

UNIVERSITY OF NORTH DAKOTA
**WIND ENSEMBLE &
UNIVERSITY BAND**

Dr. James Popejoy, conductor

Juanita Caballero Casas, graduate conductor



**ColourFULL
MUSIC**

Seeding the future with music ...

FULL of colour
FULL of tolerance
FULL of equality
FULL of respect

October 11, 2022
Chester Fritz Auditorium



PROGRAM

Amparito Roca

Jaime Texidor/Winter

Kalos Eidos

Carol Brittin Chambers

Juanita Caballero Casas, graduate conductor

Paintings

William Owens

Prelude

The Sultan of Morocco

Birds in Landscape

Catherine the Great

A Flemish Countryside

One Life Beautiful

Julie Giroux

Overture to A New Millennium

Ed Hucceby

Haven

Adrian B. Sims

The University Band

James Popejoy, conductor

Fanfare Politeia

Kimberly K. Archer

Machu Picchu - City in the Sky

Satoshi Yagisawa

The Mystery of the Hidden Sun Temple

Mary Shelley Meets Frankenstein

Erika Svanoe

A Modern Promethean Tango

Letters

Kelijah Dunton

A Mother of A Revolution!

Omar Thomas

Juanita Caballero Casas, graduate conductor

Blue Shades

Frank Ticheli

The Wind Ensemble

James Popejoy, conductor

PROGRAM NOTES

Amparito Roca (1925)

Jamie Texidor

Jaime Texidor (1884-1957) was an important Spanish composer of pasodobles, the bullfighting-inspired march style most closely associated with Spain. He was also the director of the Municipal Band of Barakaldo for almost 30 years. *Amparito Roca* is his most famous composition and known throughout the world. The introduction and first strain are indicative of a bullfighter's music, whereas the gentle, lighthearted trio section takes on the character of a couple's dance, evoking the other essential element of the pasodoble. This arrangement for band was prepared by Aubrey Winter.

Kalos Eidos (2019)

Carol Brittin Chambers

Carol Brittin Chambers (b. 1970), currently on the music faculty at Texas Lutheran University, is the owner and composer of Aspenwood Music. Chambers is commissioned each year to compose and arrange works for concert band, marching band, and various other ensembles, including The Crossmen Drum Corps. From the composer: "*Kalos Eidos* is a programmatic work meant to musically portray the characteristics of a kaleidoscope. Most people know that a kaleidoscope is an optical device, or tube, containing mirrors and bits of colored glass or paper. When the tube is rotated, and endless variety of patterns can be seen. But the word itself is derived from the Greek words "kalos" (beautiful) and "eidos" (form or shape). As I related this to music, I began to envision with my ears various colors and patterns, similar to what one sees with the eyes when viewing a kaleidoscope."

Paintings (2010)

William Owens

William Owens (b. 1963) received his Bachelor of Music Education degree in 1985 from Vandercook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor, and clinician throughout the United States, and has received numerous commissions for his works. He is a winner of the ASCAP Plus award and a two-time recipient of the Forrest L. Buchtel "Citation for Excellence in Band Composition." From the composer: "The Marjorie Merriweather Post Art Collection, housed at the Christine DeVitt Fine Arts Center on the South Plains College campus in Levelland, Texas, is both priceless and timeless. Mrs. Merriweather, the founder of General Foods, Inc. and a leading American philanthropist, had a strong desire for young people to become admirers and enthusiasts of art, and over an eight-year period (1965-1973), she gifted the several paintings in this collection to South Plains College. Paintings was commissioned by the South Plains College Department of Fine Arts and is based on four of the works from this fabulous collection." A trumpet call heralds in the *Prelude*, while *The Sultan of Morocco* is a beautifully woven tapestry of wind sounds and percussion colors indicative of a heritage rich in history and culture. As one ponders *Birds in Landscape*, feelings of serenity ensue, as the music is soothing and tranquil. A stately introduction and tone-rich fanfare beckon us to the presence of her majesty, *Catherine the Great*. The piece concludes in rousing fashion with the rollicking *A Flemish Countryside*, based on lively traditional Flemish folk melodies."

One Life Beautiful (2010)

Julie Giroux

Julie Giroux (b. 1961) studied composition with John Williams, Bill Conti, and Jerry Goldsmith, to name a few. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities. Projects she has worked on have been nominated for Oscars, Emmys, Grammys, and Golden Globe awards, and she has won individual Emmy Awards for Music Direction. The first female composer inducted into the American Bandmasters Association; Giroux has also published many classical works with emphasis on compositions for the wind band. From the composer: "The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in 'one life' that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic, and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's 'sweet sorrow,' the frailty and strength of life, the meaning of what it is to truly live *One Life Beautiful*."

Overture to A New Millennium (1998)

Ed Huceby

After spending over four decades in Secondary Education, Higher Education and Arts Administration, Dr. Ed Huceby (b. 1948) now serves as an independent consultant in Arts/Music, Higher Education, Economic Development and Workforce Development. As a world-renowned composer of over 200 published works, Huceby is regularly commissioned by school, university, and community ensembles to create music for performance. He also holds the title of Emeritus Professor of Music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. *Overture to A New Millennium*, was commissioned by the Association of Texas Small School Bands for their 1998 All-State Band as a tribute to the dawning of a new century.

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Haven (2022)

Adrian B. Sims

Adrian B. Sims (b. 2000) is an emerging composer, conductor, educator, and trombonist. Selected as a winner in multiple composition contests, his music has been played at the Midwest Clinic and selected for the Bandworld Top 100 List. From the composer: “The modern world can be fast paced, invigorating and erratic; it is filled with opportunity, exuberance, and tragedy, all at one. We are constantly bombarded with notifications and life obstacles, and for many, this constant multitasking and juggling of responsibilities can be overwhelming. In such a world, it is important to take moments to experience peace, reflect on the past, and envision possibilities for the future. *Haven* explores the concept of living in a turbulent world while maintaining inner peace and stability.”

Fanfare Politeia (2021)

Kimberly K. Archer

Kimberly Archer (b. 1973) is currently serving as Professor of Composition at Southern Illinois University. With degrees from Florida State University, Syracuse University, and The University of Texas, her teachers have included David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter. From the composer: “*Fanfare Politeia* is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. “Politeia” is a Greek word derived from “polis” (city). Aristotle used the term to represent concepts such as citizens’ rights and constitutional government, while Plato’s examination of justice – a book which we now call *The Republic*, in English – was actually titled *Politeia* in the original Greek. Commissioned by “The President’s Own” United States Marine Band for the 59th Presidential Inauguration, *Fanfare Politeia* celebrates our traditions of a free and fair election, and of a peaceful transfer of power.”

Machu Picchu (2004)

Satoshi Yagisawa

(b. 1975) received his Master’s in Music from the Musashino Academia Musicae. He has written orchestral, chamber, and choral pieces, and his music was performed at the 2005 World Association for Symphonic Bands and Ensembles (WASBE) conference in Singapore. Besides composing, Yagisawa is also active as a contest adjudicator, performer, guest conductor, and writer for music magazines. *Machu Picchu* was a mountaintop city in the Incan Empire. In 1533, the Spanish conquistador Francisco Pizarro invaded the capital city of Cuzco, marking the end of the empire. 378 years after this event, a Yale University archeologist discovered Machu Picchu, which had been left untouched by the invaders. In the city, a sun temple, the “Intihuatana” was found, suggesting that the royal lineage had escaped to this city during the invasion. The composer characterized three main ideas in the piece: “the shimmering golden city of Cusco set in the dramatic scenery of the Andes; the destructiveness of violent invasion; and the re-emergence of Incan glory as the ‘City in the Sky’ again reached for the sun.” *Machu Picchu: City in the Sky - The mystery of the hidden Sun Temple* was commissioned for the Ensemble Liberte Wind Orchestra in honor of their 30th anniversary concert.

Mary Shelley Meets Frankenstein (2019)

Erika Svanoe

Conductor and composer Erika Svanoe (b. 1976) currently serves on the music faculty of Augsburg University in Minneapolis, Minnesota. Having earned degrees at the University of Wisconsin-Eau Claire, Oklahoma State University, and The Ohio State University, she remains active as a guest conductor and clinician. From the composer: *Mary Shelley Meets Frankenstein: A Modern Promethean Tango* imagines a scenario where the young author meets her own creation, the monster brought to life whom we colloquially refer to as ‘Frankenstein.’ In her novel, the creature is quite sympathetic. He tries to learn from the world around him and find human connection. Victor Frankenstein, the creature’s creator, is horrified and disgusted by the creature and rejects him. Victor ultimately shuns his responsibility as the creature’s father and leaves him to fend for himself, with dire consequences. I imagine if Mary Shelley were to actually meet her monster, she would be quite conflicted. They meet, circling each other in a dance reflective of a tango. In the moment when the two come together, Mary’s sympathy is overwhelmed by horror and she begins to panic, while the creature becomes furious with her rejection. With the final notes, we are left asking ourselves – who is the real monster?”

Letters (2021)

Kelijah Dunton

Kelijah Dunton (b. 1999) is a New York-based composer who has enjoyed a short but prolific musical background starting in his high school years. He studied alto saxophone through school and continues to be an active performer with NYC’s own Metropolitan Music Community. Without formal composition training, Kelijah has only recently embarked on his composition career, persevering as he learns from his musical peers and experiences. From the composer: “*Letters* is a piece representing overcoming a

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romantic betrayal. My goal was to illustrate the concept as if it was a story. The ‘story’ of the piece is ‘told’ from the lens of the person who was betrayed by their partner. The piece goes through several iterations of the same melody but each time it’s different, taking on a different identity entirely. Sometimes, nostalgic, and reminiscent, to bitter, menacing, full of malice and regret.” This work was commissioned by the College Band Directors National Association.

A Mother of A Revolution! (2019)

Omar Thomas

Educator, arranger, and award-winning composer Omar Thomas (b. 1984) holds music degrees from James Madison University and the New England Conservatory of Music and has been commissioned to create works in both jazz and classical styles. He currently serves as an Assistant Professor of Composition and Jazz Studies at The University of Texas. In 2019, he was awarded the National Bandmasters Association/ Revelli Award for Music Composition, becoming the first Black composer awarded the honor in the contest’s 42-year history. From the composer: “*A Mother of A Revolution!* was commissioned by the Desert Winds Freedom Band in commemoration of the 50th anniversary of the Stonewall Riots and honoring Marsha P. Johnson. The piece is a celebration of the bravery of trans women, and in particular, Marsha ‘Pay It No Mind’ Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery.”

Blue Shades (1997)

Frank Ticheli

Frank Ticheli (b. 1958) is an internationally known composer of orchestra, choral, chamber, and concert band works. Currently serving as a Professor of Composition at the University of Southern California, Ticheli received 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. He is the recipient of numerous awards including the Walter Beeler Prize; First Prize in the Symposium for New Music; the Charles Ives Scholarship; Goddard Lieberman Fellowship; Texas Sesquicentennial Orchestral Composition Competition; and the Ross Lee Finney Award. Ticheli states: “*Blue Shades* is one my favorite pieces, as well as one of my most imaginative works. As the title suggests, the work alludes to the Blues, and a jazz feeling is prevalent – however, it is not literally a Blues piece. There is not a single 12-bar Blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work is, however heavily influenced by the Blues as ‘Blue notes’ (flatted 3rds, 5ths and 7ths) are used constantly. Blues harmonies, rhythms and melodic idioms pervade the work, and many ‘shades of blue’ are depicted, from bright blue, to dark, to dirty, to hot blue. At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style and ushers in a series of ‘wailing’ brass chords recalling the train whistle effects commonly used during that era.” *Blue Shades* was commissioned by 30 university, community, and high school bands with the assistance of the Worldwide Concurrent Premiers

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

Delaney Otto & Bria Smithberg, Concert Bands Student Assistants

University of North Dakota Music Faculty & Staff • Chester Fritz Auditorium Executives & Staff



Get a behind-the-scenes look at the University of North Dakota Department of Music! Meet our students and faculty, learn about our programs, and see yourself making great music with us. Scan this code with your phone’s camera, or text MUSIC to 701.248.6143, and we will see you on the other side!

UNIVERSITY BAND

Dr. James Popejoy, conductor

and Commission Fund.

Flute/Piccolo +

Emma Alexander • *Bemidji, MN*
Avery Boehm • *Mandan +*
Elisha Boelk • *International Falls, MN*
Emma Cullen • *Thompson*
Alaina Ferry • *Watford City*
Madeline Fortman • *Grand Forks*
*Emma Fricke • *Bismarck*
Madelyn Meyer • *Northfield, MN*
Delaney Otto • *Chaffee +*
Morgan Ronnie • *Velva*
Jennifer Rowe • *St. Francis, MN*
Jasmine Schmitz • *Elko, MN*
Ava Spaeth • *Bemidji, MN*
Kaelyn Talley • *International Falls, MN*

Oboe

Mara Erickson • *Somerset, WI*

Bassoon

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

Clarinet

*Alyson Bosch • *Hazen*
Hannah Casey • *Watford City*
Lucas Custardo • *Twin Cities, MN*
Jayden Erickson • *New Prague, MN*
Tajah Fankhanel • *Grandin*
Morgan Grabinger • *Pelican Rapids, MN*
Grace LeFevre • *Jamestown*
Holly Schiessl • *Pequot Lakes, MN*
Jennifer Wood • *Minot*

Bass Clarinet

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

Alto Saxophone

Will Carlson • *Chanhassen, MN*
Karissa Dignan • *Warroad, MN*
Makenna Langston • *Fargo*
Travis Metzger • *Bismarck*
Alexis Moat • *Marshall, MN*
*Gabe Stahl • *Austin, TX*
Kyra Van Briesen • *Worthington, MN*

Tenor Saxophone

*William Hallbeck • *Lakeshore, MN*
Rafael Torres • *West Fargo*
Jacob Zellie • *Stillwater, MN*

Baritone Saxophone

Ethan Marotzke • *Benson, MN*
*Josephine Nelson • *Forman*
Tucker Schoneberg • *Rugby*

***section leader**

Logan Thompson • *Rogers, MN*

Trumpet

AJ Ash • *Dickinson*
Jonathan Benson • *Farmington, MN*
Joey Blotsky • *Mandan*
*Connor Devero • *Dickinson*
Grace Halvorson • *Sartell, MN*
Nicholas Holte • *Thompson*
Everett McMahon • *Sag Harbor, NY*
McKenzie Menschel • *West Fargo*
Joseph Newman • *Saint Paul, MN*
Nicholas Rieger • *Staten Island, NY*
Hope Stramer • *Grand Forks*
Noah Tarbox • *Williston*

Horn

Trina Neugebauer • *Bismarck*
Adam Sass • *Blaine, MN*
*Emily Shirek • *Hettinger*
Matilda Treat-Frost • *Dickinson*

Trombone

James Burns • *Forest Lake, MN*
Megan Frere • *Stevensville, MD*
John Novack • *Eagan, MN*
Jack Parrish • *Grand Forks*
*William Rowe • *St. Francis, MN*
Carrie Wenstrom • *Fargo*

Bass Trombone

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

Euphonium

Maverick Chandler • *Glen Burnie, MD*
Emma Korte • *Centennial, CO*
*Nathaniel Walden • *Argusville*
Matthew Yang • *Rosemount, MN*

Tuba

*Kenneth Fenstermaker • *Zimmerman, MN*
Blake Koehler • *Delano, MN*
Mandy Ly • *Grand Forks*

Percussion

Arsham Dionysian • *Newport Beach, CA*
Malia Emerson • *New Ulm, MN*
Zoe Fahrnow • *Sidney, MT*
*Trevor Fisk • *Williston*
Jackson Lee • *Grand Forks*
Gabe Meemken • *Saint Cloud, MN*
*Dietrich Schlichtmann • *Hillsboro*
Taelyn Tate • *Grafton*
Brendyn Tuman • *Anaheim, CA*

Harpisichord

Juanita Caballero Casas • *La Paz, Bolivia*

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

WIND ENSEMBLE

Dr. 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*
*Gina Tietz • *Bismarck* +

Oboe

Emily Huber • *Fargo*

Bassoon

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

Clarinet/Eb Clarinet +

Jerrica Eldridge • *Valley City*
Kaytlen Fitterer • *Fargo*
Isabella Gomez • *Santa Monica, CA*
*Blake Koehler • *Delano, MN* +
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*
Lily Williams • *Pelican Rapids, MN*

Tenor Saxophone

Andrew Trotter • *Watford City*
*Kai Zahui • *Grand Forks*

Baritone Saxophone

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

*section leader

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

Trumpet/Fluegelhorn +

*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*
Willow Falk • *Fargo*
Kelsi Mansfield • *Fountain, CO*
Lucy Welsch • *Grand Forks*
Gina Wiechelman • *Portland, OR*

Trombone

Elias David-Schill • *Grand Forks*
Zachary Lunde • *Jamestown*
Ben Pfeiffer • *Jamestown*
Jack Smukowski • *Plymouth, MN*
*Nick Stokke • *Grand Forks*
*Brady Zimmerman • *Grand Forks*

Bass Trombone

*Zhangzejie Xu • *Qingdao, China*

Euphonium

Juanita Caballero Casas • *La Paz, Bolivia*
*Chancellor Quitugua • *Guam, USA*
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. • *Cromwell, CT*
Zach Jeffers • *Bismarck*
*Maisy Lindseth • *Grand Forks*
Andres Moreno • *Grand Forks*
Ryan Soleim • *Grand Forks*

Piano/Celeste

Kaden Dowling • *Bismarck*

Harp

Lisi Clarke • *Austin, TX*

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, 2017, and 2023 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 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.

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 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 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, Trombone Choir, and Allegro, 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-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.

