

Wind Ensemble

University Band

Dr. James Popejoy, conductor

Gabrielle Halliday, undergraduate conductor

8:00 pm
Nov. 17th, 2020
Chester Fritz Auditorium

PROGRAM

Fanfare for a New Generation

Dennis O. Eveland

Regenesis: Song of the Planet

John Higgins

Vistas • Warning • Cataclysm • Void • Renewal

A Percy Grainger Suite

arr. Frank Erickson

Counrty Gardens

Irish Tune from Country Derry

Molly on the Shore

Gabrielle Halliday, conductor

Concert Variations

Claude T. Smith

Winter Holiday

arr. James Swearingen

Let it Snow! Let it Snow! Let it Snow! • Winter Wonderland • Frosty the Snowman

The University Band

James Popejoy, conductor

Florentiner "Grande Marche Italiana"

Julius Fucik/edited by John R. Bourgeois

Symphony No. 3 "Slavyanskaya"

Boris Kozhevnikov/edited by John Bourgeois

I. Allegro, decisively

Pageant, Op. 59

Vincent Persichetti

Symphonic Dances

Clifton Williams

No. 2 "The Maskers"

No. 2 "Fiesta"

Sleigh Ride

Leroy Anderson

The Wind Ensemble

James Popejoy, conductor

PROGRAM NOTES

***Fanfare for a New Generation* (2008)**

Dennis O. Eveland

Dennis Eveland (b. 1960) is an instrumental music educator in the United Independent School District in Laredo, Texas. With degrees from Western Illinois University and the Vandercook College of Music, he completed his Principal Certification through Texas A&M International University. He is an active composer and arranger of music for both concert and marching bands. This high-energy fanfare is dedicated to the West Texas A&M Symphonic Band.

***Regenesis: Song of the Planet* (1990)**

John Higgins

John Higgins (b. 1948) is Managing Producer/Editor for Hal Leonard Corporation, the nation's largest publisher of printed music. He began in the music field as the student arranger for the University of Michigan Band under Dr. William D. Revelli, and gained invaluable experience as a public-school music educator in suburban Chicago. A co-author in the Essential Elements series of methods, Higgins is best known for his many compositions and arrangements for choirs, bands and orchestras. From the composer: "*Regenesis* is a descriptive overture, written to commemorate the 10th Anniversary of the cataclysmic eruption of Mount St. Helens in May 1980. With the force of 500 Hiroshimas, its towering wall of destruction enveloped over 230 square miles of forest and wildfire. Sixty people were drawn into its deadly embrace. Subtitled *Song of the Planet*, the piece reflects the ever-changing life cycles of our ecological system in which a suffocating swath of devastation can become a crucible of creation. It is organized into five continuous sections: *Vistas, Warning, Cataclysm, Void, and Renewal.*"

***A Percy Grainger Suite* (1918/1996)**

arr. Frank Erickson

Percy Grainger (1882-1961) was a brilliant and eccentric man, as well as a gifted pianist and composer. He grew up in Australia, studied piano in Europe, and immigrated to the United States in 1914. Active in collecting folk songs, he became especially interested in band music while serving as an army bandsman in World War I. Grainger was very forward thinking in his compositions, and was instrumental in developing a body of serious literature for the wind band. The music by which Grainger is most frequently represented comes from his several "British Folk Music" collections, however many of his original works are imbued with the character of folk music as well. This setting by noted band composer Frank Erickson includes three of the most well-known folk tunes associated with Grainger's compositions: *Country Gardens; Irish Tune from County Derry; and Molly on the Shore.*

***Concert Variations* (1975)**

Claude T. Smith

Claude Thomas Smith (1932-1987) was known as an exceptional composer, educator, conductor and clinician. Smith composed over 110 works for band, choir, orchestra, ensembles, and soloists. His numerous commissions came from soloists, fraternities and sororities, school and military bands, music companies and the Smithsonian Museum. *Concert Variations* has influenced many composers who would imitate the style and form of this piece. Commissioned by the Missouri chapter of Phi Beta Mu, a professional organization for band directors, the work was premiered at the Missouri Music Educators Association Conference in 1975. A slow, solemn chorale opens in b-flat minor, which contains all of the material for the piece. The second statement with a countermelody is played by first trumpet and trombone. A flute cadenza brings the opening to a close, and an *Allegro* is followed with fragments from the opening theme. The slow chorale is brought back one last time; the tune is then played *Allegro Vivo*, with the original countermelody played by Smith's own instrument – the French horn.

PROGRAM NOTES

Winter Holiday (1991)

arr. James Swearingen

James Swearingen (b. 1947) is a Professor of Music Emeritus, Department Chair of Music Education 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. *Let It Snow! Let It Snow! Let It Snow!* was written in Hollywood, California by lyricist Sammy Cahn and composer Jule Styne in July, 1945 during one of the hottest days on record! First recorded by Vaughn Monroe, it became a popular hit, reaching No. 1 on the Billboard music chart in 1946. One of the best-selling songs of all time, *Let It Snow!* has been covered countless times by a wide range of artists. *Winter Wonderland* was written in 1934 by Felix Bernard and Richard B. Smith, and was an instant hit for legendary bandleader Guy Lombardo and His Royal Canadians who took it to the #2 spot on the Billboard charts the same year. Recordings by the Andrews Sisters and Perry Como, in 1946, established the song as a Yuletide favorite. *Frosty the Snowman* was written by Walter Rollins and Steve Nelson, and first recorded by Gene Autry and the Cass County Boys in 1950. The song recounts the fictional tale of a snowman that is magically brought to life through a black top hat that a group of children place atop his head. Although Frosty enjoys frolicking and romping throughout the town with the children who constructed him, the sun becomes too much for him to bear and Frosty is forced to leave town, promising his friends that he one day will return. All three of these seasonal classics were among the "Top 25 Holiday Songs of the Decade" according to the American Society of Composers, Authors and Publishers (ASCAP) in 2009.

Florentiner "Grande Marche Italienne" (1900)

Julius Fucik

Julius Fucik (1872-1916) was a Czech composer and conductor of military bands. In a short, brilliant career, he served as bandmaster to the 86th Hungarian Infantry Regiment at Budapest. A prolific composer with nearly 400 works to his credit, including polkas, waltzes and over 100 marches, he is especially known for *The Florentiner*, *Children of the Regiment*, and the circus march *Entry of the Gladiators*. As most of his work was for military bands, he is sometimes known as the "Bohemian Sousa." *The Florentiner* was originally titled "La Rose di Toscana," which was the appellation of the Tuscan city of Florence. This "Grande Marche Italienne" would be considered a concert or symphonic march in America, or even an operatic march.

Symphony No. 3 "Slavyanskaya" (1950)

Boris Kozhevnikov

Boris Kozhevnikov (1906-1985) was a prolific composer of music for Soviet bands. He attended the Kharkov Music-Dramatic Institute, where he studied composition and conducting, graduating in 1933. He later attended the Military School of Music in Moscow. He was the conductor at several theaters and a faculty member of the Moscow Conservatory. He wrote a handful of orchestral works and over 70 pieces for Soviet military bands, including five numbered symphonies for band. His music was discovered by the West only after the collapse of the Soviet Union and the Iron Curtain. Slavyanskaya (a public square in Moscow) is a fairly conventional Russian-sounding symphony in four movements. Throughout the symphony, Kozhevnikov uses folk tunes from his native city of Novgorod as the sources of his melodic material. The first movement performed in this concert is at times aggressive and lyrical, opening with a strong F-minor declamation. While composed in 1950, this work was not performed in the United States until discovered and edited for American bands by Colonel John R. Bourgeois, former commander and conductor of the U.S. Marine Band in the 1990s.

Pageant, Op. 59 (1953)

Vincent Persichetti

Born in Philadelphia, Vincent Persichetti (1915-1987) was one of America's most respected twentieth-century composers. His diverse contributions to music literature include sixteen works for band. Degrees from the Combs College of Music, the Curtis Institute, and the Philadelphia Conservatory led to faculty positions at Combs College; the Philadelphia Conservatory; and chairman of the Juilliard School of Music. Persichetti was known for his integration of various new ideas in musical composition into his own work and teaching, as well as for training many noted composers including Philip Glass, Richard Danielpour, Peter Schickele, Lowell Liebermann, Leo Brouwer and Joseph Willcox Jenkins. His book "Twentieth-century Harmony: Creative Aspects and Practice" is considered an important resource for the study of music theory and composition. *Pageant*, Persichetti's third work for band, was commissioned by the American Bandmasters Association. From the composer: "It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow choral section is succeeded by a lively 'parade' section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax." The first performance of the work was presented by the University of Miami Band, with the composer conducting, at the 1953 ABA Convention. The New York premiere was given later that same year by the Goldman Band, also conducted by the composer.

PROGRAM NOTES

Symphonic Dances (1965)

Clifton Williams

Clifton Williams (1923-1976) was born in Traskwood, Arkansas, and began playing French horn at an early age. He attended Louisiana State University, and the Eastman School of Music where he studied with Bernard Rogers and Howard Hanson. An accomplished horn player, he performed with the San Antonio and New Orleans Symphony Orchestras. In 1949, Williams joined the composition department at the University of Texas School of Music. He taught there until he was appointed Chair of the Theory and Composition Department at the University of Miami in 1966. Williams retained this position until his death in 1976. Quite successful in his career as a teacher, he counted among his students W. Francis McBeth and John Barnes Chance. Williams' early compositions were for orchestra, however he achieved true success when he began writing for band. After receiving the first two "Ostwald Awards for Band Composition" from the American Bandmasters Association in 1956 for his *Fanfare and Allegro*, and in 1957 for *Symphonic Suite*, Williams began to receive national acclaim. *Symphonic Dances No. 2 & No. 3* are from a group of five originally commissioned by the Minnie Stevens Piper Foundation commemorating the twenty-fifth anniversary of the San Antonio Symphony Orchestra, which first performed the entire set of dances on January 30, 1965 under the baton of the composer. Williams transcribed three of the dances for symphonic band, although only No. 2 and No. 3 were published initially. "The Maskers" is programmatic only in that the listener's imagination may conjure up visions of colorfully costumed dances at a masked ball. The University of Miami Symphonic Wind Ensemble, conducted by Frederick Fennell, presented the first performance of the band version on December 1, 1967. "Fiesta" depicts the pageantry of Latin American celebrations - street bands, bullfights, and bright costumes - the colorful legacy of a proud people. The band version was premiered at the American Bandmasters Association conference on March 4, 1967, by the University of Miami's "Band of the Hour" under the composer's direction.

Sleigh Ride (1948)

Leroy Anderson

Famous for his "concert music with a pop quality" (his own words), Leroy Anderson (1908 - 1975) possessed not merely a skill in technique and a rich melodic gift, but also an engaging sense of humor. He was particularly successful in creating descriptive pieces that effectively borrowed sounds and rhythms of the extra-musical world, such as the ticking of a clock, the clicking of a typewriter, and the ringing of sleigh bells. Anderson earned degrees in music and foreign language from Harvard University, where he conducted the Harvard Band from 1928 to 1930 as a student. Later, he served as a church choir director, an organist, a conductor, and a composer-arranger, whose works in the "encore" category have few equals. *Sleigh Ride* exists in numerous versions and is a staple of the holiday season. The idea first came to the composer during a heatwave in July 1946. The orchestral version was first recorded in 1949 by Arthur Fiedler and the Boston Pops Orchestra, with lyrics being added by Mitchell Parrish the following year. Performed and recorded by a wider array of performers than any other piece of Western music, a selection of the artists who have recorded it include Herb Alpert, The Andrews Sisters, The Carpenters, Bing Crosby, Ella Fitzgerald, Johnny Mathis, Debbie Gibson, Andy Williams, Gwen Stefani, and The Muppets!

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

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

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 • *Minnnetonka, 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 Woiak • *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

*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*

*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.

Gabrielle Halliday is a senior music education major at the University of North Dakota where she studies trombone with Dr. Joel Pugh, conducting with Dr. James Popejoy, and has previously studied composition with Dr. Michael Wittgraf. Gabrielle sings in the Vivo Women's Chamber Choir and recently guest conducted the choir. She also participates in the North Dakota Trombone Choir and has toured China performing with the UND Trombone Quartet. Gabrielle received the UND Department of Music "Award for Outstanding Achievement in Brass Performance" in the spring of 2020. She currently teaches both private lessons and is a mentor coordinator with the Grand Cities Children's Choir.

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.