

Wind Ensemble

Dr. James Popejoy, *conductor*
Juanita Caballero Casas, *graduate conductor*

Featured Artists

Dr. Joel Pugh, *euphonium*
Dr. Scott Sandberg, *alto saxophone*

8:00 p.m.
April 26, 2022
Chester Fritz Auditorium

Fanfare Nueve (2004)

John Fannin

John Fannin (b. 1958) retired from Murray State University in 2020 where he served as Assistant Director of Bands since 1995. Prior to his appointment at MSU, he was a secondary band director in New Mexico and Arizona. An active clinician and guest conductor, Fannin is especially known for his work as a creative resource (music and visual) for many high school and college bands and has received numerous awards and honors as a music educator. The premiere of *Fanfare Nueve* (Fanfare Nine), originally written for trumpet ensemble was at the 2004 International Trumpet Convention. The concert band version was commissioned for a performance at the 2005 ASBDA National Conference. The work is based on the groove of Dave Brubeck's classic jazz chart, *Blue Rondo a la Turk*.

Urgent Voices (2020)

Timothy Mahr

Innocence, Fractured • One Becomes Many • Looking into the mirror

Premiere Performance

Timothy Mahr (b. 1956) graduated with degrees in theory/composition, music education, trombone performance, and conducting from St. Olaf College and the University of Iowa. He is currently a professor of music at St. Olaf College in Northfield, MN, where he is the Conductor of the St. Olaf Band and teaches courses in composition, conducting and music education. He received the 1991 ABA/Ostwald Composition Award and was elected in 1993 to membership in the American Bandmasters Association. UND co-commissioned *Urgent Voices*. From the composer:

The piece was primarily motivated by the efforts of Malala Yousafzai (women's rights), Emma Gonzalez (of Stoneman Douglas High School – gun control), and Greta Thunberg (climate change). They work to improve their worlds, rising-up and becoming reluctant figureheads for fledgling movements, bent on change. The music, however, is not specifically tied to just these three young women. Hopefully the performance listener will perceive the confusion, frustration, and anger, as well as the energy, strength, and pressing demand for change found within this groundswell of well-intentioned activism we see rising-up in the youth of today.

The first movement centers on the nascent innocence that all children are born with and rightfully should have – the concerns of the world should not affect them. This tranquil opening moment succumbs to overpoweringly tragic music. The opening of the second movement heralds an energized plea, followed by a musical depiction of a single voice being heard, felt, understood, and amplified as it gains traction and notice. Ultimately reality crashes down – ugly, unwanted, inescapable, invasive – a thief insidiously stealing away with innocent peace and any true hope for a bright future. The final movement is about self-reflection and action: initiatives are gaining energy, the world is starting to listen, and these young activists are proud and hopeful. This work ends with the solo sounds of an individual, now transformed from the start of this music journey, less innocent, more aware, and moved to become involved in effecting change.

Four Dances from “West Side Story” (1957)

Leonard Bernstein

Scherzo • Mambo • Cha-cha • Cool (Fugue)

Leonard Bernstein (1918-1990) achieved instant fame when, at the age of 25, with 16 hours-notice, he conducted a broadcast of the New York Philharmonic after the scheduled guest conductor became suddenly ill. Dividing his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America, he composed symphonies, ballets, an opera, a film score, four Broadway musicals, and chamber music. Bernstein incorporated the element of jazz in many of his compositions. *West Side Story* was inspired by William Shakespeare's play "Romeo and Juliet," and features music by Leonard Bernstein and lyrics by Stephen Sondheim. The original 1957 Broadway production ran for 732 performances and was nominated for six Tony Awards. The 1961 musical film was nominated for eleven Academy Awards and won ten, including the award for Best Picture. The 2021 movie adaptation directed by Steven Spielberg received seven Academy Award nominations, including for "Best Picture." Named one of the top ten films of 2021 by the National Board of Review and the American Film Institute, the movie also won "Best Picture – Musical/Comedy" at the 79th Golden Globe Awards. This arrangement for band was prepared by Ian Polster.

An American Tapestry (2003)

Daniel Kallman

Wind Ensemble Chamber Players

Daniel Kallman (b. 1956) maintains a large and varied catalogue of works for orchestra, winds, chorus, and chamber ensembles. Writing for worship, theater, dance, radio, and the concert stage, his music is performed widely across the United States, Europe, and East Asia. Commissioned for the Cochran Chamber Commissioning Project by a consortium of Minnesota ensembles, *An American Tapestry* is a medley of three American folk tunes: *The Girl I Left Behind Me*, *She's Gone Away*, and *Ol' Dan Tucker*

March and Procession of Bacchus (1876)

Leo Delibes

Juanita Caballero Casas, graduate conductor

Born in a rural community, French composer Leo Delibes (1836-91) moved to Paris at the age of twelve and studied composition at the Paris Conservatory. He worked as a church and theater organist from 1853 and produced his first operetta in 1855. He was chorus master at the Theatre-Lyrique from 1864 and resigned his opera position to compose full time in 1871. In 1881, he joined the composition faculty at the Paris Conservatory. The *March and Procession of Bacchus* comes from the second act of Delibes's ballet "Sylvia-La nymphe de Diane." In the ballet, satyrs with pointy ears march with javelins to the opening grandiose theme, followed by maidens with gold for sacrifice, followed by more satyrs. The music gets faster as the party begins, but slows for the arrival of Bacchus, the god of wine. Finally, the music quickens again as pranks and frenzy continues to the end of the scene. This transcription for band was prepared by Eric Osterling.

A Carnival Day (2011)

Yasuhide Ito

Scott Sandberg, alto saxophone • Joel Pugh, euphonium

Yasuhide Ito (b. 1960), professor at Senzoku Gakuen College of Music in Japan, has earned international acclaim for his compositional endeavors. His more than 1000 works include 90-plus wind band scores. From the composer: "I had two excellent student members of the Green-Tie Wind Ensemble (SGCM), of which I was the director, and had the idea to write a small concerto for them. They could easily play a wide range, and their playing techniques and expression were outstanding. I therefore made it an exuberant and luscious work in a virtuoso style."

Dr. Joel Pugh, Teaching Assistant Professor at UND, performs in the Dakota Brass, and serves as principal trombone in the Grand Forks Symphony Orchestra. In addition to teaching trombone, euphonium, and tuba, he directs the North Dakota Trombone Choir and coaches the UND Trombone Quartet and Tuba Ensembles. He has performed extensively throughout the U.S. on euphonium and trombone in solo, chamber, wind band, orchestral, and brass band settings. An instructor at the International Music Camp, he holds degrees from Michigan State University, Bowling Green State University, and Ithaca College. Pugh is a Courtois & Besson performing artist.

Dr. Scott Sandberg serves as Associate Professor of Saxophone and Chair of the Music Department at UND, teaches at the International Music Camp, and maintains an active schedule as a performer, clinician, and adjudicators. He has toured China three times and has performed world premieres at World Saxophone Congresses in Croatia and Scotland. He has also performed in Canada, Switzerland, Italy, Austria, Ireland, and Norway. A native of North Dakota, Sandberg received his Bachelor of Music degree from UND. His Master of Arts and Doctor of Musical Arts degrees are from the University of Iowa. Sandberg is a Selmer Paris endorsing artist.

Sevens (2005)

Samuel R. Hazo

Samuel R. Hazo (b. 1966) has written works for bands at all levels, as well as for television, screen, and theater. He holds degrees from Duquesne University, and has taught music at all levels, kindergarten through college. He presently serves as a clinician for the Hal Leonard Corporation. The composer writes: "In an effort to write a modern day "barnburner" as well as a tribute of appreciation to George Gershwin and Gordon Goodwin, I picked the concept that the "seventh" was the musical interval that "Rhapsody in Blue" kept so prominent. So, I based the entire composition in sevens. Every part of this piece has a connection to the number seven. That connection could be the number of notes in the phrase, the time signature, the seventh-step chord that a phrase is based upon, etc. Strangely enough, after I finished the entire composition, I discovered that my tribute to George Gershwin and Gordon Goodwin had one more symbolic turn. Both composers share the same initials: G.G.; coincidentally the seventh letter of the alphabet."

WIND ENSEMBLE

Dr. James Popejoy, *conductor*

Flute/Piccolo +

*Katie Cermak • *Mandan* +
Sydney Crockett • *Langdon*
#Alexandra Funk • *Winnipeg, Manitoba* +
Brandon Leao • *Grand Forks*
Ian Lin • *Taichung, Taiwan*
Dustin Ringuette • *Grand Forks*
Maren Schettler • *Bismarck*
*Gina Tietz • *Bismarck* +

Oboe

#Emily Huber • *Fargo*
*Claire Mellema • *Minnetonka, MN*

Bassoon

#Mary Morales • *Okinawa, Japan*

Clarinet/Eb Clarinet +

Alyson Bosch • *Hazen*
Hannah Casey • *Watford City*
Laura Farder • *East Grand Forks, MN*
Jenna Hogetvedt • *Felton, MN*
*Blake Koehler • *Delano, MN* +
Erin Mahar • *Grand Forks*
Kaitlyn Rehak • *Williston*
Sophia Roehl • *Grand Forks*
Augustas Senuta • *Duxbury, MA*
#Nicole Wu • *Mandan*

Bass Clarinet

*Seneca Vetter • *Bismarck*
Maya Zepeda • *Minot*

Alto Saxophone/Soprano Sax +

*Isaiah Goodhouse • *Mandan* +
Kennedy Kappenman • *Sioux Falls, SD*
#Kai Zahui • *Grand Forks*

Tenor Saxophone

Tabitha Greenwood • *Minot*

Baritone Saxophone

Bria Smithberg • *Crosby*

Trumpet

*Chris HarriSon • *Glenburn*
Liz Lucas • *Arlington, VA*
#Daniel Musselman • *San Antonio, TX*
Gabriel Schettler • *Bismarck*
Elise Smokey • *Bismarck*
Hannah Thorlakson • *Langdon*

Horn

*Casey DeVos • *Bismarck*
#Faith Dungey • *Issaquah, WA*
#Kelsi Mansfield • *Fountain, CO*
Gina Wiechelman • *Portland, OR*

Trombone

Ben Pfeiffer • *Jamestown*
Jack Smukowski • *Plymouth, MN*
Nick Stokke • *Grand Forks*
*#Brady Zimmerman • *Grand Forks*

Bass Trombone

Sam Seidman • *Los Angeles, CA*
*Zhangzejie Xu • *Qingdao, China*

Euphonium

Easton Gleason • *Milnor*
*Chancellor Quitugua • *Guam, USA*
Bo Salander • *Larimore*

Tuba

#Giles Askim • *Williston*
*Ryan Block • *Marlton, NJ*
Juanita Caballero Casas • *La Paz, Bolivia*

Percussion

Blake Anderson • *Grand Forks*
Juanita Caballero Casas • *La Paz, Bolivia*
*Jace Catalan • *Fargo*
*Maisy Lindseth • *Grand Forks*
#Kylar Moltzan • *Watford City*
Ryan Soleim • *Grand Forks*
Dr. Brian Pfeifer • *Music Faculty*

Piano

Sydney Crockett • *Langdon*

*section leaders

Chamber Players

Members of the Wind Ensemble are listed alphabetically to acknowledge each player's contribution. They all serve as principal musicians.

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
Juanita Caballero, Band Graduate Teaching Assistant
Delaney Otto & Erika Pelach, Concert Bands Student Assistants
University of North Dakota Music Faculty & Staff
Chester Fritz Auditorium Executives & Staff



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