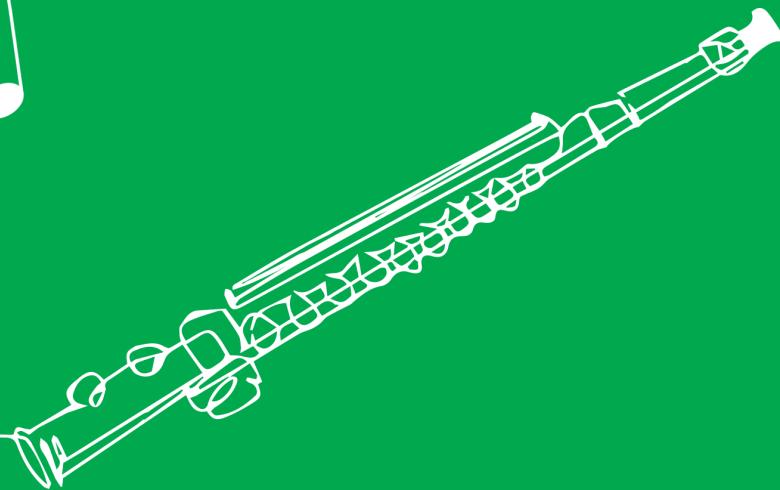


UND
**WIND
ENSEMBLE**
— IN CONCERT —

Dr. James Popejoy, conductor
Emily Chasowy, graduate conductor



November 28, 2023 | 7:30 pm

Chester Fritz Auditorium

Program Notes

Gavorkna Fanfare (1991)

Jack Stamp

Dr. Jack Stamp (b. 1954) served as Director of Band Studies at Indiana University of Pennsylvania for 25 years. In addition, he served as chairperson of the Music Department for six years. He holds degrees in music education, percussion performance, and conducting, while his primary composition teachers were Robert Washburn and Fisher Tull. He earned a DMA degree in Wind Conducting from Michigan State University where he studied with Eugene Corporon. A contributing author and conductor for the “Teaching Music Through Performance in Band” series of books and recordings, he was inducted into the prestigious American Bandmasters Association in 2000.

Gavorkna Fanfare, composed for Eugene Corporon and the University of Cincinnati College-Conservatory of Music Wind Symphony, exploits the idea of a fanfare for full wind band. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychord transition based on the upcoming “fugato” subject leads to a minimalist accompaniment to the four-part counterpoint. The opening idea returns with a coda based on the melodic minor third.

Give Us This Day (2007)

David Maslanka

I. Moderately Slow

II. Very Fast

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 chamber music, orchestral, and choral works. Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York Conservatory, and Kingsborough College.

From the composer: “The words ‘Give us this day’ are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music makes the connection to reality, and by reality, I mean a true awakensness and awareness. *Give Us This Day* gives us this very moment of awakensness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time. I chose the subtitle ‘Short Symphony for Wind Ensemble’ because the music isn’t programmatic in nature. It has full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven), no. 110 from the 371 Four-part chorales by Johann Sebastian Bach.”

Radiant Joy (2006)

Steven Bryant

Composer Steven Bryant (b. 1972) is rapidly developing a reputation as a talented and unconventional composer. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. Bryant has composed for wind ensemble, orchestra, chamber ensembles, and electronic media. Commissioned by the Indiana University of Pennsylvania Wind Ensemble and their conductor, Jack Stamp, *Radiant Joy* was the winner of the 2007 National Band Association/William D. Revelli Memorial Composition Prize.

The composer states: “*Radiant Joy* was my first new work for winds after almost three years away, and one that I hope is equal to its title in character and purity of intent. This work began life as a strict, 12-tone, serialized creature modeled on Webern - I wanted something sparse and tightly constructed, while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I

should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization - the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of 70s & 80s funk/jazz/fusion. Regardless, the piece is intended to evoke simply joy and 'good vibes' (quite literally-the vibraphone is featured prominently) for the performers, the audience, and the composer!"

La Fiesta Mexicana (1949)

H. Owen Reed

I. *Prelude and Aztec Dance*

II. *Mass*

III. *Carnival*

H. Owen Reed (1910-2014) retired in 1976 from Michigan State University as a Professor Emeritus, having served as chair of music composition. Born in Odessa, Missouri, Reed received his bachelor's and master's degrees in music composition, and a Bachelor of Arts in French, from Louisiana State University. He received his PhD in music composition from the Eastman School of Music. Reed's published compositions include a variety of works for orchestra, band, voices, opera, and chamber music, as well as eight books on music theory and composition. He studied composition with Helen Gunderson, Howard Hanson, and Bernard Rogers while in school, having also studied with Bohuslav Martinu, Aaron Copland, Leonard Bernstein, and Stanley Chappel.

La Fiesta Mexicana, subtitled "A Mexican Folk Song Symphony for Concert Band," was written after Reed had spent a year in Mexico studying folk music on a Guggenheim Fellowship. Reed states: "The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his Virgin. The Mexican "Fiesta", which is an integral part of this social structure, is a study in contrasts: it is both serious and comical, festive, and solemn, devout and pagan, boisterous and tender." *Prelude and Aztec Dance* begins with "the tumbling of church bells and the bold noise of fireworks at midnight officially announcing the opening of the Fiesta. Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral; some on foot, some by burro and still others on bleeding knees, suffering out of homage to a past miracle. After a brave effort at gaiety, the celebrators settle down on their serapes to a restless night until the church bells and fireworks again intrude upon the early quiet of the Mexican morn. At mid-day, a parade is announced by the blatant blare of trumpets. A band is heard in the distance and almost immediately the musicians round the corner of the plaza. The attention is focused upon the Aztec Dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax." In the second movement, *Mass*, "the tolling of bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship." Reed describes the last movement, *Carnival*, in this way: "Mexico is at its best on the days of the Fiesta – a day on which passion governs the love, hate and joy of the Mestizo and the Indio. There is entertainment for both young and old – the itinerant circus, the market, the bull fight, the town band, and always the 'cantinas' with their band of 'Mariachis' – on the day of days: FIESTA."

A special Thank You to our Assisting Musicians on "La Fiesta Mexicana"

Sarah Harlow, *clarinet* • Robert Brooks, *trumpet* • Cory Driscoll, *trumpet* • Tyler York, *horn*
Joel Pugh, *trombone* • Mark Lentz, *tuba* • Jason Kihle, *percussion*

The Holly and the Ivy (2015)

arr. Tom Wallace

A traditional British folk Christmas carol, *The Holly and the Ivy* can be traced only as far back as the early nineteenth century, but the lyrics reflect an association between holly and Christmas dating at least as far as medieval times. The lyrics and melody varied significantly in traditional communities, but the song has since become standardised. The version which is now popular was collected in 1909 by the English folk song collector Cecil Sharp in Gloucestershire, England and first published in his collection *English Folk-Carols*.

Wind Ensemble

Dr. James Popejoy, conductor

Flute/Piccolo +

Kathryn Barnes (So) *Beaufort, NC* • Air Traffic Mgt/History
Mitchell Berger (Fr) *Roseau, MN* • Music Education
Elisha Boelk (So) *International Falls, MN* • Music Education
*Katelyn Cermak (Sr) *Mandan* • Music Education +
Alaina Ferry (So) *Watford City* • Music Education
Madeline Fortman (So) *Grand Forks* • Music Education
*Alexandra Funk (Sr) *Winnipeg, Manitoba* • Music Education +
Zoey Junker (Fr) *Mandan* • Music Education
Emma Kratcha (So) *Hankinson* • Music/Molecular Biology
Ashlynn Mitzel (So) *Bismarck* • Music Education

Oboe

*Emily Huber (So) *Fargo* • Music Education
Sydney Johnson (Fr) *Waukesha, WI* • Commercial Aviation
Sophia Smith (Fr) *New Prague, MN* • Commercial Aviation

Bassoon

Abigail Meier (So) *Bismarck* • Medical Laboratory Science
*Aubrey Mizerak (So) *Ames, IA* • Music
Maya Wyganowska (So) *West Fargo* • Computer Sci

Clarinet/Eb Clarinet +

Alyson Bosch (Jr) *Hazen* • Graphic Design
Noura Eldredge (Fr) *Bismarck* • Music Education
Jerrica Eldridge (So) *Valley City* • Music Education
Kaytlen Fitterer (So) *Fargo* • Biology/Pre-Med
Devon Ghent (Fr) *Plymouth, MN* • Music Education
Skye Lee (Fr) *Blaine, MN* • Commercial Aviation
*Erin Mahar (Jr) *Grand Forks* • Music Education
Greta Nelson (So) *Grand Forks* • Music Education
Kaitlyn Rehak (Sr) *Williston* • Commercial Aviation & Safety
*Sophia Roehl (Jr) *Grand Forks* • Music
Nicole Wu (Jr) *Mandan* • Commercial Aviation & Safety +

Bass Clarinet/Piano +

Kaden Dowling (So) *Bismarck* • Music Performance/Computer Sci +
*Maya Zepeda (Sr) *Minot* • Music

Contra-alto & Contra-bass Clarinets

Gabrielle Chapulis (So) *Baxter, MN* • Commercial Aviation

Alto Saxophone/Soprano Sax +

*Isaac Anderson (So) *Bismarck* • Music Performance +
Earl Burnett (Fr) *Tilston, Manitoba* • Music/Pre-Med
Ashlee Ketterling (So) *Mercer* • Music
Anna Massmann (Jr) *East Grand Forks, MN* • Music Education

Tenor Saxophone

*Emily Chasowy (Gr) *Dryden, Ontario* • Instrumental Conducting
William Hallbeck (Jr) *Lakeshore, MN* • Music

Baritone Saxophone

Holly German (So) *Wahpeton* • Music/Pre-Med
*Bria Smithberg (Jr) *Crosby* • Music Education

Trumpet

McKenna Emineth (Fr) *Grand Forks* • Music Education
*Chris HarriSon (Sr) *Glenburn* • Music
Kaden Knabe (So) *Grand Forks* • Music Education
Liz Lucas (Jr) *Arlington, VA* • Commercial Aviation & Safety
*Daniel Musselman (Jr) *Grand Forks* • Music
Hannah Thorlakson (Jr) *Langdon* • Music/Accounting
Jaden Yeager (So) *Mandan* • Music Education

Horn

Lillian Anderson (Fr) *Wahpeton* • Medical Lab Science/Pre-Med
Percy Araujo (Jr) *Bismarck* • Music Education
*Jennifer DeVos (Sr) *Bismarck* • Commercial Aviation
Benjamin Kruta (Fr) *Valley City* • Music/Mathematics
*Kelsi Mansfield (Sr) *Fountain, CO* • Medical Laboratory Science
Conrad Slad (Fr) *Albuquerque, NM* • Music Education/Meteorology
Samantha Stordalen (Fr) *Bismarck* • Music Education
Lucy Welsh (So) *Grand Forks* • Music

Trombone

Elias David-Schill (So) *Grand Forks* • Music Education
Zachary Lunde (So) *Jamestown* • Music Education
*Jack Smukowski (Sr) *Plymouth, MN* • Commercial Aviation

Bass Trombone

Haley Jorgenson (Jr) *Grand Forks* • Art

Euphonium

Natalie Helfrich (So) *Berthold* • Music Education
Alex Herold (Fr) *Bismarck* • Music
*Bo Salander (Jr) *Larimore* • Music Education

Tuba

*Giles Askim (Jr) *Williston* • Music Education
Ryan Block (Sr) *Marlton, NJ* • Unmanned Aircraft Systems
Elizabeth Keele (Fr) *Dickinson* • Music Education

String Bass

Kétina François (Jr) *Bismarck* • Music Education/Spanish

Percussion

Blake Anderson (Jr) *Grand Forks* • Music Education
Riley Brannan-Gerhardt (So) *Bismarck* • Music Education
*Jace Catalan (Sr) *Fargo* • Psychology
John Enoch, Jr. (So) *Vadnais Heights, MN* • Music Education
Zach Jeffers (So) *Bismarck* • Secondary Education/English
Jackson Lee (So) *Grand Forks* • Music Education
*Maisy Lindseth (Sr) *Grand Forks* • Music/Medical Lab Science
Ryan Soleim (Jr) *Grand Forks* • Music Education

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

**section leader*