

Wind Ensemble

University Band

Dr. James Popejoy, conductor

Juanita Caballero, graduate conductor

8:00 pm
March 8th, 2022
Chester Fritz Auditorium

PROGRAM

Prestissimo

Karl L. King

Wilderness Scenes (from the Journal of Discovery)

Michael Sweeney

St. Charles

To The Unknown

Mandan Village

Reflection

The Bitterroots

March of the Trolls (from Lyric Suite, Op. 54)

Edvard Grieg/Brian Beck

Cajun Folk Songs

Frank Ticheli

La Belle et le Capitaine

Belle

Juanita Caballero, graduate conductor

West Side Story

Leonard Bernstein/Jay Bocook

Maria • Tonight • One Hand, One Heart • Cool • Somewhere

A Symphonic Celebration

Robert Sheldon

The University Band

James Popejoy, conductor

Fanfare for the Centennial

Ryan Nowlin

George Washington Bridge: An Impression

William Schuman

Colours

Roger Cichy

Amber

Dark Jade

Blue Sapphire

Mauve

Dark Ivy

Burgandy Red

A Grainger Set

Percy Aldridge Grainger

Arrival Platform Humlet

The Immovable Do

Handel in the Strand

The Wind Ensemble

James Popejoy, conductor

PROGRAM NOTES

***Prestissimo* (1931)**

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. This is especially evident in *Prestissimo*, an exciting galop for band!

***Wilderness Scenes* (2005)**

Michael Sweeney

Michael Sweeney (b. 1952) studied music education and conducting at Indiana University and taught concert, marching, and jazz bands at all levels from elementary to high school. In demand as a clinician and conductor, he is a prolific composer of concert and jazz music, with over 500 published works to his credit, and currently serves as Director of Band Publications for Hal Leonard Publishing Company. From the publisher: "At the directive of President Thomas Jefferson, Captains Meriwether Lewis and William Clark set out to explore the wilderness lands west and north of the Mississippi, embarking on their two-year journey from St. Charles, Missouri on May 20, 1804. Throughout the expedition and return trip, detailed journals were kept that now provide us with a rare and insightful look at this monumental time in American history. Subtitled 'From the Journal of Discovery,' *Wilderness Scenes* is a musical depiction of their adventures."

***March of the Trolls* (1904)**

Edvard Grieg

Edvard Grieg (1843-1907) is best known for his eternally popular *Piano Concerto in A Minor*, as well as more than 150 songs and 66 lyric pieces. This work is from his *Lyric Pieces, Op. 54*, and arranged for band by Brian Beck. From the arranger: "Trolls are a constant theme in Norwegian folklore and can be viewed as the equivalent of our 'boogie man.' Far to the north in Norway where the winter storms whip the weather-beaten coasts, you will find dark forests with moonlit lakes, deep fjords surrounded by mighty snowcapped mountains, long rivers, and cold streams cascading down the mountain sides. This is where you might find the irritable, short-tempered trolls coming out of their hiding places after sunset, marching to wreck-havoc on unsuspecting Norwegian households."

***Cajun Folk Songs* (1991)**

Frank Ticheli

Frank Ticheli (b. 1958) is an internationally known composer whose awards include the Charles Ives Scholarship; Goddard Lieberman Fellowship; Texas Sesquicentennial Orchestral Composition Competition; Ross Lee Finney Award, and the Walter Beeler Prize. Currently serving as a Professor of Composition at the University of Southern California, Ticheli earned his graduate degrees in composition from The University of Michigan where he studied with William Albright, George Wilson, and Pulitzer Prize winners Leslie Bassett and William Bolcom. His compositions for wind ensemble, performed widely throughout the world, have been selected for numerous prizes, including the 2006 NBA/William D. Revelli Memorial award for his *Symphony No. 2*. Ticheli dedicates this work to all Cajuns, with the hope that their old folk song culture will never be forgotten. Cajuns are descendants of the Acadians, a group that began migrating from Europe to Acadia (now Nova Scotia) in 1604. Driven out by the British in 1755, the Acadians eventually resettled in Southern Louisiana. Ticheli used original folk song material from the Archives of Folk music in the Library of Congress as a basis for this work. *La Belle et le Capitaine* tells the story of a young girl who feigns death to avoid being seduced by a captain. *Belle* is about a man who goes away to Texas, only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, however he is too late.

***West Side Story* (1956)**

Leonard Bernstein

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, most notably his *Mass*, *West Side Story*, and *Candide*. *West Side Story* was inspired by William Shakespeare's play "Romeo and Juliet," and features music by Leonard Bernstein and lyrics by Stephen Sondheim, with conception and choreography by Jerome Robbins. The original 1957 Broadway production ran for 732 performances and was nominated for six Tony Awards, however Meredith Willson's *The Music Man* won the award for Best Musical that year. 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 has 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 Jay Bocook.

PROGRAM NOTES

A Symphonic Celebration (2019)

Robert Sheldon

Robert Sheldon (b. 1954) is one of the most performed composers of wind band music today. His teaching career included 28 years in the public schools, as well as at the University of Florida, Florida State University, Illinois Central College and Bradley University. As an internationally recognized clinician, he has conducted numerous honor bands around the world. Following seventeen years as Director of Concert Band Publications for Alfred Music, he now maintains an active composition and conducting schedule, regularly accepting commissions for new works. In 2020, VanderCook College of Music presented him with an honorary Doctorate in Music Education. From the composer: "This energetic and uplifting piece features tuneful melodies and playful rhythms in various meters. Colorful orchestration and moments of lyricism add to the variety of styles and textures, providing a joyful showcase for advanced ensembles."

Fanfare for the Centennial (2011)

Ryan Nowlin

Ryan Nowlin (b. 1977) holds the BM and MM degrees from Bowling Green State University. He has taught instrumental music at the high school level and served as an instructor in conducting and band scoring at BGSU and as staff arranger for the Kansas State University Marching Band. An author of several music textbooks, Nowlin joined "the President's Own" United States Marine Band as a staff arranger in 2010. *Fanfare for the Centennial* was written for BGSU on its 100th Anniversary. From the composer: "Using only shadows and hints of the University's *Alma Mater*, this fanfare attempts to capture the spirit and enthusiasm of the past one hundred years of BGSU, as well as the excitement of the next one hundred."

George Washington Bridge: An Impression (1950)

William Schuman

William Schuman (1910-1992) was one of America's leading composers. Completing his study at the Malkin Conservatory in New York, Columbia University, and the Mozarteum Academy in Salzburg, Schuman became instructor at Sarah Lawrence College; was later appointed president of the Juilliard School of Music; and in 1962 became the first president of the Lincoln Center for the Performing Arts. He acquired prominence in 1939 when his *American Festival Overture* was performed by Serge Koussevitsky and the Boston Symphony. In 1943, the first Pulitzer Prize in music was awarded to Schuman for his cantata *A Free Song*. From the composer: "There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by. I have walked across it late at time when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis."

Colours (1997)

Roger Cichy

Roger Cichy (b. 1956) has a diverse background as a composer, arranger, and music educator, with well over 300 works accredited to him. Having earned degrees in music education from Ohio State University, he was a very successful public school band director prior to serving as Associate Director of Bands at the University of Rhode Island, and at Iowa State University. In 1995, he resigned his position at ISU to devote his time to composing and arranging. From the composer: "*Colours* is an impressionistic work with each of the six movements of the piece representing a particular color. The music of each movement is not based so much on the outward appearance of its color, but rather the pigments that are combined to produce the particular color. Taken one step further, the color of each pigment is translated into its symbolic meaning, which is then represented through the music (i.e., green: warm, organic, middling qualities, immortality, neutrality). The musical "pigments" are blended into the composition of each movement to create the impression of the color. Therefore, the work represents the association of color symbolism as interpreted through music as opposed to "orchestra colors," or timbres."

A Grainger Set

Percy Aldridge 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.

Arrival Platform Humlet (1912)

orchestrated by Carl Simpson

From the composer: "Awaiting the arrival of a belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly, paces up and down the arrival platform. The final swirl does not depict the incoming of the expected train. The humlet is not 'program' music in any sense. It is marching music composed in an exultant mood in a railway station, but does not portray the station itself, its contents, or any event. There are next to no chords in this composition, it being conceived almost exclusively in a 'single line' (unaccompanied unison or octaves). There are likewise no 'themes' (in the sense of oft-repeated outstanding motives), as the movement from start to finish is just an unbroken stretch of constantly varied melody, with very few repetitions of any of its phrases."

PROGRAM NOTES

***The Immovable Do* (1933)**

edited by Joseph Kreines

Percy Grainger set *The Immovable Do* not only for band but also for woodwind ensembles, organ, choir, orchestra, and string ensemble. Inspired by a stuck high "C" key on his organ, Grainger improvised musical material around this continuing sounding drone pitch. From the composer: "The Immovable Do draws its title from one of the two kinds of Tonic Sol-fa notation, one with a 'movable Do' ('Do' corresponding to the key-note of whatever key the music is couched in, from moment to moment; so that the note designated by 'Do' varies with modulation) and the other with an 'immovable Do' (in which 'Do' always stands for C).

***Handel in the Strand* (1912)**

adapted by Keith Brion & Loras Schissel

The composer provided the following information on this work: "My title was originally *Clog Dance*. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title *Handel in the Strand*, because the music seemed to reflect both Handel and English musical comedy (The 'Strand' - a street in London - is the home of London musical comedy), as if jovial old Handel were careening down the Strand to the strains of modern English popular music." Otto Merz, arranger for the famous "Sousa Band," wrote the first band transcription with Grainger's consent. Keith Brion and Loras Schissel's edition is based on the Merz transcription, as well as two versions of Grainger's orchestral score.

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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UNIVERSITY BAND

Flute/Piccolo+

Emma Cullen • *Thompson*
*Emma Fricke • *Bismarck*
Julianne McPartland • *Valley City*
Madelyn Meyer • *Northfield, MN*
Delaney Otto • *Chaffee +*
Abbie Robinson • *Sisseton, SD*
Jennifer Rowe • *St. Francis, MN*
Kaelyn Talley • *International Falls, MN*

Oboe

*Mara Erickson • *Somerset, WI*
Brandon Leao • *Grand Forks*

Bassoon

Maya Zepeda • *Minot*

Clarinet

Alyson Bosch • *Hazen*
*Isabella Gomez • *Santa Monica, CA*
Michaela Nelson • *Larimore*
Christophe Rosenthal • *Granada Hills, CA*
Holly Schiessl • *Pequot Lakes, MN*
Paige Staigle • *Bismarck*

Bass Clarinet

*Matthew Hanlin • *Houston, TX*
Seth Ouellette • *West Fargo*

Alto Saxophone

Chelsey Afshari • *East Grand Forks, MN*
Isaac Balmer • *Mora, MN*
Will Carlson • *Chanhassen, MN*
Isaiah Germolus • *Bismarck*
Anna Massmann • *East Grand Forks, MN*
Sara Rasch • *Hibbing, MN*
*Gabe Stahl • *Austin, TX*

Tenor Saxophone

William Hallbeck • *Lakeshore, MN*
Rafael Torres • *West Fargo*
*Andrew Trotter • *Watford City*

Baritone Saxophone

Ethan Marotzke • *Benson, MN*

Trumpet

Jonathan Benson • *Farmington, MN*
Nicholas Holte • *Thompson*
*Patrick Keating • *London, England*
Noah Tarbox • *Williston*
Gina Wiechelman • *Portland, OR*

Horn

*Christian DeMeo • *Charlotte, NC*
Kenzie Opdahl • *Zap*
Emily Shirek • *Hettinger*

Trombone

Josh Bender • *Hendersonville, TN*
Mason Motschke • *St. Cloud, MN*
John Novack • *Eagan, MN*
*William Rowe • *St. Francis, MN*

Bass Trombone

Giles Askim • *Williston*
Haley Jorgenson • *Grand Forks*

Euphonium

*Nathan Brigandi • *Colchester, CT*
Mary Morales • *Okinawa, Japan*
Nathaniel Walden • *Argusville*

Tuba

*Kenneth Fenstermaker • *Zimmerman, MN*
Mandy Ly • *Grand Forks*
Buddy Scherr • *Valley City*

Percussion

Domanic Eng • *Cottage Grove, MN*
Andres Moreno • *Boston, MA*
*Dietrich Schlichtmann • *Hillsboro*
Carter Schmidt • *Buffalo, MN*
Nishan Smith • *Watford City*
*Isaac Vogt • *Moorhead, MN*
Jacob White • *Williston*

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

WIND ENSEMBLE

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/English Horn +

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*
*Lorraine Woiaik • *South Milwaukee, WI*
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/Flugelhorn+

*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 • *La Paz, Bolivia*

Percussion

Blake Anderson • *Grand Forks*
*Jace Catalan • *Fargo*
*Maisy Lindseth • *Grand Forks*
Kylar Moltzan • *Watford City*
Ryan Soleim • *Grand Forks*

Piano

Sydney Crockett • *Langdon*

*section leader

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

The University of North Dakota is the state's most comprehensive intensive research university and the primary center for professional education and training. Founded by the Dakota Territorial Assembly in 1883, six years prior to statehood, UND has remained a university with a strong liberal arts foundation, surrounded by a variety of professional and specialized programs. One of only 47 public universities in the nation with both accredited graduate schools of law and medicine, UND is admired for its spacious, beautiful campus, extensive resources, and an international reputation for its academic and research programs. With nearly 14,000 students, UND offers academic programs in 225 fields of study through ten major academic units: John D. Odegard School of Aerospace Sciences; College of Arts and Sciences; College of Business and Human Development; College of Engineering and Mines; Graduate School; School of Law; School of Medicine and Health Sciences; and the College of Nursing & Professional Disciplines. The Graduate School offers master's degrees in 56 fields, doctoral degrees in 29 fields, and the Specialist Diploma. Forty-six percent of the students who attend UND come from North Dakota, while the rest represent all other states, eight Canadian provinces, and more than 50 nations. The University is located in Grand Forks on the Red River of the North.

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 are invited to present a featured concert at the 2022 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.

Juanita Caballero 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 in music 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 been invited to present a session at the 2022 International Trombone Festival. In addition to her work as a conductor at UND, she performs with the Wind Ensemble, Trombone Choir, and Two O'clock Jazz Ensemble, as well as a collaborative pianist.

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-second 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.