



WIND ENSEMBLE UNIVERSITY BAND

Dr. James Popejoy, conductor

Juanita Caballero Casas, graduate conductor

Guest Artists

Dr. Eric Ewazen, composer

Dakota Brass

Dr. Cory Driscoll, trumpet

Mark Nelson, trumpet

Gwen Hoberg, horn

Dr. Joel Pugh, trombone

Giles Askim, tuba

MARCH 7, 2023 | 7:30 PM
CHESTER FRITZ AUDITORIUM

PROGRAM

The Thunderer John Philip Sousa

Themes from "La Belle Hélène" Jacques Offenbach/Mahaffey

Elements Brian Balmages
Air
Water
Earth
Fire

Spring Serenade Eric Ewazen

Undertow John Mackey

Juanita Caballero Casas, graduate conductor

The University Band *James Popejoy, conductor*

Revelry William Pitts

Vulnerable Joy Jodie Blackshaw

Traveler David Maslanka

Fantasia in G Timothy Mahr

Shadowcatcher Eric Ewazen
Offering to the Sun
The Vanishing Race
Dancing to Restore an Eclipsed Moon

Dakota Brass
Cory Driscoll, trumpet • Mark Nelson, trumpet
Gwen Hoberg, horn • Joel Pugh, trombone • Giles Askim, tuba

The Wind Ensemble *James Popejoy, conductor*

PROGRAM NOTES

***The Thunderer* (1889)**

John Philip Sousa

Known as the “March King,” John Philip Sousa (1854-1932) ranks among the most famous of American composers and conductors. After serving as the leader of the U.S. Marine Band from 1880 until 1892, Sousa formed his own band, which toured in the United States as well as Europe. Although known for his marches, Sousa also composed 15 operettas, 70 songs, 11 waltzes, 14 humoresques, 27 band fantasies, 15 suites and many other original works and transcriptions. Sousa composed *The Thunderer* for a national convention of Masons in Washington, D.C. in October 1889. The title likely refers to a convention organizer, possibly Myron Parker. This work was said to be Mrs. Sousa’s favorite march and has remained popular with audiences to this day.

***Themes from “La Belle Hélène”* (1864)**

Jacques Offenbach

Jacques Offenbach (1819-1880), born in Cologne, Germany, moved to France in 1833 where he studied at the Paris Conservatoire. His music consists mostly of stage works, numbering more than 100 comic operas. *The Beautiful Helen*, considered one of Offenbach’s greatest works, is a satire based on the myth surrounding “Helen of Troy.” In Greek mythology, Helen was the daughter of Zeus and Leda, wife of Menelaus, and sister of Castor, Polydeuces and Clytemnestra. Her elopement with the Prince of Troy, Paris, brought about the Trojan War. In Christopher Marlowe’s DOCTOR FAUSTUS, hers is “the face that launched a thousand ships.” This setting was arranged for symphonic band by Jim Mahaffey.

***Elements* (2010)**

Brian Balmages

Brian Balmages (b. 1975) is known worldwide as a composer and conductor who equally spans the worlds of orchestra, band, and chamber music. Currently, he is Director of MakeMusic Publications and Digital Education for Alfred and MakeMusic. *Elements*, subtitled *Petite Symphony*, is constructed in the same form as a traditional symphony, with each movement depicting a specific element: air, water, earth, and fire. The first movement has a minimalistic quality to it, while the second is impressionistic in nature. The third movement describes the rapid spinning of the earth itself and draws its musical inspiration from Gustav Holst’s *The Planets*. The final movement is the most aggressive and harmonically complex as it depicts the intensity of fire.

***Spring Serenade* (2006)**

Eric Ewazen

Eric Ewazen (b. 1954) received a Bachelor of Music degree from the Eastman School of Music, and master’s and doctoral degrees from The Julliard School. His teachers include Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller. He is a recipient of numerous composition awards and prizes. His works have been commissioned and performed by many soloists, chamber ensembles and orchestras in the U.S. and overseas. He has been lecturer for the New York Philharmonic’s Musical Encounters Series, Vice-President of the League of Composers-International Society of Contemporary Music, and Composer-in-Residence with the Orchestra of St. Luke’s in New York City. A faculty member at Julliard since 1980, he has been a guest at over 100 universities and colleges throughout the world. From the composer: “*Spring Serenade* was written for the Butler University Wind Ensemble in Indianapolis, Indiana, conducted by my great friend, Robert Grechesky, who had conducted the premiere performance of my work, *Shadowcatcher*, for Brass Quintet and Wind Ensemble in 1997 with the American Brass Quintet and subsequently performed the solo part in the premiere performance of my *Euphonium Concerto*, also with Butler. *Spring Serenade* was the third wind ensemble piece which Robert Grechesky was responsible for – a joyful, celebratory work written for a wind ensemble festival held at his school in 2006. Musicians from around the state of Indiana participated in this exciting festival, and many of them performed the premiere under his direction at the culminating concert. The work brims with lively themes, rich chorales, lyrical lines and fanfarish gestures, all celebrating the beautiful, rich colors inherent in the glorious sounds of wind instruments.”

***Undertow* (2008)**

John Mackey

John Mackey (b. 1973) holds degrees in music from The Julliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. His compositions have been recognized with numerous grants and awards, including the Walter Beeler Memorial Composition Prize, the ABA/Ostwald Award, and the NBA/William D. Revelli Composition Contest, and can be found on concert programs around the world. Mackey particularly enjoys writing music for dance and symphonic winds and has focused on those mediums the past few years. *Undertow*, commissioned by the Hill Country School Band, has been described as: “A flash of musical lightning that will exhilarate listeners at all levels. An infectious rhythmic pulse is created with alternating 4/4 and 7/8 measures that drives the work forward from start to finish.”

Revelry (2017)

William Pitts

William Pitts (b. 1986) is a composer, conductor, and arranger from Atlanta, Georgia. Growing up in Carrollton, Georgia, Pitts graduated summa cum laude from Emory University, where he studied saxophone, conducting, and composition. He has completed graduate study in Music at North Georgia University and the University of Michigan. Active as a music educator, Pitts served as the Brass Arranger for the Phantom Regiment Drum and Bugle Corps. Commissioned by the Dobyns Bennett Band Program, *Revelry* celebrates the 100th Anniversary of Kingsport, Tennessee. From the composer: "I spent nearly all my upbringing in the town of Carrollton, Georgia, a close-knit community rich with historical charm. When I first visited Kingsport, I was immediately reminded of my hometown: southern charm, caring people, a major industrial icon, and a community that rallied around its citizens, businesses, and school system. I immediately felt at home with these folks, and it has been a great relationship ever since."

Vulnerable Joy (2022)

Jodie Blackshaw

Jodie Blackshaw (b. 1971) completed her PhD in Composition with Christopher Sainsbury at the Australian National University. She grew up in the south-east of rural Australia and formed a very personal relationship with music early in life through the creative application of her imagination to musical colours and movement. In addition to composing and presenting music education workshops, Blackshaw is passionate about fostering equality in concert programs, including schools. From the composer: "*Vulnerable Joy* is inspired by the self-sacrifice, commitment and humility of the mother Humpback whale. As a mammal, baleen whale, she grows to approximately 52 ft and lives at the ocean's surface in order to breathe. She travels up to 4,000 miles from her feeding ground to birth her calf in warmer tropical waters. Once she leaves the feeding grounds of Antarctica for the cooler oceans of the Northern Hemisphere, she will not feed again until she returns some 8-9 months later. All the while, nursing her newborn calf with up to 132 gallons of milk per day. In realizing the enormity of this feat, my mind turned to the whales who are closest to me, those who migrate along the East coast of Australia from Tonga to Antarctica. I imagined the sheer relief she must feel in that moment when the cool waters of the Southern Ocean rub her skin for the first time. She is tired and hungry but, in that moment, (in my imagination), I feel her joy, her intense, overwhelming joy. During the opening and closing of the performance, you may hear the instrumentalists murmuring some words. This 'chant' is made up of word fragments from eight different languages. The fragments used come from translations of the following words/phrases: "Welcome", "Peace be with you", "Live long and prosper", "Love". The colour and beauty of these translated words has been used not to create a direct translation of these English phrases, but to provide a link between the humpback whales' intelligent communication capability and our inability to understand them. For if we could, I feel sure they would be sending us a very clear message: please allow us to live our lives in peace, love, prosperity, and beautiful, awe-inspiring, vulnerable joy."

Traveler (2003)

David Maslanka

David Maslanka (1943-2017) attended the Oberlin College Conservatory of Music, spent a year at the Mozarteum in Salzburg, Austria, and completed graduate work in composition at Michigan State University with H. Owen Reed. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. In addition, he has written a variety of music for orchestra, choir, chamber ensembles, and soloists. During his career, Maslanka served on the faculties of numerous universities in New York. From the composer: "*Traveler* was commissioned by the University of Texas at Arlington Band Alumni Association, Kappa Kappa Psi and Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwaller, retiring Director of Bands, who served on the music faculty at UT Arlington from 1967-2004. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert. The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of a life need not be sad. It is the accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy. And so, the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step."

In our hearts, our minds, our souls • We travel from life to life to life • In time and eternity.

Fantasia in G (1982)

Timothy Mahr

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. Mahr wrote *Fantasia in G* for his teacher, Professor Miles Johnson, and the St. Olaf Band, which premiered the work in January 1983. A joyful, unpretentious celebration for winds and percussion, the work was inspired by the first line of Johann von Schiller's poem "Ode to Joy", the same text used by Ludwig van Beethoven in the finale of his Ninth Symphony.

Shadowcatcher (1996)

Eric Ewazen

Program notes from the composer: Edward Curtis, the great American photographer who traveled throughout the American West during the early decades of the 20th century, took literally tens of thousands of photographs of Native Americans. He chronicled their ancient lifestyle - capturing a time and place destined to disappear in the onrush of the modern age. His mysterious, beautiful, and powerful photographs had a distinctive play of light and dark, and the Native Americans dubbed him the "Shadowcatcher". Four of his photographs are the inspiration for this composition (this performance will feature three of these movements):

1. *Offering to the Sun* (Tewa, 1925) – between the rock cliffs at San Idelfonso, a Tewa Indian, clutching feathers, raises his arms in supplication to the brilliant sunrise. The opening brass quintet music, with free rhythms and ornamentation, is influenced by traditional Native American flute music – complex and improvisational. A quiet, prayerful chorale leads to music portraying the beauty and excitement of a new day.

3. *The Vanishing Race* (Navajo, 1904) – on horseback, a group of Native Americans in silhouette, slowly ride into an uncertain darkness – an uncertain future. Using motives and rhythms of Indian memorial songs commemorating the dead, the music is alternatively noble, sad, tragic, angry, and accepting.

4. *Dancing to Restore an Eclipsed Moon* (Kwakiutl, 1914) – dancers surrounding a smoking fire. The ancient Kwakiulof, one of the indigenous peoples of the Pacific Northwest Coast, had a belief that the eclipsed moon was being swallowed by a creature of the night sky. By lighting a bonfire of old clothes and hair, they believed the stench would make the monster sneeze, thus disgorging the moon. The music is a programmatic portrayal of this legend. A dark, cold night with clouds rolling in front of the moon leads to the gradual lunar eclipse. Using heavy Indian drumbeats, the fire is lit, and frenetic dance begun. The dance culminates in a brass quintet cadenza – a sneeze – and the quiet return of the moon as feelings of joy and peace bring the work to a close.

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 Casas, Band Graduate Teaching Assistant

Bria Smithberg, Concert Bands Student Assistant

University of North Dakota Music Faculty & Staff

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UNIVERSITY BAND

James Popejoy, conductor

Flute/Piccolo +

Avery Boehm • *Mandan* +
Elisha Boelk • *International Falls, MN*
Alaina Ferry • *Watford City*
Madeline Fortman • *Grand Forks*
*Cassidy Holth • *Carrington*
Madelyn Meyer • *Northfield, MN*
Morgan Ronnie • *Velva*
Jennifer Rowe • *St. Francis, MN*
Ava Spaeth • *Bemidji, MN*
Kaelyn Talley • *International Falls, MN*

Bassoon

Gryffin Powell • *Grand Forks*
*Maya Zepeda • *Minot*

Clarinet

Hannah Casey • *Watford City*
*Lucas Custardo • *Saint Paul, MN*
Kellyn Emerson • *New Ulm, MN*
Jayden Erickson • *New Prague, MN*
Grace LeFevre • *Jamestown*
Holly Schiessl • *Pequot Lakes, MN*

Bass Clarinet

Paris Cronin • *Fargo*
*Matthew Hanlin • *Houston, TX*
Seth Ouellette • *West Fargo*
Henrietta Tracey • *Williston*

Alto Saxophone

Chelsey Afshari • *East Grand Forks, MN*
Will Carlson • *Chanhausen, MN*
Karissa Dignan • *Warroad, MN*
Makenna Langston • *Fargo*
Alexis Moat • *Marshall, MN*
*Gabe Stahl • *Austin, TX*
Hayden Tymensky • *New Hudson, MI*
Kyra Van Briesen • *Worthington, MN*

Tenor Saxophone

Macale Fischer • *Spearfish, SD*
*William Hallbeck • *Lakeshore, MN*
Rafael Torres • *West Fargo*

Baritone Saxophone

Ethan Marotzke • *Benson, MN*
*Josephine Nelson • *Forman*
Logan Thompson • *Rogers, MN*

*section leader

Trumpet

Joey Blotsky • *Mandan*
Kenneth Bond • *Greeneville, TN*
Collin Fritchen • *Fairhope, AL*
Grace Halvorson • *Sartell, MN*
Everett McMahon • *Sag Harbor, NY*
McKenzie Menschel • *West Fargo*
Nicholas Rieger • *Staten Island, NY*
*Hope Stramer • *Grand Forks*

Horn

Juanita Caballero Casas • *La Paz, Bolivia*
*Chris McGill • *Cottage Grove, MN*
Emily Shirek • *Hettinger*
Matilda Treat-Frost • *Dickinson*

Trombone

Megan Frere • *Stevensville, MD*
Jack Parrish • *Grand Forks*
Benjamin Rowan • *Thompson*
*William Rowe • *St. Francis, MN*
Carrie Wenstrom • *Fargo*

Bass Trombone

*Haley Jorgenson • *Grand Forks*
Benett Street • *Milbank, SD*

Euphonium

Nathaniel Walden • *Argusville*

Tuba

*Kenneth Fenstermaker • *Zimmerman, MN*
Gabriel Scherr • *Valley City*

Percussion

Adam Bina • *Northwood*
Riley Brannan-Gerhardt • *Bismarck*
Arsham Dionysian • *Newport Beach, CA*
Malia Emerson • *New Ulm, MN*
Zoe Farnow • *Sidney, MT*
*Trevor Fisk • *Williston*
*Gabe Meemken • *Saint Cloud, MN*
Ilanora Peterson • *Mayville*
Brendyn Tuman • *Fountain Valley, CA*

Piano

Juanita Caballero Casas • *La Paz, Bolivia*

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

WIND ENSEMBLE

James Popejoy, conductor

Flute/Piccolo +

Kathryn Barnes • *Beaufort, NC*
*Katie Cermak • *Mandan* +
Ren Crowder • *Duluth, MN*
*Alexandra Funk • *Winnipeg, Manitoba* +
Emma Kratcha • *Hankinson*
Ian Lin • *Taichung, Taiwan*
Ashlynn Mitzel • *Bismarck*

Oboe

Mara Erickson • *Somerset, WI*

Bassoon

Abigail Meier • *Bismarck*
*Aubrey Mizerak • *Ames, IA*
Maya Wyganowska • *Fargo*

Clarinet/Eb Clarinet +

Alyson Bosch • *Hazen*
Jerrica Eldridge • *Valley City*
Kaytlen Fitterer • *Fargo*
Isabella Gomez • *Santa Monica, CA*
*Erin Mahar • *Grand Forks*
Greta Nelson • *Grand Forks*
*Kaitlyn Rehak • *Williston*
Sophia Roehl • *Grand Forks*
Augustas Senuta • *Duxbury, MA*
Nicole Wu • *Mandan* +

Bass Clarinet

Kaden Dowling • *Bismarck*
*Maya Zepeda • *Minot*

Contra-alto & Contra-bass Clarinets

Gabrielle Chapulis • *Baxter, MN*

Alto Saxophone/Soprano Sax +

Isaac Anderson • *Bismarck*
*Isaiah Goodhouse • *Mandan* +
Anna Massmann • *East Grand Forks, MN*

Tenor Saxophone

Andrew Trotter • *Watford City*

Baritone Saxophone

Holly German • *Wahpeton*
*Bria Smithberg • *Crosby*

Trumpet

*Chris Harrison • *Glenburn*
Patrick Keating • *London, UK*
Kaden Knabe • *Grand Forks*
Liz Lucas • *Arlington, VA*
*Daniel Musselman • *San Antonio, TX*
Gabriel Schettler • *Bismarck*
Elise Smokey • *Bismarck*
Jaden Yeager • *Mandan*

Horn

*Casey DeVos • *Bismarck*
Chris McGill • *Cottage Grove, MN*
Kelsi Mansfield • *Fountain, CO*
Lucy Welsh • *Grand Forks*
Gina Wiechelman • *Portland, OR*

Trombone

Elias David-Schill • *Grand Forks*
Zachary Lunde • *Jamestown*
*Jack Smukowski • *Plymouth, MN*
Sam Seidman • *Los Angeles, CA*

Bass Trombone

Zhangzejie Xu • *Qingdao, China*

Euphonium

Juanita Caballero Casas • *La Paz, Bolivia*
Natalie Helfrich • *Berthold*
*Bo Salander • *Larimore*

Tuba

*Giles Askim • *Williston*
Ryan Block • *Marlton, NJ*

String Bass

Kétina François • *Bismarck*

Percussion

Blake Anderson • *Grand Forks*
*Jace Catalan • *Fargo*
John Enoch, Jr. • *Vadnais Heights, MN*
Zach Jeffers • *Bismarck*
Jackson Lee • *Grand Forks*
*Maisy Lindseth • *Grand Forks*
Ryan Soleim • *Grand Forks*

Piano

Kaden Dowling • *Bismarck*

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

**section leader*

Dakota Brass, the University of North Dakota's faculty brass quintet, has been in existence for over ten years, presenting their music as both a trio and quintet. In addition to numerous concerts at schools and churches throughout the region, they have presented featured performances at the International Horn Society Regional Conference; the Mayville State University Concert Series; and the Great Plains Tuba Euphonium Conference. The ensemble has also served In-Residence at the University of Manitoba.

Cory Driscoll graduated from the University of Arizona with his doctorate in trumpet performance, earning his bachelor's and master's degrees in trumpet performance from the University of North Dakota. Dr. Driscoll began working at UND in 2019 where he serves as Teaching Assistant Professor of Trumpet, Assistant Director of Bands, and Concert Recording manager. He currently serves as Principal Trumpet of the Greater Grand Forks Symphony Orchestra.

Mark Nelson is the Principal Trumpet of the South Dakota Symphony Orchestra. He holds a bachelor's degree in music from UND, as well as a master's degree in trumpet performance from DePaul University. Having performed with a wide variety of groups, his experience covers a wide range of styles including classical, orchestral, and Broadway.

Gwen Hoberg is a member of the Duluth-Superior Symphony. She has taught horn at UND and NDSU where she founded the "Horns of the North" community ensemble and has played with many regional ensembles. She has a master's degree in music from Roosevelt University and a bachelor of music degree from Concordia College.

Joel Pugh, at UND since 2009, currently serves as Teaching Associate Professor of Low Brass and Director of the North Dakota Trombone Choir. Active as a soloist in large ensemble, chamber, and solo settings, he serves as Principal Trombone in the Greater Grand Forks Symphony. Dr. Pugh holds music degrees from Michigan State University, Bowling Green State University, and Ithaca College.

Giles Askim, a music education major at UND, plays principal tuba in the Greater Grand Forks Symphony Orchestra. High school honors include selection as 1st chair in the North Dakota All-State ensembles and Principal Tuba in the NAFME All-National Honor Ensemble. He most recently won the GGFSO Concerto Competition.

Juanita Caballero Casas is currently pursuing a Master of Music degree in Instrumental Conducting from the University of North Dakota. A native of Bolivia, she has a varied background having served as the music director and conductor of community and professional bands including the La Paz Municipal Band and the Bolivian Police Symphonic Band. In addition, she taught courses in piano, counterpoint, and research methodology at the Universidad Loyola de Bolivia. An active researcher, Juanita has recently presented sessions at the International Tuba Euphonium Conference and the International Trombone Festival. In addition to her work as a conductor at UND, she performs with the Wind Ensemble, University Band, and Trombone 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-third 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.

