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2022-23 Season



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Symphonic Band and Wind Symphony

Matthew Dockendorf, conductor

Donald McKinney, conductor

Lauren Milbourn, graduate conductor

Logan Sorey, graduate conductor

Kevin Day, guest composer

7:30 p.m., Thursday, Feb. 9, 2023

Macky Auditorium

Program

SYMPHONIC BAND

Fanfare Politeia

Kimberly Archer (b. 1973)

Lauren Milbourn, graduate conductor

Serenity

Ola Gjeilo (b. 1978)

trans. Wilson

Spangled Heavens

Donald Grantham (b. 1947)

1. Holy Manna
2. Restoration
3. Sweet Canaan

Dancing Fire

Kevin Day (b. 1996)

—Intermission—

WIND SYMPHONY

Danzón No. 2

Arturo Márquez (b. 1950)

Logan Sorey, graduate conductor

D'un matin de printemps (“Of a Spring Morning”)

Lili Boulanger (1893-1918)

Concerto for Wind Ensemble

Kevin Day

- I. Flow
- II. Riff
- III. Vibe
- IV. Soul
- V. Jam

Program notes

Fanfare Politeia

Kimberly Archer (b. 1973)

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 entitled *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.

—*Program note from score*

Serenity

Ola Gjeilo (b. 1978)

trans. Wilson

Serenity owes its origins to a choral work of the same name. Originally cast for mixed chorus and solo string instrument (either violin or cello), the piece sets the text of the responsorial chant *O magnum mysterium* from the Christmas Matins liturgy. The text is one that celebrates new life with hopefulness, and composers who have set these words famously (from Renaissance masters William Byrd and Tomás Luis de Victoria, to living composers like Morten Lauridsen) have often filled their musical presentations with resplendent optimism.

O great mystery
and wonderful sacrament
that animals should see
the newborn Lord
lying in a manger.
Blessed is the virgin, whose womb
was worthy to carry
Christ the Lord. Alleluia!

This version for wind band, arranged by Eric Wilson (Baylor University Director of Bands) and the composer, maintains all the wonder of the original despite the absence of text. The opening is ethereal and somber, with sustained chords in clarinets, trombones and bowed percussion supporting a delicate oboe solo (taking on the role of the obbligato string part from the original). The harmonic motion of this first section is thoroughly patient, with a careful placidity. The middle portion of the piece shifts the principal modality from minor to major and, while the supporting harmonies move no more quickly than before, the layering orchestration and rising tessitura give birth to a tremendous rush of energy that reaches a moment of triumphant catharsis before receding. The closing section of the piece returns to the timbre of the opening, but now painted with hopefulness and healing, having been granted a sensation of peace.

—*Program note by Jacob Wallace*

Spangled Heavens

Donald Grantham (b. 1947)

Spangled Heavens is another in a series of the composer's works based on shape note music. In three movements, the first movement is based on Holy Manna, and features three contrasting presentations of the tune. The first appearance is in F major, the second in A-flat major, and the third is a bitonal presentation combining the two keys, with F prevailing at the end. The second movement is based on Restoration. It begins with a freely composed melody that soon yields to the shape note tune. The movement concludes with the freely composed melody—in its original and a transposed version—used as a passacaglia accompaniment for the shape note melody. Movement three employs two contrasting but complementary songs: Sweet Canaan and Saints Bound for Heaven. The two tunes alternate throughout the movement, with a modulation upward at each new occurrence. The work ends with a combination of the two melodies.

Spangled Heavens was commissioned by the Hill Country Middle School Symphonic Band, Austin, Texas; Cheryl Floyd and Chuck Fischer, directors.

—*Program note by composer*

Dancing Fire

Kevin Day (b. 1996)

When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo and a climactic ending.

This piece was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum and Nathan Hervey.

—*Program note by composer*

Danzón No. 2

Arturo Márquez (b. 1950)

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*'s rhythms, its form, its melodic outline and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their

own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

—*Program note by composer*

D'un matin de printemps (“Of a Spring Morning”)

Lili Boulanger (1893-1918)

First set for violin and piano and then re-scored for full orchestra, *D'un matin de printemps* evokes a wealth of different characters. The music alternates between feelings of liveliness, joy, mystery, curiosity, contemplativeness, pain and nuances in between. Above all, the work exudes a vibrant energy that hides the fact that its composer was mere months away from her death.

D'un matin de printemps also clearly showcases Lili Boulanger's immense talent. The impact of the French symbolists is palpable, particularly given the usage of parallel harmonies and colorful orchestration one might expect from Debussy or Ravel. Also present are biting dissonances and bitonality that hint towards the coming shift away from tonal harmony. Boulanger's ability to combine these traditional and progressive techniques, mingled with her talent to convey vivid colors, leave us all wanting more and pondering that fateful question, “what if”

—*Program note by Jack Hontz*

Concerto for Wind Ensemble

Kevin Day

After several fruitful conversations with Cynthia Johnston Turner, director of bands at the University of Georgia, the concept for the Concerto for Wind Ensemble began to take form. We had talked about doing a potential commission for the UGA Hodgson Wind Ensemble, and ultimately the conversation led to the idea of doing a substantial work to further the wind band repertoire. I knew off bat that I wanted to write something that reflected my upbringing as a young black man and the musical culture that I grew up in, which hasn't always been represented in concert band music.

My experience and the inspiration for this work come from a world of various intersections. My father, born in West Virginia, was a hip hop producer in the late 1980s who worked in Southern California, and my mother (also from West Virginia) was a gospel singer. During my childhood, I grew up listening to hip hop, R&B, jazz, and gospel music. Simultaneously, I was learning classical music through playing in band and later orchestra. I was playing jazz and gospel music on piano while also playing classical music on euphonium and tuba. This dual learning environment had a huge impact on my musicianship and my development as a composer. While these worlds had been separated in my head when I was growing up, in this work I intentionally wanted to merge them together in new fusions, paying homage to my parents, the culture I grew up in and to the wind band world.

What came from this concept is this Concerto for Wind Ensemble, a five-movement work for band that is my most ambitious composition to date, and a work that took almost two years to compose. The movements entitled Flow, Riff, Vibe, Soul and Jam reflect the various musical styles that I have been immersed in. Vibe and Soul are specifically dedicated to my parents, without whom I could not have made it this far. I am immensely grateful to Turner and to the consortium members of this work, who believed in my vision and sought to bring this work to life. I'm happy to share this contribution and love letter to the wind band and to the culture.

—Program note by composer

Personnel

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

Matthew Dockendorf, conductor

Donald McKinney, conductor



Kevin Day, guest composer

An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) Composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion and contemporary classical idioms. Day serves as the vice president of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his Concerto for Wind Ensemble, Day has composed more than 200 works and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lindemann, Demondrae Thurman, Hiram

Diaz, Steven Cohen, Jeremy Lewis and others on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet and the Boston Symphony Orchestra Low Brass Section.

Day is currently assistant professor of composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman and Lansing McCloskey. He holds a MM in composition from the University of Georgia and BM in performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Lauren Milbourn, graduate conductor

Lauren Milbourn is currently pursuing a Master of Music degree in wind band conducting at the University of Colorado Boulder where she studies with Don McKinney. Prior to coming to CU Boulder, she served as the assistant director of bands at Millard South High School in Omaha, Nebraska. Milbourn taught in Millard Public Schools for four years at the elementary and high school levels in addition to serving on the District Instrumental Leadership Team. A Nebraska native, she received a bachelor's degree in music education from the University of Nebraska Omaha. Her primary teachers were Karen Fannin and Joshua Kearney. In the summertime, Milbourn is a staff member with the George N. Parks Drum Major Academy and Nebraska Masonic All-Star Marching Band.

Logan Sorey, graduate conductor

Logan Sorey is currently pursuing a 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 in Tampa, Florida. Sorey taught in Florida public schools for seven years at the middle school and high school levels. A Florida native, he received a 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.

Symphonic Band

Piccolo

Annabell Grba

Flute

Michelle Brannon

Olivia Conner

Aria Henson

Sam Nixon

Oboe

Eirian Anciaux

Laura Lambrech

Luka Vezmar

Clarinet

Gabby Barbic

Clementine Clyker

Caden Craig

Thomas Flint

Emma Haas

Julia Joffrion

Liam Kiernan

Haley Martin-James

Nikhila Narayana

Karena Pruitt

Gena Rumsey

Bassoon

Clarrisse Bosman

Larissa Harrison

Laynie Metsker

Grace Moon

Saxophone

Carter DeSouza

Will Foster

Aiden Henke

Vivian Lassiter

Anthony Petrocco

Josh Sweeney

French horn

Dane Burton

Max Campbell

Ervin Keeling

Sammy Rees

Trumpet

Toby Buss

Elise Ehlert

Ben Golden

Mitch Row

Noah Solomon

Colin Terk

Baylee Womack

Trombone

Melvin Casillas-Muñoz

Elizabeth Clinard

Marshal Goff

Jacob Kayler

Ryan Lundahl

Samuel McDiarmid-

Sterling

Morgan Ochs

Euphonium

Jorin Benson

Tuba

Tenzin Dorje

Jamieon Gilmore

Lucy Rogers

Marco Tovar-Esparza

Percussion

Juli Ennis

Paul Finckel*

Annalise Goetz

Tryggvi Holt

Jack Link

Izzy O'Neill

Aidan Roux

Mike Tetreault*

Piano

Er-Hsuan Li

Harp

Lydia Krason

Double Bass

Jacob Kaminski

* *Extra musician*

Wind Symphony

Flute

Shelby Anderson
Allyson Kreider
Lexi Nigro
Nova Rognerud
Madison Tallman

Oboe

Enrique Arellano
Emilie Feve
Zane Holland
Sophie Maeda
Taysia Petersen

Clarinet

Mark Bernard
Ashley Civelli
Carson Conley
Yi Dong
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

French horn

Max Braun
Stacey DeGarmo
Kira Goya
Phillip Palmore
Derrick Rassinier
Joy Xiaodan

Trumpet

Andrew Beiter
Michael Brotherton
William Brown
Julia Gill
Anna Kallinikos
Christopher Luebke-
Brown
Madison Sinan

Trombone

Riley Bahin
Eric Brennan
Grayson Stewart
Scott Underwood

Euphonium

Cooper Etters
Eunjeong Lee

Tuba

Cameron Holt
Dylan Silverstein

Percussion

Sean Case*
Andrew Ferdig*
Jenn Kaphammer
Gavin Kitchen
Lily Manzanares
Mike Tetreault*

Piano

Chen-Fang Hsu

Harp

Emily West

Double Bass

Jacob Kaminski

* *Extra musician*

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