

The Denver Concert
Band presents:



Suites & Treats

Assistant Professor of
Trombone,
Lamont School of
Music

Sun, **Feb 27**, 2022
Lone Tree Arts Center
2:00 PM

Featuring Guest Artist:

Richard Harris



Tickets at door,
lonetreeartscenter.org
or call
720.509.1000



Suites & Treats

Jacinda Bouton

DCB Music Director

Ken Kopatich

DCB Associate Conductor

Kathy Walker

Announcer

Symphonic Suite Clifton Williams

Deep River from Folk Suite (2nd movement) William Grant Still

Blue Bells of Scotland (Air and Variations) Arthur Pryor

Trombone Soloist Richard Harris

Theater Music for Band Phillip Sparke

INTERMISSION

Fantastic Polka Arthur Pryor

Trombone Soloist Richard Harris

Knightsbridge March from 'London Suite' Arr. John Higgins

Foundry John Mackey

Armenian Dances: Part 1 Alfred Reed



Jacinda Bouton has been the Music Director of the Denver Concert Band (DCB) since 1997. She is also the founding Conductor of the Lone Tree Symphony Orchestra and is an active conductor throughout the Rocky Mountain Region. Jacinda has directed the DCB on international concert tours to the British Isles (1998) and France/Germany (2004). She also directed the DCB in appearances in the Association of Concert Bands national convention in Fairfax, VA (2002), Houston, TX (2009) and will soon lead the DCB in another appearance at the Santa Fe ACB in May 2022. Jacinda has served as Co-Director of the Breckenridge Music Institute's Summer Music Camp, was Director of the Denver Junior Police Band taking an active role in the rebirth of this Denver institution, and for many years was the Director of Instrumental Music at George Washington HS in Denver Public Schools. Jacinda is a cum laude graduate of Missouri State University with an emphasis in Music Education, receiving certification in both instrumental and choral areas.

Our Conductors

Ken Kopatich has been the Associate Conductor of the Denver Concert Band since 1986. He holds a bachelor's degree in Music Education and master's degree in Clarinet Performance, both from the University of Colorado in Boulder. His teaching career included both instrumental and vocal music instruction at all levels in the public schools of Wyoming and Jefferson County, Colorado. Currently, Ken directs the Chancel Choir at Brentwood United Methodist Church and performs with two dance bands, Swing Incorporated and the Joe Peterson Swing Orchestra. Ken has served on the Board of Directors for the Jefferson County Education Association and the Colorado Education Association. He is a member of the Colorado Music Educators Association (CMEA). Ken is also Director of the DCB's Show and Tell Band, leading that group in approximately 18 performances each year at schools throughout the area.



*The Denver Concert Band presents its
2021-2022 season:*

- 🎵 Sep 26: Celebrating Classics*
- 🎵 Nov 20: Winter Around the World*
- 🎵 Feb 27: Suites and Treats*
- 🎵 May 1: Western Showcase*

*Tickets at door, call 720.509.1000,
or lonetreeartscenter.org*



Parker Symphony Orchestra
2021-2022 season:

- October 15:** *Remembrance and Hope*
- December 3, 4 & 5:** *A Classic Parker Holiday*
- December 4:** *Sounds of the Season*
- March 18:** *Beethoven!*
- May 6:** *Brahms' Requiem*

Tickets at the door or parkerarts.org





Richard Harris

Whether it's performing on OSCAR winning soundtracks such as "Joker," the GRAMMY award winning album "Twelve Little Spells" with Esperanza Spalding, or recording solo and chamber music, CDs, Richard Harris has crafted an eclectic musical career. As a soloist, chamber musician, orchestral performer, educator and advocate, his performances have brought him to Denver, CO, as well as across North & South America, Europe and Asia. Richard is currently on faculty at the University of Denver and is the former Assistant Principal Trombone of the Cincinnati Symphony Orchestra. He is a regular guest with many of the US's top symphony orchestras, including the

Boston Symphony, The Metropolitan Opera, and Buffalo Philharmonic and is a former member of the Radio City Music Hall Orchestra in New York City, where he also performs with many other Broadway productions. Richard recorded with pop-star Sting on his first studio album in a decade and has performed and toured with Puff Daddy, Snoop Dogg, Natalie Cole, Seth McFarlane, Boyz II Men, Roseanne Cash, and classical music stars Luciano Pavarotti and Andrea Bocelli. A native of Worcestershire, England, Richard was a scholarship student at the Royal Academy of Music in London. He completed his Masters Degree at Indiana University before spending three seasons with the New World Symphony Orchestra led by Artistic Director Michael Tilson Thomas. In 2010, Mr. Harris was awarded a fellowship in Ensemble ACJW, a program of Carnegie Hall & The Juilliard School and Richard has worked for Carnegie Hall as a teaching artist. Richard is a strong believer that the arts can be a powerful agent for social change, and he currently serves on the board of "Musicambia" a New York based non-profit which teaches classical music in prisons and jails across the US.

Program Notes

By Mark Masters

SYMPHONIC SUITE

Clifton Williams

Composer, educator and horn soloist J. Clifton Williams (1923-1976) was an important composer of wind music. The movements of his *Symphonic Suite* all contain the same theme, with at least one new theme in each of the five movements.

The suite begins with a stately *Intrada* in fanfare style. The second movement, *Chorale*, is based on a melody in the first cornet. The rapid *March* is based on a short fanfarelike motif heard in the beginning. After many repetitions it works up to a fine climax for full band. The *Antique Dance* features a modal melody in the flute with percussion accompaniment. *Jubilee* is the final movement. Marked allegro con brio, it's written in sonorous triadic harmony. With a few contrasting sections, the movement is based on a chordal rhythmic motif.

DEEP RIVER

William Grant Still

Often referred to as the "Dean of Afro-American Composers," William Grant Still (1895-1978) graduated as class valedictorian at age 16 in 1911. As a boy his stepfather encouraged his interest in music. Still studied at Wilberforce University and the Oberlin Conservatory of Music, and later studied privately with French composer Edgard Varese and American composer George Whitefield Chadwick.

After service in World War I, Still went to Harlem, and because of his close association and collaboration with prominent African-American cultural and literary figures was considered to have been part of the Harlem Renaissance.

Still's first major orchestral composition, Symphony No. 1 "Afro-American," was performed by the Rochester Philharmonic, conducted by Howard Hanson. Still developed a close professional relationship with Hanson, and many of Still's compositions were performed for the first time in Rochester. In the 1930s Still received three Guggenheim Fellowships in music composition.

For his career, William Grant Still composed almost 200 works, including nine operas, five symphonies, four ballets, more than 30 choral works, plus art songs, chamber music and works for solo instruments. Deep River is the adagio movement of his Folk Suite for Band.

BLUE BELLS OF SCOTLAND FANTASTIC POLKA

Arthur Pryor

Arthur Pryor (1870-1942) was a trombone virtuoso, composer and conductor. His mother was a pianist and his father had a commercial band in St. Joseph, Missouri. Arthur began playing drums at age three. At six he began taking harmony and theory lessons at the keyboard with a Professor Plato, and he gradually learned the fundamentals of violin, cornet, alto horn, string bass, drums, and valve trombone from his father.

When Pryor was 11, an itinerant musician left an old, battered slide trombone with his father. The young Pryor began experimenting, and learned that the slide has more than two positions, and that the application of oil resulted in faster slide action!

With a combination of a musical home life, ambition, natural talent, and practice--as much as 10 hours a day--Arthur Pryor was on his way to becoming the world's greatest trombonist while still a teenager.

At age 20 Pryor was invited to join the Gilmore Band, but he decided instead to direct the Stanley Opera Company in Denver, where he gained conducting experience.

A couple of years later Pryor was invited to join John Philip Sousa's band. After six months he played the first of some 10,000 solos he was to perform over the next 12 years. From 1895 to 1903 Pryor was Sousa's assistant conductor. Because Sousa mostly refused to be recorded, Pryor conducted the majority of the works recorded by the Sousa Band.

Program Notes (continued)

by Mark Masters

After the death of his father, Pryor recruited professional players, including some from the Sousa Band, and, after a triumphant concert in New York in November 1903, the "new" Pryor Band was on its way. In the years that followed, the band played six coast-to-coast tours (1904-1909), 26 summer seasons at Asbury Park, New Jersey (1904-1929), nine winter seasons in Miami (1917-1925), and 11 seasons at Willow Grove Park, Philadelphia (1919-1925). Excluding Pryor's many solos, the Pryor Band recorded over 2,000 titles for the Victor phonograph company.

Pryor began composing trombone solos before he was 20. In 1931 he estimated his own compositions at 300, which also included three light operas, overtures, novelties, waltzes, early ragtime pieces, songs, and nearly 100 marches. *Blue Bells of Scotland* variations was arranged by E.M. Pearson, and the *Fantastic Polka* was arranged by Andrew Glover.

THEATER MUSIC

Philip Sparke

Philip Sparke works full time as a music editor, conducts a brass band, produces recordings, arranges, and adjudicates. In his spare time nights and weekends, he's managed to compose about 200 respected concert works for wind and brass bands. Since 1984 all of his music compositions have been commissioned.

Born in London, Sparke studied composition, trumpet and piano at the Royal College of Music, where he wrote several works for the college wind orchestra and for a student brass band that he formed.

Overture, the first movement of Sparke's *Theatre Music* suite is played with panache. The *Entr'acte* is controlled and expressive. The *Finale* movement has a vigorous tempo, and ends with a brief reprise of the Overture.

KNIGHTSBRIDGE MARCH

Eric Coates

Englishman Eric Coates (1886-1957) was a composer of classic light music, a professional violist and a conductor. He won a scholarship to the Royal Academy of Music in 1906, and became first violist of the Queen's Hall Orchestra in 1912. In 1918 Coates left the orchestra to devote the rest of his life to composing and conducting his own music.

Knightsbridge March is the final movement of Coates's *London Suite*. The Suite describes three areas of the city. The elegant Knightsbridge section is where the Royal Guards' barracks and stable are located. Arranged for winds

by Paul Yoder, the march is meant to represent the pomp, pageantry and color associated with the scarlet-coated guardsmen of Buckingham Palace.

FOUNDRY

John Mackey

John Mackey is a contemporary composer with a BFA from the Cleveland Institute of Music and a MA in composition from Manhattan's Julliard School. *Foundry* is an award-winning 2011 composition with a rock edginess. The composer writes on his website,

"The idea with Foundry was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an 'instrument.' Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion - things like salad bowls and mixing bowls and piles of wood?

"In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what sound I wanted (play a 'clang' - a metal instrument, probably struck with a hammer, that creates a rich 'CLANG!' sound), and allowed the percussionist to be creative in finding the best 'instrument' to make the sound I described.

"It won't be surprising that Foundry, for concert band with 'found percussion,' much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10-12 percussionists for allowing his ridiculous requests to continue. Clang."

ARMENIAN DANCES, Part I

Alfred Reed

The *Armenian Dances* of Alfred Reed are based on Armenian folk songs collected by Dr. Gomidas Vartabed (1869-1935), a brilliant composer-musicologist who founded Armenian classical music.

Part I is an extended symphonic rhapsody built upon five Armenian folk songs freely treated and developed for the modern integrated band or wind ensemble. The songs are *Tzirani Tzar*, (The Apricot Tree); *Gakavi Yerk* (The Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaz*; and *Gna Gna* (Go Go).

Prof. Reed's *Armenian Dances* was commissioned and premiered by Dr. Harry Begian and the University of Illinois Symphonic Band in 1973.

DCB Personnel

FLUTE/PICCOLO

Nancy Casper (S)
Susan Duehr
Jody Galbraith (P)
Lindsey Hanna
Lauren Henry
Claudia Light
Michaela Lindemann
Sarah Mabrey
Theresa MacGregor
Lisa Meltzer
Cassie Michel
Anne Perry
Karen Voigt
Lucinda Waldron

OBOE/ENGLISH HORN

Geoffrey Long (P)
Cheryl Poules

BASSOON

Jennifer Gilmore (P)(B)
Courtney von Bergen

E♭ CLARINET

Lyndsey Barbour

B♭ CLARINET

Jeff Anaclerio
Cindi Carper
Lura Colson
Carol Dreiling (S,H)
Curtis Ford
Patti Galleher (B)
Ken Kopatich (P)
Kim Letendre (B)
Bob MacNary
Emily McKeown
Deirdre Nalven
Sue Schnick (B)
Rachel Stokes
Taylor Tancik
Laura Walker

BASS CLARINET

Edna Donar
Mark Masters
Karen Weiser (P,S)

ALTO CLARINET

Chuck Twomey (H)

ALTO SAXOPHONE

Renee Corsi
Katy Deditz (B)
Jordan Dwyer
Jeremy Estell
Jo Ellen Kopatich (S)
Kaitlyn Meiss (P)

TENOR SAXOPHONE

David Nerguizian
Paul Plath
Tera Sumner

BARITONE SAXOPHONE

Duane Kramer

TRUMPET

Jenny Beede
Liz Clark (S)
Bob Crump-Bertram
Nicholas Hanoian
Melanie Hebert
Mark Loye
Patrick McHugh
Rich Roth
Valerie Schowinsky
Ralph Sokol
Gary Wilhelm (P)
Carey Wilkening

HORN

Jim Asbury
Tiffany Asbury
Diana Cable (S)
Nathan Ducasse
Julie Granchelli
John Larson (P)
Kaitley Peterson
Tim Murphy
Matt Tavera
Kathy Welsch

TENOR TROMBONE

Hank Hahne
Michelle Kerr
Scott McDonald (P,S)
Bob Montgomery
Rick Phelps
Paul Ward

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Linda Alfson
Pieter Kallemeyn
Zack Shields

EUPHONIUM

Alison Albright (P,B)
Chuck Hoffman
Rich Hruda (S)

TUBA

Ed Elgethun
Brad Furlow (P)
Michael McMullen (S)
Tim Zimmerman

PERCUSSION

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Andrew Collins
Sarah Dargus
Cara Givan
Yuni Groff (P)
Owen Herman
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(P) Principal Player
(S) Section Manager
(H) Honorary Status



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Lone Tree Symphony Orchestra 2021-2022 Season

October 1, 2021 7:30 PM



New World Symphony

The LTSO begins their 2021-22 season with Dvořák's **New World Symphony**, musically referencing our country during the visiting composer's time as Director of New York City's National Conservatory of Music of America. Also enjoy Schubert's **Rosamunde Overture**, **Selections from South Pacific**, and more!



December 4, 2021 7:30 PM

December 5, 2021 2:30 PM

Together at Christmas

Join us for featured orchestral pieces, **Fantasia on Greensleeves** by Vaughn Williams and **First Noel** by Gould and more. Also joining LTSO are soloists Margaret Ozaki Graves & Michael Hoffman to get you into the holiday spirit!



March 4, 2022 7:30 PM

Voila, the Viola

Performing with the LTSO in this exciting program is the **Principal Violist of the Colorado Symphony, Basil Vendryes**. You will also enjoy Dvořák's **Slavonic Dance**, Tchaikovsky's **Marche Slave**, **Fiddler on the Roof Selections**, and more!



May 13, 2022 7:30 PM

BRAVO, BEETHOVEN!

Celebrating the renown of Beethoven, the LTSO performs **Symphony No. 3, Eroica**. The program will also include Brahms' **Tragic Overture, Op. 81 in D Minor**, Bartok's **Hungarian Sketches**, and Bernstein's **Magnificent Seven**.

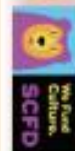


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Go to ColoradoGives.org and enter Denver Concert Band in the search field. Or click on the Donate Now link from our website. From all of us at Denver Concert Band, thank you for your support!

ColoradoGives.org is made possible by Community First Foundation



Colorado Gives Day Colorado Gives Day is an annual statewide movement to celebrate and increase philanthropy in Colorado through online giving. Denver Concert Band would like to acknowledge and thank everyone who graciously donated on Tuesday, December 7, 2021! Donations were accepted through ColoradoGives.org.

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Memory of Dick Larson

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in DCBand

Tricia Gomulinski in honor of

Carol Dreiling: 50 years

in DCBand

Ken & Jo Ellen Kopatich in

memory of Norman Olson

Diane Gaudian in memory

of Linda Harris

Richard and Cheryl Schartau

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memory of Harold Eason

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Many thanks to the 2021-2022
Friends of the DCB. Donations listed
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and we regret any error or omission.



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Introducing our 2020 Young Artist Scholarship winner

Benjamin Segall

Benjamin is studying at McGill University in Montreal, Quebec, and will be our featured soloist playing *Variations on a Theme* by Glinka/Rimsky Korsakov on our concert May 1, 2022



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Clarione Quartet
Show & Tell Band
Mountain Winds Quintet

Ken Kopatich
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