

CU★PRESENTS

2022-23 Season



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UNIVERSITY OF COLORADO BOULDER

AT THE PERFORMANCE

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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

“Smoke and Mirrors”

Matthew Dockendorf, conductor

R. Logan Sorey, graduate conductor

7:30 p.m., Wednesday, Nov. 9, 2022

Macky Auditorium

Program

Smoke and Mirrors

Erica Muhl (b. 1961)

Colonial Song

Percy Grainger (1882-1961)

ed. Mark Rogers

Shadows Ablaze

Kathryn Salfelder (b. 1987)

— Intermission —

“Summerland” from Three Visions for Piano

William Grant Still (1895-1978)

R. Logan Sorey, graduate conductor

Sketches on a Tudor Psalm

Fisher Tull (1934-1994)

Program notes

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

Smoke and Mirrors

Erica Muhl (b. 1961)

Smoke and Mirrors was commissioned by the University of Southern California on the occasion of my 50th birthday. As this occasion was, shall I say, bittersweet (let's face it, no one wants to turn 50), I couldn't resist the temptation to magically turn the clock back—at least, musically. While the work is entirely an expression of my style as it has developed through 2009, it contains several paraphrases of my compositions for orchestra spanning my twenty-four years at USC, from my student days in 1985 to today. These fragments have been incorporated fully into the arc of the new work, and some are quite hidden in the context. They are, however, used chronologically (i.e., in the order of original composition), and as such create a kind of compass for my compositional direction.

Smoke and Mirrors opens with a simple, forceful unison in low strings and percussion. After a few seconds, brass and winds enter with exchanging colors that move slowly at first, but then suddenly rise to a *fff* rapid-fire burst in brass and percussion. Just as suddenly, the opening meditative mood returns, now alive with subtextual ideas. The brass builds again to explosive, rapid chords, this time supported by the entire orchestra. What follows this volatility is a completely unexpected scherzo; while the opening seemed to hint at something more serious, the scherzo unfolds instead lightly, dance-like, with veils of shifting color and a constant, though sometimes hazy, pulse. The scherzo is interrupted three times by jarring *tuttis* in contrasting duple meters, and it eventually gives way to the overpowering new beat. Faster and more determined, the final section builds slowly but directly to its climax, an extended reflection of the opening explosive brass chords, and the ensuing, dissipating smoke.

—Program note by the composer

Colonial Song

Percy Grainger (1882-1961)

ed. Mark Rogers

Grainger initially wrote *Colonial Song* in 1911 as a piano piece as a gift to his mother, Rose. Of his piece, Grainger wrote that it was “an attempt to write a melody as typical of the Australian countryside as Stephen Foster’s exquisite songs are typical of rural America.” Although the piece seems to have been intended as part of a series of “sentimentals,” Grainger never wrote any other pieces in this series. Unlike many of Grainger’s other compositions, the melodies of *Colonial Song* are not based on folk song, but are original melodies.

The composer writes the following:

“No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain’s *Huckleberry Finn*, and in Stephen C. Foster’s adorable songs *My Old Kentucky Home*, *Old Folks at Home*, etc.

I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here.”

—Program notes by the composer and in a letter to Frederick Fennell

Shadows Ablaze

Kathryn Salfelder (b. 1987)

Shadows Ablaze was composed following a six-month study of exclusively 15th-century Franco-Flemish and Italian repertoire. I was captivated by the music of Johannes Ockeghem (c. 1420-1497) for its memorable lyricism and contrapuntal craft. Ockeghem's three-voice chanson *D'un autre amer* is the foundation of *Shadows Ablaze*.

When quoting a respected composer's work, it is tempting to put his music on a pedestal, to glorify it in the context of one's own new and "lesser" music. Here, the three glockenspiels capture this ideal, illuminating fragments of Ockeghem's song in its original, unaltered form. However, the surrounding "new" music is also the "old" chanson, now deconstructed: the tenor reharmonized as the opening low brass chorale, the superius voice inverted and transformed into a descant, and the contra-tenor re-rhythmicized into woodwind flourishes. These shadows of the chanson—while each traceable to the source—no longer revere their original composer but rather assume their own identities, permeating every bar of the work.

Shadows Ablaze is a consortium commission for the 2015 Japan Wind Ensemble Conductors Conference (JWECC).

—*Program note by the composer*

"Summerland" from Three Visions for Piano

William Grant Still (1895-1978)

Summerland is the second of three *Visions*, written in 1935. Originally composed for solo piano, this short, intensely expressive work has been arranged for a wide variety of instruments and combinations. The piece is essentially an elegy—dreamy and atmospheric, suggesting the summer of its title, with hints of the blues and a nod to his fellow composer Debussy.

—*Program note by the Thalia Symphony Orchestra*

Sketches on a Tudor Psalm

Fisher Tull (1934-1994)

Sketches on a Tudor Psalm, composed in 1971, is based on a 16-century setting of the *Second Psalm* by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis of his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an *Allegro* section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

—*Program note by the composer*

Personnel

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

Matthew Dockendorf, conductor

R. Logan Sorey

Logan Sorey is currently pursuing the Doctor 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 Boulder, 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 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.

Symphonic Band

Piccolo

Annabell Grba

Flute

Michelle Brannon

Olivia Connor

Aria Henson

Sam Nixon

Oboe

Eirian Anciaux

Laura Lambrech

Luka Vezmar

Clarinet

Gabby Barbic

Clementine Clyker

Caden Craig

Thomas Flint

Emma Hass

Liam Kierman

Haley Martin-James

Nikhila Narayana

Joey Pagano

Karena Pruitt

Gena Rumsey

Julia Joffrion

(bass clarinet)

Bassoon

Clarrisse Bosman

Larissa Harrison

Layne Metsker

Grace Moon

Alto saxophone

Carter DeSouza

Vivian Lassiter

Gabriella Zelek

Tenor saxophone

Anthony Petrocco

Baritone saxophone

William Foster

Horn

Dane Burton

Max Campbell

Ervin Keeling

Max Martin

Sammy Rees

Olivia Walt

Trumpet

Toby Buss

Elise Elhert

Ben Golden

Mitch Row

Noah Solomon

Colin Terk

Baylee Womack

Trombone

Zack Bacon

Elizabeth Clinard

Jacob Kayler

Ryan Lundahl

Samuel McDiarmid-

Sterling

Morgan Ochs

Jake Spies

Bass Trombone

Marshal Goff

Melvin Casillas-Muñoz

Euphonium

Jorin Benson

Tuba

Tenzin Dorje

Jamieon Gilmore

Lucy Rogers

Marco Tovar-Esparza

Percussion

Juli Ennis

Annalise Goetz

Tryggvi Holt

Jack Link

Izzy O'Neill

Aidan Roux

String Bass

Jacob Kaminski

Piano

Yukino Miyake

Harp

Lydia Krason

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College of Music

UNIVERSITY OF COLORADO **BOULDER**

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