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2022-23 Season



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# Wind Symphony and Symphonic Band

Matthew Dockendorf, conductor

Branden Steinmetz, conductor

Donald McKinney, conductor

Logan Sorey, graduate conductor

7:30 p.m., Friday, Feb. 24, 2023

Macky Auditorium

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## Program

### SYMPHONIC BAND

#### Slava!

Leonard Bernstein (1918-1990)

#### Solace in the Equinox

Tyler Grant (b. 1995)

#### Scenes from *The Louvre*

Norman Dello Joio (1913-2008)

1. The Portals
2. Children's Gallery
3. Kings of France
4. Nativity Paintings
5. Finale

#### Dancing Fire

Kevin Day (b. 1996)

# WIND SYMPHONY

## Danzón No. 2

Arturo Márquez (b. 1950)

trans. Oliver Nickel

*Logan Sorey, graduate conductor*

## Prelude and Fugue in D Major, BWV 532

J.S. Bach (1685-1750)

trans. Branden Steinmetz

*Branden Steinmetz, conductor*

## Variations on “America”

Charles Ives (1891-1968)

trans. William E. Rhoads

## Concerto for Wind Ensemble

Kevin Day (b. 1996)

IV. Soul

V. Jam

# Program notes

## Slava!

*Leonard Bernstein (1918-1990)*

For the second week of his first season as music director of the National Symphony Orchestra, in October 1977, Mstislav Rostropovich invited Leonard Bernstein for a program of his own works, in which the two musicians shared the podium and Rostropovich performed as soloist in a work composed for him. In addition to the well-known suite from the music for the movie *On the Waterfront*, conducted by Rostropovich, there were three premieres: Bernstein conducted his new *Songfest* (settings of thirteen American poems, for six solo singers and orchestra, which he recorded here following the concerts), and, with Rostropovich as soloist, Three Meditations from *Mass*, for cello and orchestra.

The third premiere, actually the work that opened the program, was the piece Bernstein composed especially for that occasion, and in fact so close to the concert date that it had to be listed in a separate insert in the program booklet: the “political overture” *Slava!* That title, as listeners familiar with Mussorgsky’s *Boris Godunov* know, is the Russian word for “glory;” for that opera’s coronation scene, Mussorgsky set that word to the old traditional tune known as “the *Slava*,” a tune quoted earlier by Beethoven in the scherzo of his String Quartet in E minor, Op. 59, No. 2 (the second of his three “Razumovsky” quartets), and subsequently by Rimsky-Korsakov and other Russian composers. “Slava” is also a nickname given to men with such names as Miroslav, Vladyslav and Vyacheslav, and by far the best known bearer of that sobriquet is Rostropovich himself, who is “Slava” to friends, family, colleagues—and indeed everyone who knows him or speaks of him.

That is the context in which Bernstein’s overture is titled, but there is a reference to the traditional musical *Slava* as well, very brief and in an altered rhythm, at the end of the piece. When Bernstein received our Slava’s request for a “rousing new overture,” he took his basic materials from his musical play *1600 Pennsylvania Avenue*, which had been introduced in Philadelphia the previous year; although that show was unsuccessful, its setting seemed

to point to it as an apt source for welcoming Slava to Washington, and the exuberance of the themes definitely met his expressed specification. The score is marked “fast and flamboyant.” Jack Gottlieb, in his notes for the premiere, wrote that the first theme is “a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme II comes from the opening of the show, a canonic tune in 7/8 time. Instead of a conventional development section, there follows another kind of development, heard on tape, which will literally speak for itself [a parody of political oratory]. The two themes recur in reverse order. Near the end of the piece the two themes are presented together with the fleeting citation of the Russian *Slava* theme as noted above. The other “new material” at the end is the chanting of the name “Slava” itself by members of the orchestra. The first performance of this piece, in October 1977, was actually the first world premiere Slava conducted as music director of the NSO. The Bernstein performance included in the orchestra’s 75th-anniversary set of commemorative recordings is the only item in that collection performed under a conductor who was not the orchestra’s music director.

—*Program note by Jonathan Poquette*

## **Solace in the Equinox**

*Tyler Grant (b. 1995)*

Occasionally, I find certain works to be harder to write about than others. Even long after the piece is completed, the thought of describing the emotional and personal significance in a brief program note seems almost impossible. Such is the case for *Solace in the Equinox* ...

*Solace in the Equinox* was written in memory of my late friend, mentor and brother Tony Wood. Tony and I became friends in August of 2013; just three short weeks later, he was diagnosed with Stage IV pancreatic cancer. After a brave 13-month battle, he passed away in September 2014 surrounded by his friends and loved ones. Amongst the many characteristics of his personality we all remember, he was known for living every day to the fullest and having a positive impact on every person he met. He put a smile on the face of everyone, gave to those in their time of need and kept a strong faith despite the trials and challenges he, his wife Debbie and daughters Emily and Olivia faced.

It wasn't until I was approached by Carolina Perez in 2016 that I felt ready to write something to honor him and all that he meant to me in our short, but meaningful, friendship. As I began to think of the title, I remembered that the day before his funeral happened to be the fall equinox. On that day, I remember finding comfort in a letter he had written just months prior where he talked about the fragility of life and how we must try not to grieve, but rather rejoice in the fact that a place has been prepared for us to see each other again. I also found comfort in the metaphoric meaning of the fall equinox—where we know that, from this point on, there will be a little more darkness in our day than light; however, we know that the world will keep spinning and, over time, we will still experience light, joy and happiness.

—*Program note by composer*

## Scenes from *The Louvre*

*Norman Dello Joio (1913-2008)*

*Scenes from The Louvre* comes from a 1964 television documentary produced by NBC News called *A Golden Prison: The Louvre*, for which Dello Joio provided the soundtrack. The documentary tells the history of the Louvre and its world-class collection of art, which is in many ways inseparable from the history of France.

Dello Joio chose to use the music of Renaissance-era composers in his soundtrack in order to match the historical depth of the film. He collected the highlights of this Emmy-winning score into a five-movement suite for band in 1965. The first movement, *Portals*, is the title music from the documentary, and it consists entirely of Dello Joio's original material, complete with strident rhythms and bold 20th-century harmony. The second movement, *Children's Gallery*, never actually appears in the film. It is a light-hearted theme and variations of Tielman Susato's *Ronde et Saltarelle*. The stately third movement is based on themes by Louis XIV's court composer, Jean-Baptiste Lully, and is aptly titled *The Kings of France*. Movement four, *The Nativity Paintings*, uses the medieval theme *In Dulci Jubilo*. The Finale uses the *Cestiliche Sonata* of Vincenzo Albrici as its source material, to which Dello Joio adds his own harmonic flavor, particularly in the final passages of the piece.

—*Program note by Ohlone Wind Orchestra*

# 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)

trans. Oliver Nickel

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*

## **Prelude and Fugue in D Major, BWV 532**

*J.S. Bach (1685-1750)*

*trans. Branden Steinmetz*

J.S. Bach was working as a composer and organist in Weimar (Germany) between 1709 and 1717. Many of his well-known organ compositions were written there during his tenure under the Duke of Weimar, Wilhelm Ernst. Here, he was working with mostly secular works, as he was not employed by the church. Prelude and Fugue in D Major was likely composed around 1710, though the exact date is uncertain. BWV 532 begins with a prelude that is divided into three distinct sections, before moving almost immediately into an elaborate and complex fugue. Like several of Bach's organ compositions, this transcription serves to emulate both the various timbres and colors, as well as the contrast between delicate and powerful texture.

—*Program note by Branden Steinmetz*

# Variations on “America”

*Charles Ives (1891-1968)*

*trans. William E. Rhoads*

*Variations on “America”* was originally a composition for organ. Composed in 1891 when Ives was 17 years old, it is an arrangement of traditional tune *My Country, ‘Tis of Thee*, and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne’s orchestration as the British National Anthem *God Save the Queen*, and in the former anthems of Russia, Switzerland, and Germany, as well as being the current national anthem of Liechtenstein and royal anthem of Norway.

The variations are a witty, irreverent piece for organ, probably typical of a “silly” teenage phenom like Ives. According to his biographers, the piece was played by Ives in organ recitals in Danbury and Brewster, New York, during the same year. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were “unsuitable for church performance.”

This work was transcribed for orchestra in 1964 by William Schuman and for band in 1968 by William Rhodes.

—*Program note by Wind Repertory Project*

# Concerto for Wind Ensemble

*Kevin day (b. 1996)*

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

**Branden Steinmetz**, conductor

**Donald McKinney**, conductor

**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

## String 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/Celeste

Chen-Fang Hsu

## Harp

Emily West

## String bass

Jacob Kaminski

\* *Extra musician*



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