

UNIVERSITY OF WYOMING

Department of Music

Fall Band Concert – “From Folk to Fun”
Symphonic and Community Bands
Joseph Carver and Robert Belser, conductors
Amber Sturdevant, guest conductor

Monday
November 8, 2021

BCPA Concert Hall
7:30p.m.

Program

Community Band
Robert Belser, conductor

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| <i>The Thunderer March</i> (1889) | John Philip Sousa (1854-1932) |
| <i>From Shire and Sea</i> (1966) | Albert Oliver Davis (1920-2004) |
| I. Robin and the Tanner / Fanny Blair | |
| II. Barbara Allen | |
| III. The Coasts of High Barbary / Rule Britannia | |
| <i>Swing Low, Sweet Chariot</i> (2001) | Steve Rouse (b. 1953) |
| <i>Music for a Darkened Theatre</i> (2006) | Danny Elfman (b. 1953) arranged by Michael Brown |
| <i>Moscow, 1941</i> (2006) | Brian Balmages (b. 1975) |

Community Band Notes

The Thunderer march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C., and was Mrs. John Philip Sousa's favorite march. This was revealed by their daughter Helen, who also surmised that the “thunderer” might have been her father's salute to the *London Times*, which was known as “the thunderer.” It has since been determined that Sousa probably had no association with the newspaper at that time, however. The “thunderer” might have been one of the men in charge of making arrangements for the 1889 Knights Templar conclave—in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

A native of Ohio, A.O. Davis was for many years a high school band director in Arizona and successful composer of music for high schools bands. One of his most famous, *From Shire and Sea*, is a three-movement collection of ballads and chanteys from England. English folk music is essentially a history of events and exploits of heroes, and in an oral tradition, many were the only true record when political suppression banned or destroyed written accounts. This suite of tunes ranges from the ancient folk melodies to the most “modern” of the songs, *Rule Britannia* by Arne, written in 1740!

Swing Low, Sweet Chariot was a popular song in the hymnbooks of many churches in the 1950s and 60s, but its roots go back to the mid-19th century as a code song for the Underground Railroad, the loose web of people and safe harbors for African Americans escaping slavery. It was noted as the favorite hymn of Harriet Tubman, and for arranger Steve Rouse, of his grandmother from whom he remembered it begin sung to him as a child. When asked by the director of the University of Louisville Concert Band to write “a slow, beautiful work” Rouse immediately chose this favorite hymn, well-crafted and definitely beautiful.

Tim Burton’s creative, bizarre films would be so much less without the equally outside-the-box composing of Danny Elfman. Who else could musically accent the weird stories such as Beetlejuice, Edward Scissorhands, Spiderman, Halloween, and television series, Tales from the Crypt. Go ahead and have a twisted smile as you enjoy some twisted tunes from a *Darkened Theatre*.

Meadowlands, a haunting tune bolstering Stalin’s Red Army as they successfully defended Moscow from Hitler’s Nazi invasion, has now become a modern folk tune representing the steadfastness of the Russian people. *Moscow, 1941*, was commissioned to celebrate the retirement of a beloved music teacher, and Brian Balmages has created this powerful arrangement. If you close your eyes, you can almost envision the vast steppes of central Asia, or the western plains of Russia, or alternately a fictional submarine in the cold waters of the north Atlantic!

Intermission

Symphonic Band Joseph Carver, conductor

Revelry

Tarje Grover, piano

William Pitts

Themes from “Green Bushes”

Percy Grainger
set by Larry Daehn

Ash

Jennifer Jolley

Chasing Sunlight

Cait Nishimura

Soundtrack Highlights from How to Train Your Dragon: The Hidden World

John Powell
arr. Michael Brown

Symphonic Band Notes

Revelry - This 2017 composition by Georgia native, William Pitts, was commissioned by the Dobyns Bennett High School to celebrate 100 years of the town of Kingsport, Tennessee. The recurring theme in the piece is a cryptogram spelling out K-I-N-G-S-P-O-R-T using a 19th century French system (pictured below), in which the musical notes we know (A-G) are the basis for spelling out words using melodic lines. This version was transposed down a whole step to avoid the piece being written in a difficult key.

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| A | B | C | D | E | F | G |
| H | I | J | K | L | M | N |
| O | P | Q | R | S | T | U |
| V | W | X | Y | Z | | |



Themes from “Green Bushes” - This piece is a setting of excerpts of Grainger’s 1921 score, “Green Bushes” and is dedicated to him. A note from Grainger: “Among country-side folksongs in England, *Green Bushes* was one of the best known folksongs-and it well deserved to be with its raciness, its fresh grace, its many clear-cut lines... *Green Bushes* strikes me as being a typical dance-folksong-a type of song come down from us from the time when sung melodies, rather than instrumental music, held country-side dances together. It seems to breathe that lovely passion for the dance that swept like fire over Europe in the middle ages-seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.”

Ash - a note from the composer: “I never saw snowfall as a child growing up in Southern California; it was more a phenomenon that I saw in cartoons or read in children’s books. I did, however, witness my first ash-fall when I was in elementary school. I looked up in the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. “Oh, that’s ash from the wildfires,” she said. At that time, I couldn’t comprehend how an enormous forest fire could create a small flurry of ash-flakes. Now I have the ominous understanding that something so magical and beautiful comes from something so powerful and destructive.

Chasing Sunlight - This piece will be performed with no break following Ash. This piece inspired by the composer’s experience driving west into the settling sun, is full of hope and ear pleasing melodies. To me, I think this piece can represent the sunlight and regrowth after a wildfire. Being from Ohio, last year’s Mullen Fire was the first experience I had living somewhere so immediately impacted by a fire. While the town was pretty far away from danger, seeing the color of the skies and experiencing the ash and constant smell was a striking experience.

Soundtrack Highlights from How to Train Your Dragon- Film music represents some of the most recognizable melodies that concert bands can play. This piece was selected after talking with our students about the types of music they enjoy playing. Many of them coming from academic majors outside of music, they joined our group for the love of playing their instrument. I felt that it was important to listen to their input and select some music that they recommended. This piece features music from the third movie in the How to Train Your Dragon series.

Community Band Musicians

Piccolo/Flute

Pamela Mason

Flute

David Bagley
Heather Belus
Ashley Bertsch
Megan Hanneman
Shelby Heaster
Karen Panter
Kelcy Stephansson
Katherine Wilkins

Oboe

Rachel Williams

Bassoon

Emily Smith

Soprano Clarinet

Stephen Bagley
Erin Bertsch
Ella Gienapp
Allysin McKinney
Carol Uhl
Casey Wood

Bass Clarinet

Bettye Coon
Sandee Cramer

Alto Saxophone

Kellyn Chandler
Doris Hutcheson
Zoe Short
Katie Uhl
Ron Wagner

Horn

John Cramer
Jordan Gless
Brendan Inkster

Trumpet

Katie Anderson
John M. Harrison
Michael Lane

Trombone

Carmyn Buckman
Charles Ksir
Ignacio Salazar
Michelle Uhl
Start Webster

Euphonium

Linikoni Taufa
Paul Taufa

Tuba

Matthew Kanaly

Piano

James Daniel Taylor

Percussion

Parker Allen
Kirsten Caskey
B. Dylan Hollis
Michael Lechner
Tony Trent

Bio

Amber Sturdevant is from Gillette, Wyoming and received her Bachelor's Degree in Music Education from the University of Wyoming in 2018. Amber then taught 5th-12th grade band and choir in Upton, Wyoming for three years. Since then, Amber has returned to the University of Wyoming to obtain a Master's Degree in Music Education. Amber is one of the Graduate Assistants for the Western Thunder Marching Band and the Symphonic Band.

Symphonic Band Musicians

Flute

Sadie Hiner, Mechanical Engineering, Worland WY
Journey Jess, Music Education, Big Piney, WY

Oboe

Scarlett Bainbridge, Pre-Admit Social Work, Cheyenne, WY
Zachary Burd, Computer Science, Cheyenne, WY

Clarinet

Daphne Hawley, Kinesiology/Health Promotion, Loveland, CO
Katie Hines, Art Education, Lander, WY
Jayden Parrill, Music Education, Littleton, CO
Shawn Peterson, Bachelor of Arts in Music, Sheridan, WY
Carissa Van Slyke, Math Education, Fredericktown, OH

Bassoon

Kylie Schelhaas, Zoology, Cheyenne, WY

Alto Saxophone

Brayden Davison, Music Education, Rock Springs, WY
Ryan Larsen, Jazz Performance, Casper, WY
Macey McArthur, Elementary/Special Education, Sheridan, WY

Tenor Saxophone

Spencer Jacobs, Music Education, Cheyenne, WY
Rebecca Lockhart, Biology, Goodland, KS

Baritone Saxophone

Sophia Glennie, Molecular Biology, Cheyenne, WY

Trumpet

Zamboni Brown, Music Education, Cheyenne, WY
Brandon Dearing, Criminal Justice, Gillette, WY
Makayla Robinson, Music Education, Evanston, WY
Jordan Swayze, Microbiology, Cheyenne, WY
Jonah Vasquez, Music Education, Rapid City, SD

French Horn

LaCee Bennett, Elementary Education, Buffalo, WY

Trombone

Derek Davies, Music Education, Bellevue, IA
Tristen Haddock, Psychology, Kansas City, KS

Euphonium

Katie Koblas, Nursing-Basic BSN Track, Chicago, IL

Tuba

Grant Loseke, Architectural Engineering, Aurora, CO

Aaron Loya, BSFC in Family Consumer Science, Torrington, WY

Bass

Mary Ward, Laramie, WY

Percussion

Gabriel Harris, Music Education, Douglas, WY

Trynitee Heaton, Pharmacy/Pre-Pharmacy, Casper, WY

Connor Henshaw, Bachelor of Arts in Music, Casper, WY

Miles Lange, Music Performance, Cody, WY

Javier Sanchez, Music Performance, Portland, OR

This is the 19th concert in the 2021-2022 UW Music Department Season.

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