

CU ★ PRESENTS

2022-23 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

AT THE PERFORMANCE

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CU ★ PRESENTS is the home of performing arts at the University of Colorado Boulder.



The mission of the **University of Colorado Boulder College of Music** is to inspire artistry and discovery, together.



The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.

Symphonic Band

Chamber Music Concert

Matthew Dockendorf, conductor

R. Logan Sorey, graduate conductor

Abigail Nims, mezzo soprano

7:30 p.m., Wednesday, Oct. 5, 2022

Grusin Music Hall

Program

Fanfare Canzonique

Brian Balmages (b. 1975)

Toby Buss, Elise Ehlert, Ben Golden, Mitch Row and Baylee Womack, trumpet

Dane Burton, Max Campbell, Ervin Keeling, Max Martin and Sammy Rees, horn

Zack Bacon, Melvin Casillas-Muñoz, Jacob Kayler, Samuel McDiarmid-Sterling

and Morgan Ochs, trombone

Marshal Goff, bass trombone

Jorin Benson, euphonium

Jamieon Gilmore and Lucy Rogers, tuba

Winter Ricercar

Kevin Walczyk (b. 1964)

Michelle Brannon and Aria Henson, flute

Karena Pruitt, clarinet

Laynie Metsker, bassoon

Gabriella Zelek, alto saxophone

William Foster, tenor saxophone

Max Martin, horn

Baylee Womack, cornet

Ryan Lundahl, trombone

Jorin Benson, euphonium

Marco Tovar-Esparza, tuba

Annalise Goetz and Aidan Roux, percussion

and the swallow

Caroline Shaw (b. 1982)

trans. Danielle Fisher

R. Logan Sorey, graduate conductor

Michelle Brannon and Olivia Connor, flute

Laura Lambrech and Luka Vezmar, oboe

Caden Craig and Gena Rumsey, clarinet

Carter DeSouza, alto saxophone

Dane Burton and Ervin Keeling, horn

Larissa Harrison and Grace Moon, bassoon

Jacob Kaminski, string bass

Alcott Songs

Steven Danyew (b. 1983)

I. Awake, Awake

II. Hello, Hello

III. Dear Grif

IV. Here's A Nut

V. Don't Drive Me Away

VI. Lullaby

Abigail Nims, mezzo soprano

Annabell Grba, flute

Eirian Anciaux, oboe

Clarrisse Bosman and Laynie Metsker, bassoon

Haley Martin-James and Liam Kierman, clarinet

Julia Joffrion, bass clarinet

Jacob Kaminski, string bass

The Sword and The Stone Suite

Benjamin Britten (1913-1976)

arr. Oliver Knussen

- I. Introduction and Boys Tune
- II. Merlyn's Tune and Tree Music
- III. Merlyn's Spell and Witch Tune
- IV. Bird Music
- V. Lullaby
- VI. Water Theme and End Music

Sam Nixon, flute

Nikhila Narayana, clarinet

Clarrisse Bosman, bassoon

Mitch Row, trumpet

Jake Spies, trombone

Lydia Krason, harp

Juli Ennis, percussion

Program notes

Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.

Fanfare Canzonique

Brian Balmages (b. 1975)

Written in memory of Gilbert Johnson (1927-2002), this piece seeks to embody some of his most magnificent qualities. His contributions as former principal trumpeter of the Philadelphia Orchestra and professor of trumpet at the University of Miami were legendary. Of all his recordings, two of the most famous are *The Antiphonal Music of Gabrieli* and Respighi's *Pines of Rome*.

The opening fanfare becomes the structural canvas on which Gabrieli's *Canzona per sonare*, No. 2 is painted. This explains the beginning and ending of the work. The middle section is somewhat more elusive. Originally, I fought with this section possibly longer than I have fought with anything in my composing career thus far. It was not until I heard the eulogy at Johnson's funeral (which made a strong reference to his offstage solo in *Pines of Rome*) that I was able to understand the need for it to complete this section. There is a strong spiritual climax in the piece as the antiphonal trumpet solo fades, only to be "caught" by the onstage trumpet soloist who is able to complete the phrase.

Ironically, Johnson himself came up with the idea for this work, and he was to be the conductor of the premiere. In our last conversation, he said, "I know that it's going to be a great piece—I just hope I get a chance to hear it." He passed away before its completion, but this work keeps his memory alive and serves as a tribute to his life.

—Program note by the composer

Winter Ricercar

Kevin Walczyk (b. 1964)

Winter Ricercar is an instrumental chamber work based on the traditional English carol *Upon the Snow-clad Earth*. The carol was originally set to Reverend Richard Robert Chope's lyrics by composer Henry John Gauntlett (1805-1876). The melody was slightly altered by British composer Arthur Sullivan in 1876, and it is Sullivan's melody that is used in *Winter Ricercar*. Named after its baroque and renaissance counterparts, the ricercar is an instrument composition that explores the permutations of the melody of *Upon a Snow-Clad Earth*. The carol is developed in similar fashion to both the homophonic treatment of the early ricercar and the highly imitative form of the later ricercar that favors variation form and is a predecessor of the fugue. In memoriam Jeanne M. Walczyk, 4.14.1936-7.23.2014

Commissioned by a consortium of chamber wind ensembles, co-lead [sic] by MidAmerica Nazarene University, Luke D. Johnson, Director of Bands, and the University of Kansas, Paul W. Popiel, Director of Bands.

—*Program note by the composer*

and the swallow

Caroline Shaw (b. 1982)

trans. Danielle Fisher

Originally a choral work, Shaw composed *and the swallow* for the Netherlands Chamber Choir in 2017. In reflecting on the Syrian refugee crisis, Shaw was struck by the text “how beloved is your dwelling place” from Psalm 84. The result was a lovely work of comfort that moves seamlessly from sections of anxiety and those of repose.

The wind ensemble version was transcribed by composer Danielle Fisher for Tyler Austin and the Maryland Chamber Winds.

—*Program note from the Shenandoah Conservatory*

Alcott Songs

Steven Danyew (b. 1983)

Witty and whimsical, this song cycle is comprised of six short pieces, with clever, playful texts by 19th century American poet Louisa May Alcott. From the light, dance-like opening to the soft, dreamy lullaby at the close, these songs are organized to depict a carefree summer day. The poems are “Lily-Bell and Thistledown Song,” “Hello! Hello!,” “Dear Grif,” “Here’s a Nut,” “Don’t Drive Me Away,” and “Lullaby.”

—Program note by the composer

The Sword and The Stone Suite

Benjamin Britten (1913-1976)

arr. Oliver Knussen

In the spring of 1939 Benjamin Britten composed the incidental music for a BBC Radio *Children’s Hour* six-part dramatization of T. H. White’s Arthurian story, *The Sword in the Stone*. He provided fifteen numbers: *Introduction*, *Boys’ Tunes*, *Merlyn’s Tune*, *Merlyn’s Spell*, *Lullaby*, *Water Theme*, *Jousting Music*, *Jousting Song*, *Bird Music*, *Bird’s Song I*, *Bird’s Song II*, *Witch Tune*, *Witch’s Song*, *Tree Music* and *End Music*. Oliver Knussen compiled this suite for a performance at the 1983 Aldeburgh Festival, using ten of the numbers with a minimum of editorial change, but linking them to form separate movements. *The Sword in the Stone* concerns Arthur’s boyhood, when he was known as “Wart,” his friendship with Kay (Wart’s foster brother), his education under Merlyn’s guidance, and the eventual revelation that he is, in fact, King Arthur.

Britten’s use of parody is present throughout the score, employed in response to the text’s parodic relationship to its Arthurian forebears of Malory and Tennyson. Often treated in this way are motifs from Wagner’s *Ring* cycle. In *The Sword in the Stone*, the Wagnerian references are thinly veiled: *Merlyn’s Tune* echoes the sound of the Rheingold prelude, suggested by the similar primordial mood of the subjects; in the same number Britten appropriately includes Wagner’s “sword” motif in the correct key (C major), played by the correct instrument (trumpet); and in the *End Music* a brief snatch of the “freedom” motif from Act I of *Siegfried* can be detected. Wagner is also to be found in

the witty *Bird Music* in which the composer eschews imitating real bird calls in favor of a medley of musical birds compiled from various sources including Beethoven, Strauss, and Delius.

Britten also incorporates sophisticated, small-scale musico-dramatic symbolism in the score. In *Boys' Tunes*, for example, the open-minded Wart, unaware of his true identity, is represented by a lively sixteenth tune on piccolo and clarinet in the innocent key of C major. Kay's theme, however, could not be more sharply contrasted: its marching pompous quality in the regal key of A-flat reflects his self-importance, as does the use of brass rather than the more playful woodwind.

—*Program note by Luke Camarillo*

Personnel

Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.

Matthew Dockendorf, conductor

Abigail Nims, mezzo soprano

R. Logan Sorey, conductor

Logan Sorey is currently pursuing the Doctoral of Musical Arts degree in wind conducting and literature at the University of Colorado Boulder where he studies with Don McKinney. Prior to coming to CU, he served as the director of instrumental music at Jule F. Sumner High School, Tampa Florida. Sorey taught in Florida public schools for seven years; at the middle school and high school levels.

A Florida native; he received his Bachelor's degree in music education and a Master's degree in instrumental conducting from The University of South Florida. His primary teachers were Matthew McCutchen, Bill Wiedrich, Marc Sosnowchik and Jay Hunsberger.

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College of Music

UNIVERSITY OF COLORADO BOULDER

Personnel

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