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Symphonic Band and Wind Symphony

Matthew Dockendorf, conductor

Donald McKinney, conductor

Logan Sorey, graduate conductor

Lauren Milbourn, graduate conductor

7:30 p.m., Thursday, Sept. 21, 2023

Macky Auditorium

Program

SYMPHONIC BAND

Peruvian Fanfare No. 1

Antonio Gervasoni (b.1973)

English Folk Song Suite

Ralph Vaughan Williams (1872-1958)

1. March, Seventeen Come Sunday
2. Intermezzo, My Bonny Boy
3. March, Folk Songs from Somerset

Adoration

Florence Price (1887-1953)

arr. Cheldon Williams

Fantasia in G

Timothy Mahr (b.1956)

— Intermission —

WIND SYMPHONY

Go Down Moses

Carlos Simon (b. 1986)

Theme and Variations, Op. 43a

Arnold Schoenberg (1874-1951)

the logic of all my dreams from *alchemy in silent spaces*

Steven Bryant (b. 1972)

Anahita

Roshanne Etezady (b. 1973)

Program notes

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

Peruvian Fanfare No. 1

Antonio Gervasoni (b.1973)

Peruvian Fanfare No. 1 is based on two traditional dances from the coast of Peru: the *Marinera* and the *Festejo*. Thus, the two parts of the piece have tempo indications that make use of those names. However, there has been no intention to follow the strict musical styles of these dances; the piece incorporates many of the characteristics of both the *Marinera* and the *Festejo*, but the composer has used them freely and mixed them with his own musical ideas.

The *Marinera* is often danced by a single couple and requires a rather large space to be performed. The woman dances barefoot, with a white handkerchief in her right hand while holding her skirt with her left hand. The man is dressed with a typical “challan” clothing, which includes a poncho and a hat; he also holds a handkerchief in his right hand and sometimes uses this same hand to take off his hat while dancing. The dance is an elegant and stylized reenactment of a courtship, and the dancers never touch each other. The *Festejo* is a dance of African origin, developed by the slaves brought by the Spanish from the Congo, Angola and Mozambique. Contrary to the *Marinera*, it is usually performed by several couples. The women wear handkerchiefs on their heads and colorful dresses. Choreographies may be very elaborate, with men and women dancing barefoot in a festive dance that includes strong movements of their hips and torsos.

—Program note by composer

English Folk Song Suite

Ralph Vaughan Williams (1872-1958)

The first movement is set as an English march, and is made up of three folk songs: “I’m Seventeen Come Sunday,” “Pretty Caroline” and “Dives and Lazarus.” The first two folk songs deal with similar subject matter of military men falling in love with, and marrying, beautiful women. The styles of the two songs offset each other, the first is bouncy and jovial, the second legato and cantabile. The third folk song included in movement one is “Dives and Lazarus.” Lazarus repeatedly begs Dives, a rich man, for food but is denied. To portray the antagonism of the event, Vaughan Williams has set a firm duple meter melody in the low brass against a rigorous triple meter accompaniment in upper winds.

Both folk songs used in the *Intermezzo* deal with love betrayed, and Vaughan Williams’s keen sense of orchestration is on full display throughout this movement. *My Bonny Boy* begins the movement in a lonely F dorian with sparse accompaniment. The mood shifts slightly to the folk song “Green Bushes” set as a somewhat playful scherzando. The pace of this folk song belies the fact that the tonal center has remained F dorian, and thus never really feels happy or jovial.

The third movement, *Folk Songs From Somerset*, uses four different folk songs dealing loosely with unattainable love. “Blow Away the Morning Dew” describes a country boy attempting to seduce a girl who quickly outwits him. The second folk song, “High Germany,” is about a young English woman’s lover and her three brothers being called off to war in Germany. Thirdly, Vaughan Williams modified a version of “The Trees They Do Grow High” which deals with a young woman who has been wed by her father to a much younger boy. The final folk song is “John Barleycorn,” which is an allegory representing the harvesting of barley, and the imbibing of its final form (beer and whisky). accompaniment in upper winds.

—Program note by Shawna Meggan Holtz

Adoration

Florence Price (1887-1953)

Florence Price was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1 in 1933.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music and music for the organ. *Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium.

—Program note by Cheldon Williams

Fantasia in G

Timothy Mahr (b.1956)

Fantasia in G is a joyful celebration for winds and percussion. The piece was inspired by the opening line of Johann Schiller's poem *Ode to Joy*: "Freude, Schoener Goetterfunken" (Joy, Bright Spark of Divinity). The same text was used by Ludwig van Beethoven in his famed Symphony No. 9.

Fantasia in G was written for the St. Olaf College Band and was first performed by that ensemble in January 1983.

—Program note by composer

Go Down Moses

Carlos Simon (b. 1986)

The Jewish biblical story of the plagues of Egypt resonated with the enslaved, and they created songs that related to this story of bondage. While the horrific plagues that swept across Egypt are compelling in and of themselves, the focus of this piece is recounted from the perspective of the stubborn Pharaoh, who unwillingly loosens his grip on the enslaved people. Pharaoh's hardened heart is conveyed through two sharp, accented chords. The spirit of God,

represented by light, heavenly, metallic sounds from the percussion, signal the beginning of each new plague. Frogs, pestilence, sickness and are not enough to break the Pharaoh's will. It is only with the "Angel of Death", which takes the life of Pharaoh's first-born child, represented by dark, brooding harmonies, that he relents in despair. The orchestral texture grows thinner and thinner as Pharaoh loathes in emotional anguish. The once prideful Pharaoh is now broken down to a powerless whimper. I use the Negro spiritual, *Let My People Go (Go Down Moses)* as a musical framework throughout this movement.

—Program note by composer

Theme and Variations, Op. 43a

Arnold Schoenberg (1874-1951)

In 1943, Arnold Schoenberg composed *Theme and Variations, Op. 43a* after numerous requests for a wind band composition by his dear friend and president of G. Schirmer Music, Carl Engel. While not written in the composer's famed twelve-tone style, Schoenberg still believed *Op. 43a* to be of practical and artistic significance. In a 1944 letter to Fritz Reiner, the composer stated: "... this is not one of my main works, as everybody can see, because it is not a composition with 12 tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers—here it is the bands—something better to play. I can assure you—and I think I can prove it—technically this piece is a masterwork."

Although *Op. 43a* establishes itself clearly as a tonal work in G minor, Schoenberg gives himself free reign to assert his mastery of the contrapuntal techniques developed in his prior 12-tone compositions by utilizing variation form. In order to achieve maximum diversity of character, Schoenberg clearly delineates each of the sections of the piece, giving these sections a specific melodic, orchestrational and formal framework. Not only is the melody of the theme, heard in the first 21 measures, developed over the course of the work's seven variations, but background elements shift from structural scenery to predominance in the ensuing contrapuntal elaboration before the original theme reasserts itself in the climactic finale of the piece. By fracturing and passing around melody and other primary material, Schoenberg plays upon the coloristic strengths inherent in wind band instrumentation. Finally, over the

course of Op. 43a the formal structure of contrapuntal development receives elaboration, so the listener hears in various sections an adagio, a waltz, a strict canon and a fugato before the final variation (a “choral fantasy”) and finale. Theme and Variations is comprised of a 21-measure theme followed by seven variations. At the onset, the composition appears to be firmly rooted in the key of G minor. For there, however, the composer exercises his compositional mastery to create seven variations of increasing complexity which often mask the melody with various contrapuntal techniques. The original theme returns toward the end of the work, culminating in a subtle tip of the hat to George Gershwin’s *Rhapsody in Blue*.

—Program note from Sonoma State University Symphonic Wind Ensemble concert program, March 21, 2018

the logic of all my dreams from *alchemy in silent spaces*

Steven Bryant (b. 1972)

This is a large-scale, three-movement piece, with the first and third movements existing as modular works and available for performance separately. The first movement is drawn from music I wrote as an undergraduate while studying with William Francis McBeth. The opening is sparse, utilizing mallet percussion, harp and piano to create a floating sense of timelessness. This gradually builds over several minutes, ultimately launching itself into a grandiose, warm, harmonically consonant blanket of sound, after which it concludes with a single chord repeated four times at pianissimo. The music is for the most part delicate and quiet, relying on silence and space to create drama, rather than the relentless rhythmic energy common to many of my other works. There is no explicit narrative to the piece, though many particular elements do have personal quasi-biographical significance. Ultimately, this is music of both personal and musical transformation.

—Program note by composer

Anahita

Roshanne Etezady (b. 1973)

In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter

William Morris Hunt. These works are enormous—each approaching 18 feet in length—and are considered the culminating works of the artist’s career. One of these murals, *The Flight of Night*, depicts the Zoroastrian Goddess of the Night, Anahita, driving her chariot westward, fleeing from the rising sun. However, if you travel to Albany today, you won’t see *The Flight of Night*. Two years after Hunt completed the giant murals (and only one year after his death), the ceiling in the Assembly Chamber began to leak. By 1882, *The Flight of Night* had already been damaged, and by 1888, the vaulted ceiling in the Assembly Chamber had to be condemned. A “false” ceiling was erected, completely obscuring Hunt’s murals, and today, most of *The Flight of Night* has been destroyed by the elements. Only the lowest inches of the original painting are still visible.

Anahita draws inspiration from photographs of Hunt’s masterpiece before its decay as well as from the Persian poem that inspired Hunt originally. The first movement, *The Flight of Night*, is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, *Night Mares*, is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, *Sleep and Repose/The Coming of Light*, we hear the gentler side of the night, with a tender lullaby that ends with trumpets heralding the dawn.

What follows is the translated Persian poem that Colonel Leavitt Hunt sent to his brother, William Morris Hunt.

Anahita

Enthroned upon her car of light, the moon
Is circling down the lofty heights of Heaven;
Her well-trained courses wedge the blindest depths
With fearful plunge, yet heed the steady hand
That guides their lonely way. So swift her course,
So bright her smile, she seems on silver wings.
O’er-reaching space, to glide the airy main;
Behind, far-flowing, spreads her deep blue veil,
Inwrought with stars that shimmer in its wave.
Before the car, an owl, gloom sighted, flaps

His weary way; with melancholy hoot
Dispelling spectral shades that flee
With bat-like rush, affrighted, back
Within the blackest nooks of caverned Night.
Still Hours of darkness wend around the car,
By raven tresses half concealed; but one,
With fairer locks, seems lingering back for Day.
Yet all with even measured footsteps mark
Her onward course. And floating in her train
Repose lies nestled on the breast of Sleep,
While soft Desires enclasp the waist of Dreams,
And light-winged Fancies flit around in troops.
—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

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 of Music in instrumental conducting from the University of South Florida. His primary teachers were Matthew McCutchen, Bill Wiedrich, Marc Sosnowchik and Jay Hunsberger.

Lauren Milbourn, graduate conductor

Lauren Milbourn is currently pursuing a Master of Music in wind band conducting at the University of Colorado Boulder where she studies with Don McKinney. She is a graduate part time instructor with the CU Boulder Bands and Golden Buffalo Marching Band. Prior to coming to CU Boulder, Milbourn 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. She received a bachelor's degree in music education from the University of Nebraska Omaha with 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.

Symphonic Band

Listed in alphabetical order

Flute

Aria Henson
Tyler Irving
Santiago Reveiz
Timothy Scott
Andrew Stein

Oboe

Eirian Anciaux
Benjamin Smith
Riley Stone

Bassoon

Alacias Boaz
Raleigh Eversole
Grace Moon
Dean Weatherbie

Clarinet

Gabby Barbic
Sophia Eyl
Thomas Flint
Katherine Grisak
Kayla Hall
Emma Haas
Robin Kelley
Liam Kiernan
Benjamin Rathje

Saxophone

Ian Gunnarschja
Gustavo A. Olguin
Anthony Petrocco
Lee Ross
Morgan White

Trumpet

Keegan Arnsmeier
Toby Buss
Ben Golden
Abe Gooch
Gwen Milete
Thomas Nance
Leilani Spurlock
Baylee Womack

Horn

Nathan Bonin
Dane Burton
Max Campbell
Sammy Rees
Lilli Vincent

Trombone

Marshal Goff
Jacob Kayler
Cameron Mitchell
Kyle Nakaji
Morgan Ochs
Alex Weeks

Euphonium

Sam Webster
Ryann White

Tuba

Anton Akse
Tenzin Dorje
Lucy Rogers
Liam Ryan

String bass

Jacob Kaminski

Piano

Matthew Sebald

Harp

Lydia Krason

Percussion

Paul Clasen
Justin Dovté*
Tryggvi Holt
Ben McCorrison
Izzy O'Neill
Ibrahim Square
Reese Whitaker

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Wind Symphony

Flute

Corvina Graham
Annabell Grba
Lexi Nigro
Nova Rognerud
Natalie Trejo
Natalie Zeles

Oboe

Enrique Arellano
Zane Holland
Laura Lambrech
Lisa Read
Luka Vezmar

Clarinet

Mark Bernard
Carson Conley
Caden Craig
Yi Dong
Kevin Halsey
Lauren Milbourn
Valerie Nguyen
Gleyton Pinto
Karena Pruitt

Bassoon

Clarrisse Bosman
Daniela Garzón Guerra
Isabel Goodwin
Bailey Holman
Sam Macken

Saxophone

Carter DeSouza
Shannon Donahoe
Joel Ferst
Ethan Mead
Josh Vance

Horn

Max Braun
Jaila Carr
Stacey DeGarmo
Susannah Greenslit
Derrick Rassiner
Daniel Skib

Trumpet

Andrew Beiter
William Brown
Lucca Cidale
Anna Kallinikos
Madison Sinan
Justin Sokolowski
Adam Warnke

Trombone

Eric Brennan
Wesley Shores
Scott Underwood
Kendall Walker

Euphonium

Jorin Benson
EJ Lee

Tuba

Jamieon Gilmore
Cameron Holt

Percussion

Sean Case*
Carl Dixon*
Andrew Ferdig*
Lily Manzanares
Jack Smith
Hank Sullivan

Piano/Celeste

Hyeji Park

Harp

Emily West

Double bass

Jacob Kaminski

**designates hired player*

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