

# CU★PRESENTS

2022-23 Season



College of Music  
UNIVERSITY OF COLORADO BOULDER

## AT THE PERFORMANCE

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- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

**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.*

# Wind Symphony

## I Tell You Me

Donald McKinney, conductor

Annika Socolofsky, guest composer and performer

7:30 p.m., Thursday, Nov. 10, 2022

Macky Auditorium

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## Program

### La Procepción del Rocío, Op. 9

Joaquin Turina (1882-1949)

- I. Triana en Fête
- II. La Procession

### I Tell You Me (premiere)

Annika Socolofsky (b. 1990)

- I. Sugar, spice
- II. What are little girls made of?
- III. They tell us we

*Annika Socolofsky, vocal soloist*

—Intermission—

# La Flor Más Linda

Gilda Lyons (b. 1975)

# Lincolnshire Posy

Percy Grainger (1882-1961)

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

# Program notes

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

## **La Procepción del Rocío, Op. 9**

*Joaquin Turina (1882-1949)*

*La Procepción del Rocío*, Op. 9 was given its premiere in Madrid in 1913. Every year in Seville, during the month of June, there takes place in a section of the city known as Triana, a festival called the Procession of the Dew in which the best families participate. They make their entry in their coaches following an image of the Virgin Mary on a golden cart drawn by oxen and accompanied by music. The people dance the *soleare* and the *seguidilla*. A drunkard sets off firecrackers, adding to the confusion. At the sound of the flutes and drums, which announce the procession, all dancing ceases. A religious theme is heard and breaks forth mingling with the pealing of the church bells and the strains of the royal march. The procession passes and as it recedes, the festivities resume, but at length they fade away.

Composer Joaquin Turina (1882-1949) was a native of Spain but was influenced early in his career by the impressionistic harmonies of Debussy and Ravel while studying in Paris. Upon returning to Spain, he drew inspiration from Spanish folk music with *La Procepción del Rocío* becoming one of his best-known works. The music portrays a festival and procession that takes place in the Triana neighborhood of Seville, and is filled with wonderful idiomatic Spanish musical elements. Alfred Reed's marvelous transcription created in 1962 remains an enduring staple in the repertoire for wind bands.

*—Program Note from VanderCook Symphonic Band concert program,  
Dec. 21, 2012*

# **I Tell You Me** (premiere)

*Annika Socolofsky*

“We grew up in a world that divides billions of complex people into one of two categories. We’d never do that to colors. We’d never do that to flowers. We understand in most things that the more things that there are, the more beautiful they are. And not only that, not only do we divide them into two, we say that they have to be opposing and oppositional. Which means to be a woman means not to be a man. To be masculine means to be not feminine. That means there’s an internal war going on between us and inside of us ... based off these preconceived ideas that focus on conflict over creativity.”

—*Alok Vaid-Menon*

For my entire life, I have been told I do my gender wrong. For my entire life, I have been told that if I tamed my curly hair, I would be prettier. If I dressed like a girl, I wouldn’t be thrown out of the girls’ bathroom. If I wore different clothes, I would look more feminine. If my muscles weren’t so strong, I’d be less masculine. If I was less driven, I’d more more likeable. If I presented as more feminine, I would be more attractive. If I was more attractive, I could get a boyfriend. If I just acted like a woman, I wouldn’t cause so many problems. If I would just change every fiber of my being, I’d finally fit in.

For my entire life, I’ve been told who I ought to be. But they never asked me who I was.

*I Tell You Me* was commissioned by ~Nois Saxophone Quartet and the wind ensemble arrangement was commissioned by Don McKinney and the CU Boulder Wind Symphony. Many thanks go out to Don and the CU Wind Symphony for their tremendous work on this challenging piece. It is truly a joy to be a part of this wonderful community here at CU Boulder.

—*Program note by composer*

## **I. Sugar, spice**

Of snails, of fear, of bones, of scales, of stones  
Sugar, spice, everything nice,  
Sugar, spice, grease, and ice,  
Of lilies and bug bites, of long nights and hard fights.

## **II. What are little girls made of?**

What are little girls made of?  
Who told them what they ought to be?  
Who told them what these little girls are made of,  
And why isn't that me?

## **III. They tell us we**

They tell us we are fragile, weak.  
They tell us we are delicate, meek.  
They tell us we are loose or naive.  
They tell us we are forward or cold, frigid or bold, overexposed—  
do what you're told.  
They tell us we are asking for it, or we're no fun.  
Loose or a tease, prude or easy.

Virgin or vamp, angel or whore, know-it-all, arrogant bitch,  
Pushy and cocky and bossy and nasty.  
So many things we're not meant to be, so what does that even leave for me?

Grease and ice and long nights and hard fights, everything you don't like.  
Everything that's hidden from your sight.  
Give endlessly.  
Mother everything.  
Heal.

They tell us we are so many things we shouldn't be.  
Hormonal, hysterical, over-emotional, moody, delusional.  
Virgin or vamp, angel or whore,  
So what does that leave? What does that leave for me?

Sugar, spice, grease, and ice.  
Anything that will ignite.  
I tell you me.

# La Flor Más Linda

Gilda Lyons (b. 1975)

In September 2018, as protesters from Nicaragua's Carazo region prepared to march against the increasingly dictatorial Ortega government, my Tios (my aunt and uncle) wrote us with pictures of blockades and descriptions of the armed forces that awaited protesters. A world away, I responded by recording and posting a verse of Carlos Mejía Godoy's *Nicaragua, Nicaragüita*, a song that has become as clear a symbol of the resistance as the blue and white Nicaraguan flag. It was a cry into the abyss, but, to my surprise, it actually landed with dear ones and their friends in Nicaragua who wrote that they felt our family standing with them. From this urgent sense of reaching across distance through music grew *la flor más linda*, written for Glen Adsit, Edward Cumming and the Foot in the Door Ensemble.

With arms outstretched through sound, sonic images I associate with Nicaragua are slammed together: the Basílica bells that toll freely during the Festival of San Sebastián; the pito and chischiles of the dance of the Toro Huaco, for which stand in flute and maracas; the firecrackers that announce celebration; scalar gestures that conjure the strong wind that blows through Diriamba, my mother's home town; fragments from de la Cruz Mena's *Los Amores de Abraham*, a tune my grandfather and his brothers played in their ensemble *Marimba Diriangén*; and a single gesture from Godoy's *Nicaragua, Nicaragüita*. Despite an impulse to center on vibrant imagery, celebratory sound mutates into the sinister, and song becomes lament. *Estamos con la gente de Nicaragua, siempre. Viva Nicaragua libre.*

—Program note by composer for Foot in the Door Ensemble concert program, Feb. 22, 2019



# Lincolnshire Posy

*Percy Grainger (1882-1961)*

*Lincolnshire Posy* was commissioned by the American Bandmasters Association and premiered at their 1937 convention with the composer conducting. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire. Grainger wrote the following of the piece:

“This bunch of ‘musical wildflowers’ (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-06, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer’s personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.”

—*Program note by composer*

# Personnel

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

**Donald McKinney**, conductor

**Annika Socolofsky**, guest composer and performer

## Wind Symphony

### Flute

Shelby Anderson  
Allyson Kreider  
Lexi Nigro  
Nova Rognerud  
Joeli Schilling  
Madison Tallman

### Oboe

Enrique Arellano  
Emilie Feve  
Zane Holland  
Sophie Maeda  
Taysia Petersen

### Clarinet

Mark Bernard  
Ashley Civelli  
Carson Conley  
Yi Dong  
Kevin Halsey  
Randel Leung  
Gracie Lime  
Lauren Milbourn  
Valerie Nguyen  
Gleyton Pinto

### Bassoon

Bailey Holman  
Sam Macken  
Robert Scherer  
Victor Zhang

### Saxophone

Logan Banister  
Ethan Mead  
Erick Miranda  
Josh Vance

### Horn

Max Braun  
Stacey DeGarmo  
Phillip Palmore  
Derrick Rassinier  
Joy Xiaodan

### Trumpet

Andrew Beiter  
Michael Brotherton  
William Brown  
Julia Gill  
Anna Kallinikos

Christopher  
Luebke-Brown  
Madison Sinan

### Trombone

Caleb Arivett  
Eric Brennan  
Scott Underwood

### Euphonium

Cooper Eters  
Eunjeong Lee

### Tuba

Cameron Holt  
Dylan Silverstein

### Percussion

Sean Case\*  
Paul Finckel\*  
Jenn Kaphammer  
Connor LaPage  
Lily Manzanares

### Piano/Celeste

Chen-Fang Hsu

### Harp

Emily West

### Double Bass

Jacob Kaminski

\* *extra musician*

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College of Music

UNIVERSITY OF COLORADO BOULDER

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