

# CU ★ PRESENTS

2022-23 Season



College of Music  
UNIVERSITY OF COLORADO BOULDER



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# Wind Symphony

## A Child's Garden of Dreams

Donald McKinney, conductor

7:30 p.m., Thursday, April 20, 2023

Macky Auditorium

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## Program

### Adagio Para Orquesta de Instrumentos de Viento

Joaquín Rodrigo (1901-1999)

### **blooming artifacts**

Angélica Negrón (b. 1981)

## — Intermission —

### A Child's Garden of Dreams

David Maslanka (1943-2017)

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- II. A drunken woman falls into the water and comes out renewed and sober.
- III. A horde of animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IV. A drop of water is seen, as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- V. An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds.

# Program notes

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

## **Adagio Para Orquesta de Instrumentos de Viento**

*Joaquín Rodrigo (1901-1999)*

At once mournful and sweet, *Adagio* seems to reflect on a past event through the lens of three characters: solo flute, oboe, and clarinet. As if recalling a distant memory, the characters elaborate on similar themes, without exactly engaging in a call-and-response type dialogue we might expect with repetitive melodic material. This opening scene is patient and not overly nostalgic. An energetic and driving B section seems to be a flashback to that distant event, revealing chaotic turmoil. When the solo characters return, we have a better sense of how they are connected, their memories now more present, front of mind. Another flashback interjects before a stoic, resigned conclusion.

Although composer Joaquín Rodrigo did not specify a programmatic intent for *Adagio*, the moods are indicative of many other compositions from his prolific career. Known largely for contributions to the classical guitar repertoire, Rodrigo's music is decidedly Spanish. Having gone blind at an early age, he became a national artistic figure, receiving Spain's highest civilian honor in 1996. There are, however, notable reference to other parts of his biography. In *Adagio*, for example, the allegro sections are reminiscent of the musical storytelling of Paul Dukas, with whom Rodrigo studied in Paris (think: *The Sorcerer's Apprentice*). *Adagio* was Rodrigo's first work for winds.

*—Program note by David Stanley for the University of Georgia's Wind Ensemble concert program, 2 March 2022*

## **blooming artifacts**

*Angélica Negrón (b. 1981)*

*blooming artifacts* is inspired by the dreamy living sculptures of botanical artist Sophie Parker in which the natural and the synthetic are deeply entangled. Her evocative and colorful hand-painted palms and flowers blur the lines between collage and floral arranging and offer new modes of thinking about what is “natural.” Each one of her sculptures seems to be its own unique lush mini ecosystem and I was moved to create a piece that would imagine what it would sound like to live inside one of her creations. I wanted to explore vivid textures, shapes, hues and colors within an immersive sonic landscape that would evoke the magical ambience I perceive when I experience her work. Moreover, *blooming artifacts* is a piece about finding beauty, emotion and light in the simple and the ephemeral and about making space for stillness as a place of profound meaning.

—*Program note by composer*

## **A Child’s Garden of Dreams**

*David Maslanka (1943-2017)*

*A Child’s Garden of Dreams* was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. It was composed in the summer of 1981 and premiered by Northwestern in 1982.

The following is from *Man and His Symbols* by Carl Jung: “A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father ... In the unabridged German original, each dream begins with the words of the old fairy tale: ‘Once upon a time.’ By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present.

The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them ... The little girl died of an infectious disease about a year after that Christmas ... The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations ... The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster.

These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, 'Life is a short dream,' rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an 'adumbratio' (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection -- the transformation of death into eternal life."

I selected five of the twelve dreams as motifs for the movements of this composition:

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- II. A Drunken woman falls into the water and comes out renewed and sober.
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

—*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

### Wind Symphony

#### **Flute**

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  
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**

Eric Brennan  
Daniel Cosio  
Daniel Orthel  
Scott Underwood

#### **Euphonium**

Cooper Eters  
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

\* *Extra Musician*



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