, which many band pieces of the time were. This arrangement was prepared by noted band composer James Curnow.

## ***Romanesque (1982)***

**James Swearingen**

James Swearingen (b. 1947) is currently Professor of Music, Department Chair of Music Education and one of several resident composers at Capital University located in Columbus, Ohio. He also serves as a staff arranger for the famed Ohio State University Band. Swearingen's numerous contributions for band have been enthusiastically received by school directors, student performers and audiences worldwide. With over 500 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. From the composer: "In 1982, I asked Charles Barnhouse, President of the C.L. Barnhouse Company, if he would consider publishing a slow expressive work for younger musicians that I had titled Romanesque. He was most supportive, yet inquired as to the educational need for such a piece. Much to his surprise, I informed him that *Air for Band* (1956) and *Balladair* (1958), both composed by Frank Erickson, were perhaps the only ballads available for young bands to perform. Those two pieces, even today, are universally recognized as significant band classics."

## ***Symphony No. 4 (2003)***

**Andrew Boysen Jr.**

Andrew Boysen, Jr. (b. 1968) is a professor in the music department at the University of New Hampshire, where he conducts the Wind Symphony and teaches conducting. Previously, Boysen served as an assistant professor and Associate Director of Bands at Indiana State University; and Director of Bands at Cary-Grove (IL) High School. Boysen earned his DMA in Wind Conducting at the Eastman School of Music; his Master's degree in wind conducting from Northwestern University; and his Bachelor of Music degree in music education and music composition from the University of Iowa. Among numerous honors, he most recently won the 2013 CBDNA Young Band Composition Contest; won the International Horn Society Composition Contest in 2000; the University of Iowa Honors Composition Prize in 1991; and has twice won the Claude T. Smith Memorial Band Composition Contest. *Symphony No. 4* follows a traditional form however the entire work is based on the octatonic scale, an alternation of half-steps and whole-steps. By using this scale, the *Symphony* includes both great dissonance as well as great consonance in sounds and colors, and creates a unique work for band.

## ***And We Proceeded On (2004)***

**Ed Huckeby**

After spending over four decades in Secondary Education, Higher Education and Arts Administration, Dr. Ed Huckeby (b. 1948) now serves as an independent consultant in Arts/Music, Higher Education, Economic Development and Workforce Development. As a world-renowned composer of over 200 published works, Huckeby is regularly commissioned by school, university and community ensembles to create music for performance. He also holds the title of Emeritus Professor of Music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. *And We Proceeded On* was commissioned by the Washburn, ND High School Band to commemorate the 200th anniversary of the Lewis and Clark Expedition. Washburn is the site of Fort Mandan, where the expedition spent its' first winter. The piece depicts several different thoughts concerning the journey including a river theme; an adventure theme; a "Sacagawea" theme; Camp Fortune theme; and concludes with the Great Divide theme.

# PROGRAM NOTES

## **Rondo (1965)**

**Malcolm Arnold**

English composer Malcolm Arnold (1921-2006) was one of the towering figures of the 20th Century, with a remarkable catalogue of major concert works to his credit, including nine symphonies, seven ballets, two operas, one musical, over twenty concertos, two string quartets, as well as music for brass band and wind band. He also wrote 132 film scores, including the "Inn of the Sixth Happiness," and "Bridge on the River Kwai" for which he won an Oscar in 1958. Commissioned by the Scottish Amateur Music Association for the National Youth Brass Band of Scotland, this work is the third movement from Arnold's Little Suite No. 1, one of three suites he wrote for brass band. This arrangement for wind band (published as Prelude, Siciliano and Rondo) is by noted band conductor John Paynter, who served as Director of Bands at Northwestern University for 43 years. The rollicking five-part Rondo provides a showcase for the technical brilliance of the modern wind band.

## **A Movement for Rosa (1992)**

**Mark Camphouse**

Mark Camphouse (b. 1954) received undergraduate and graduate degrees in music from Northwestern University where he studied composition with Alan Stout, conducting with John Paynter, and trumpet with Vincent Cichowicz, as well as private study with the legendary Chicago Symphony Principal Trumpet Emeritus, Adolph Herseth. He began composing at an early age, with the Colorado Philharmonic premiering his First Symphony when he was 17. His 30 published works for wind band have received widespread critical acclaim and are performed frequently in the US and abroad. Camphouse has served as guest conductor, lecturer, and clinician in 43 states, Canada, Europe, and China. He was elected to membership in the American Bandmasters Association in 1999 and has served as founding coordinator of the National Band Association Young Composer Mentor Project since 2000. In 2006, he joined the faculty of George Mason University where he serves as conductor of the wind symphony and teaches courses in composition and conducting. In 2011, Camphouse received the Kappa Kappa Psi Distinguished Service to Music Award in recognition of, and appreciation for valuable contributions to the growth and development of the modern college/university band in the field of composition. *A Movement for Rosa*, honoring Civil Rights heroine Rosa Parks, was commissioned by the Florida Bandmasters Association. From the composer:

*On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950's. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispiece of his book, Stride Toward Freedom, a copy of which he gave to Mrs. Parks: "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom."*

*Throughout the history of our great nation, we have glorified (and rightly so) various heroes; most frequently presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor's assistant in a men's clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.*

*America's proud heritage and the accomplishments of its people have been, and continue to be darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addressed this continuing problem in her 1992 book entitled Rosa Parks: My Story. The final three paragraphs of that book:*

*"I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways."*

*"All those laws against segregation have been passed, and all that progress has been made. But a whole lot of white people's hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence."*

*"In recent years there has been a resurgence of reactionary attitudes. I am troubled by the recent decisions of the Supreme Court that make it harder to prove a pattern of racial discrimination in employment and by the fact that the national government does not seem very interested in pursuing violations of civil rights. What troubles me is that so many young people, including college students, have come out for white supremacy and that there have been more and more incidents of racism and racial violence on college campuses. It has not been widespread, but still it is troublesome. It seems like we still have a long way to go."*

*"A Movement for Rosa" – a quasi-tone poem – contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, "We Shall Overcome" (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society. In his book Stride Toward Freedom, Dr. King states: "When the history books are written in future generations, the historians will have pause and say, 'There lived a great people – a black people – who injected new meaning and dignity into the veins of civilization.' This is our challenge and responsibility."*

*Clearly, Rosa Parks met and continues to meet those challenges and responsibilities with great dignity and courage. As Congressman John Conyers has aptly said: "Rosa Parks moved civil rights issues from the back of the bus to the front of America's conscience."*

Mark Camphouse – December 1, 1992

# PROGRAM NOTES

## **Second Suite in F (1911)**

**Gustav Holst**

Gustav Holst (1874-1934), one of England's most prominent composers, was also a professional trombonist and teacher of composition and organ. During the First World War, he was placed in command of all English Army Bands. After the war, he continued his teaching as music director at the St. Paul's Girls' School in London. Known especially for his orchestral suite, *The Planets*, his compositional output included operas, ballets, symphonies, chamber music and songs. *His First Suite in Eb*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble. Written in 1911, the *Second Suite in F* is generally regarded as a cornerstone work for concert band, and is based entirely on material from folk songs and morris dances. The opening movement uses three tunes: the opening Renaissance-styled morris dance; "Swansea Town"; and "Claudy Banks." The second is a slow, tender setting of an English love song, "I'll love my love" which tells the story of two lovers separated by their parents. Movement three demonstrates the composer's inventive scoring with lively & rhythmic music depicting a blacksmith at work. "The Dargason" is an English country dance and folk song from the 16th century. Its peculiar property is that it does not really have an end but keeps repeating endlessly, almost like a circle. After "The Dargason" is played seven times, and while it continues to be played, Holst combines it with the well-known tune "Greensleeves," a love song which later acquired different lyrics and became a popular Christmas carol.

## **Variations on a Korean Folk Song (1965)**

**John Barnes Chance**

John Barnes Chance (1932-1972) studied composition with Clifton Williams. After working in the public schools on a grant from the Ford Foundation's Young Composers Project, he joined the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. This work, which received the prestigious Ostwald Award for Composition from the American Bandmasters Association in 1966, is based upon the folk tune "Geen Arrirang" (Long Horizon). It is the song of a woman who does not want the man she loves to leave her. The composer states: "I became acquainted with the folk song while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations."

## **Canticle of the Creatures (1984)**

**James Curnow**

James Curnow (b. 1943) currently lives in Kentucky where he is president, composer, and educational consultant for Curnow Music Press. He also serves as Composer-in-Residence (Emeritus) on the faculty of Asbury College, and is editor of all music publications for the Salvation Army. Having taught in all areas and levels of instrumental music, he has also received numerous awards for his compositions. Curnow has been commissioned to write over two hundred works for concert band, brass band, orchestra, choir and various ensembles, with his published works numbering well over four hundred. This work was inspired by the writings of Saint Francis of Assisi (1181-1226) who founded the Franciscan religious order of the Roman Catholic Church. His simple life of poverty inspired many men during the Middle Ages. Today, people admire Francis because of his love of peace and his respect for all creatures. He expressed his religious ideas in poems as well as through his ministry. These poems and lauds were not written to be read in prayer books, but to be sung either by their friars as part of their preaching exercises or as a part of their own devotions. *Canticle of the Creatures* sings praise to many of God's creations, with each movement depicting the stanza of the poem after which it is entitled.

### **A NOTE OF THANKS TO:**

*Robert Brooks, Associate Director of Bands*

*Tammy Mulske, Assistant Director of Bands*

*Brian Pfeifer, Assistant Director of Bands*

*Cory Driscoll, Assistant Director of Bands*

*Mary Morales, Band Graduate Teaching Assistant*

*Timothy Schriever & Brianna Wink, Concert Bands Student Assistants*

*University of North Dakota Music Faculty & Staff*

*Chester Fritz Auditorium Executives & Staff*

# UNIVERSITY BAND

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**Dr. James Popejoy, conductor**

## **Flute/Piccolo+**

Savannah Asmann • *Campbellsport, WI*

\*Jayme Cepek • *Mandan*

Madelyn Meyer • *Northfield, MN*

Delaney Otto • *Chaffee*

Linea Peterson • *Williston +*

Abbie Robinson • *Sisseton, SD*

Jennifer Rowe • *St. Francis, MN*

Ethan Walker • *Grand Forks*

Kylie Ward • *Bismarck*

## **Oboe**

\*Mara Erickson • *Somerset, WI*

Marissa Watling • *Winnemucca, NV*

## **Clarinet**

Shawna Anderson • *Devils Lake*

\*Lucas Custardo • *Saint Paul, MN*

Katlynn Ellis • *Minot*

Kellyn Emerson • *New Ulm, MN*

Gabrielle Halliday • *Grand Forks*

Ally Heidt • *Fargo*

Courtney Housel • *Manning*

Holly Schiessl • *Pequot Lakes, MN*

## **Bass Clarinet**

\*Matthew Hanlin • *Houston, TX*

Seth Ouellette • *West Fargo*

Megan Williams • *Stewartville, MN*

## **Alto Saxophone**

Chelsey Afshari • *East Grand Forks, MN*

Mario Arocho • *Andover, MN*

Joseph Belton • *East Grand Forks, MN*

Haley Schwab • *Cottage Grove, MN*

\*Gabe Stahl • *Austin, TX*

## **Tenor Saxophone**

Josephine Nelson • *Forman*

\*Rafael Torres • *West Fargo*

## **Baritone Saxophone**

\*Will Carlson • *Chanhassen, MN*

Alexander Knight • *Buffalo, NY*

Andrew Trotter • *Watford City*

## **Trumpet**

Noah Hesse • *Bismarck*

Nicholas Holte • *Thompson*

Patrick Keating • *London, England*

Dylan Short • *Turtle Mountain Reservation*

\*Jadalyn Wagner • *Litchfield, MN*

Mikayla Weiss • *Grand Forks*

## **Horn**

Kenzie Opdahl • *Zap*

Emily Shirek • *Hettinger*

\*Gina Wiechelman • *Portland, OR*

## **Trombone**

Destiny Koskela • *Chisholm, MN*

Joseph Langenwalter • *Wahpeton*

Mason Motschke • *St. Cloud, MN*

Hunter Olson • *Saint Francis, MN*

Logan Petznick • *Pelican Rapids, MN*

\*Jack Smukowski • *Plymouth, MN*

Grace Solomonson • *Williston*

## **Euphonium**

\*Nathan Brigandi • *Colchester, CT*

Aiden Markowitz • *Long Island, NY*

## **Tuba**

\*Thomas Iken • *Bismarck*

Nathan Schwindt • *Mandan*

## **String Bass**

Alex Christensen • *Cottage Grove, MN*

## **Percussion**

Austin Clausen • *Grand Forks*

Trevor Fisk • *Williston*

Cole Haskins • *Williston*

\*Dietrich Schlichtmann • *Hillsboro*

Jacob White • *Williston*

Madison Williams • *Lakeville, MN*

\*Brianna Wink • *Drayton*

\* section leader

*Members are listed alphabetically to acknowledge each player's contribution.*

# WIND ENSEMBLE

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Dr. James Popejoy, *conductor*

## Flute/Piccolo +

Jemel Canapi • *Rolla*  
\*Katie Cermak • *Mandan* +  
Brandon Leao • *Grand Forks*  
Ian Lin • *Taichung, Taiwan*  
Alissa Schell • *Baker, MT*  
Maren Schettler • *Bismarck*  
\*Gina Tietz • *Bismarck* +

## Oboe

Claire Mellema • *Minnetonka, MN*

## Bassoon

Elliot Roberts • *Great Falls, MT*

## Clarinet/Eb Clarinet +

Laura Farder • *East Grand Forks, MN*  
Isabella Gomez • *Santa Monica, CA*  
Jenna Hogetvedt • *Felton, MN*  
Jamie Kaiser • *Moorhead, MN*  
Blake Koehler • *Delano, MN* +  
Mary Morales • *Okinawa, Japan*  
\*Nathan Peasland • *Grand Forks*  
\*Lorraine Woiaik • *South Milwaukee, WI*

## Bass Clarinet

Nathan Draper • *Canton, MI*  
\*Seneca Vetter • *Bismarck*  
Maya Zepeda • *Minot*

## Contrabass Clarinet

Kelson Schofield • *Minot*

## Alto Saxophone

Zachary Fischer • *Horace*  
\*Timothy Schriever • *Omaha, NE*  
Olivia Truscott • *San Diego, CA*

## Tenor Saxophone

Sam Bertrand • *Mayville*  
Jocelyn Gardner • *Surrey*

## Baritone Saxophone

Isaiah Goodhouse • *Mandan*  
\*Tyler Wolf • *Hazen*

## Trumpet

\*Justice DeCoteau • *Bismarck*  
Dawson Domke • *Jamestown*  
Chris HarriSon • *Glenburn*  
Mia Nordstrom • *Jamestown*  
\*Gabriel Schettler • *Bismarck*  
Hannah Schumacher • *Bismarck*  
Evan Scott • *Fruita, CO*

## Horn

Casey DeVos • *Bismarck*  
Kelsi Mansfield • *Fountain, CO*  
\*Erika Pelach • *Two Harbors, MN*  
Ligia Schulz • *Jamestown*

## Trombone

\*Jacob Castillo • *Mandan*  
\*Gabrielle Halliday • *Grand Forks*  
Ethan Magstadt • *Bismarck*  
Ben Pfeiffer • *Jamestown*  
Nick Stokke • *Grand Forks*  
Brady Zimmerman • *Grand Forks*

## Euphonium

\*Benjamin Helfrich • *Berthold*  
Grace Klee • *Bismarck*  
Melissa Leet • *Palmer, AK*  
Chancellor Quitugua • *Minot*

## Tuba

\*Ryan Block • *Marlton, NJ*  
Lauren Hamme • *Mahtomedi, MN*

## String Bass

Michael Farrick • *Barnesville, MN*

## Percussion

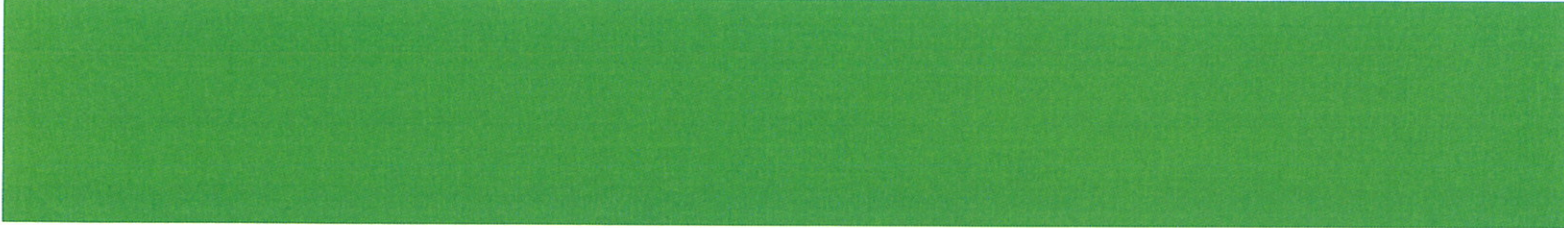
Jace Catalan • *Fargo*  
\*Katlynn Ellis • *Minot*  
\*Lane Lindseth • *Grand Forks*  
Maisy Lindseth • *Grand Forks*  
Dr. Brian Pfeifer • *UND Music Faculty*

## Piano

Katie Cermak • *Mandan*

\*section leader

*Members are listed alphabetically to acknowledge each player's contribution. They all serve as principal musicians.*



**University of North Dakota Bands**, open to all students, provide a wide variety of opportunities for music majors, as well as non-major participants. The Wind Ensemble, consisting of the most outstanding wind and percussion students selected by audition, most recently performed at the 2001, 2005, 2008, 2011, and 2017 North Dakota Music Educators Association Conferences, the 2002 Inaugural North Dakota Arts & Humanities Summit; the 2006 College Band Directors National Association North Central Division Conference; the 2012 Western International Band Clinic; and were invited to present a featured concert at the 2020 Percy Grainger Wind Band Festival. Members of the University Band, a symphonic concert ensemble, come from many different academic disciplines. The "Pride of the North" ensembles are open to all students on campus, and include the Marching Band, Basketball Band, Hockey Band, and Volleyball Band. With over one hundred performances annually, including appearances at National Championship Series, the "Pride" bands have become a staple at UND athletic events. The Jazz Studies program includes three big band ensembles, as well as combos. These award-winning groups have a reputation of excellence at jazz festivals and have toured internationally. In addition, there are numerous opportunities for students to participate in chamber, choral, and orchestral ensembles at UND.

**James Popejoy** is Director of Bands and a Professor of Music at the University of North Dakota. Conductor of the Wind Ensemble, University Band, and Wind Ensemble Chamber Players, he instructs graduate and undergraduate courses in conducting, instrumental literature, and jazz pedagogy. He holds a Bachelor of Music Education degree from Central Missouri State University; the Master of Arts in Conducting from the University of Iowa; and earned the Doctor of Musical Arts in Conducting with a minor in Jazz Studies from the University of North Texas. Among numerous honors, he has received two Outstanding Faculty Awards from the UND Greek Council; Outstanding UND Student Organization Advisor Award; Distinguished Alumnus Award from CMSU; selection as Educator of the Year by the North Dakota Music Educators Association; two North Dakota Spirit Faculty Achievement Awards; the UND Faculty Award for Individual Excellence in Teaching; and the Citation of Excellence from the National Band Association. Dr. Popejoy regularly contributes to the "Teaching Music through Performance in Band" series, having also served as a production assistant and performer on the recordings that accompany these resource materials. In his twenty-first year at UND, he served as Director of Bands and Percussion Studies at McLennan Community College in Texas for five years; was a public-school music educator in Missouri for nine years; and has founded and conducted numerous community ensembles. Dr. Popejoy is a member of CBDNA, WASBE, NBA, NAFME, JEN, PAS, Manitoba Band Association, North Dakota National Band Association, and the North Dakota Music Educators Association, and has served on the Executive Boards for NDMEA, NDNBA and CBDNA. Past President for the North Central Division of the College Band Directors National Association, he maintains an active schedule as a jazz vibist, clinician, adjudicator and guest conductor.