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2023-24 Season



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Symphonic Band and Wind Symphony

Matthew Dockendorf, conductor

Stephen Peterson, guest conductor

7:30 p.m., Thursday, Feb. 8, 2024

Macky Auditorium

Program

SYMPHONIC BAND

Fairest of the Fair

John Phillip Sousa (1854-1932)

Allerseelen

Richard Strauss (1864-1949)

Gloriosa

Yasuhide Ito (b. 1960)

- I. Oratio
- II. Cantus
- III. Dies Festus

— Intermission —

WIND SYMPHONY

Musica Boema

Zdeněk Lukáš (1928-2007)

- I.
- II.

Shenandoah

Omar Thomas (b. 1982)

Les Couleurs Fauves

Karel Husa (1921-2016)

- I. Persistent Bells
- II. Ritual Dance Masks

March from *Symphonic Metamorphosis*

Paul Hindemith (1895-1963)

Program notes

Fairest of the Fair

John Phillip Sousa (1854-1932)

Fairest of the Fair is generally regarded as one of Sousa's finest and most melodic marches, and its inspirations came from the sight of a pretty girl with whom he was not even acquainted. It was an immediate success and has remained one of his most popular compositions. It stands out as one of the finest examples of the application of pleasing melodies to the restrictive framework of a military march.

—Program Note from *John Philip Sousa: A Descriptive Catalog of His Works*

Allerseelen

Richard Strauss (1864-1949)

Allerseelen was written by Strauss as part of a collection of eight lieder in 1885 when he was just 21 years old. *Allerseelen*, which is translated as “All Souls’ Day” in English, was initially performed by soprano voice and piano. *Allerseelen* exhibits powerful emotions and intense romanticism. The melody and rich accompaniment make it one of the most well known lieder of Strauss.

Allerseelen is set to text by Hermann von Gilm zu Rosenegg.

Place on the table the fragrant mignonettes,
Bring the last red asters inside,
and let us speak again of love,
As once in May.

Give me your hand, so that I may secretly press it;
And if someone sees, it's all the same to me.
Just give me one of your sweet glances,
As once in May.

Every grave blooms and is fragrant tonight,
One day in the year are the dead free,
Come to my heart, so that I may have you again,
As once in May.

—Program note from Broken Arrow High School Wind Ensemble

Gloriosa

Yasuhide Ito (b. 1960)

In the beginning of the Edo era (1603-1867) of Japan, the original melodies of many chants that Kirishitan (Christians) had sung were getting distorted, and their texts were also corrupted as the Tokugawa Shogunate Government banned Christianity. For example, the Latin word *gloriosa* changed to *gururiyoza*.

The first movement, *Oratio*, is composed on the theme of a Gregorian chant and consists of 13 variations in the form of a chaconne. The second movement, *Cantus*, is based on the Chant of Saint Juan which had been sung by the Kirishitan, and *Dies Festus*, the third movement, is based on a transformed melody of the folksong *Nagasaki Bura-Bura Bushi*. This piece, commissioned by The Sasebo Band of Japan Maritime Self-Defense Force (Nagasaki prefecture), was written in 1990.

—Program note by composer

Musica Boema

Zdeněk Lukáš (1928-2007)

Musica Boema was commissioned in 1976 through an American band director named Joel Blahnik for his colleague at the University of Wisconsin-Milwaukee, Stanley DeRusha. Blahnik had met Lukáš through a common friend while researching music in Czechoslovakia in 1973, and recognizing Lukáš's talents, asked the composer to write a work for winds and percussion. *Musica Boema* is Lukáš's first work for wind band, and was premiered at the 1978 American Bandmasters Association convention under the direction of DeRusha. It features many Czech folk songs of irregular length and modal tonality.

—Program note by Nikk Pilato

Shenandoah

Omar Thomas (b. 1982)

Shenandoah is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally significant melody has been expanded to include its geographic namesake—an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia—and various parks, rivers, counties, and academic institutions found within.

Back in May 2018, after hearing a really lovely duo arrangement of *Shenandoah* while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of *Shenandoah* is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.
—Program note by composer

Les Couleurs Fauves

Karel Husa (1921-2016)

Les Couleurs Fauves was commissioned by the Northwestern University School of Music in 1996, to honor the 40th anniversary of its director of bands, John Paynter. Unfortunately, this wonderful musician and teacher died before the work's premiere. It was first performed at a memorial concert for Paynter by the Northwestern University Symphonic Wind Ensemble, conducted by the composer, on November 16, 1996.

Karel Husa writes:

“I have always been fascinated with colors, not only in music, but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French origin accounts to the French title of my piece. The two movements gave me the chance to play with colors—sometimes gentle, sometimes raw—of the wind ensemble, something John Paynter also liked to do in his conducting. I was reminded of those French painters, whom I admired as a young student in Paris. They called themselves Fauvists (vivid, wild), for they used both, often powerful strokes of brushes with unmixed colors. Their paintings, through, breathe with sensitivity, serenity and gentleness. John's transcriptions as well as his conducting had these characteristics, and hopefully *Les Couleurs Fauves* will remind you of them.”
—Program note from San Francisco Wind Ensemble

March from *Symphonic Metamorphosis*

Paul Hindemith (1895-1963)

In early 1942, Hindemith was discussing plans for two ballets to be choreographed by Leonide Massine, one of which was to utilize the music of Carl Maria von Weber. The composer spent only a few days working on the Weber ballet, when he rejected the idea. But the work was not wasted, since it formed the basis of the *Symphonic Metamorphosis*, which he composed in the summer of 1943, turning the Weber pieces into a suite. The first, third and fourth movements are based on compositions for piano duet by Weber. The second movement, the march, is drawn from Weber's incidental music for Schiller's translations of Gozzi's *Turandotte*. Hindemith, himself, asked Keith Wilson, a colleague at Yale, to transcribe the “march” for concert band in 1960.
—Program note by David Holsinger

Personnel

Text that is bold and underlined is a hyperlink; click or tap for more information.

Matthew Dockendorf, conductor

Stephen Peterson, guest conductor

Stephen Peterson has enjoyed a 43-year career teaching and conducting throughout the United States and around the world. Most recently, he served as director of bands at the University of Illinois, where he served from 2015 until his retirement in 2022. At Illinois, he conducted the Illinois Wind Symphony, led the graduate wind conducting program, taught courses in wind literature and guided all aspects of one of the nation's oldest, largest and most storied band programs.

Prior to joining the faculty at the University of Illinois, he served as director of bands at Ithaca College in Ithaca, New York for 17 years. From 1988-1998, he served as associate director of bands at Northwestern University in Evanston, Illinois. Peterson was also conductor of the renowned Northshore Concert Band. He held positions as associate and interim director of bands at Stephen F. Austin State University in Nacogdoches, Texas and has several years of successful teaching experience in the public schools in Arizona.

Peterson maintains a busy schedule as a conductor and clinician, and, as such, has appeared on four continents and in forty-five states. In addition to many honor bands and clinics this year, he has residencies at the University of Michigan, The University of Colorado, The University of Massachusetts, and Appalachian State University. He is a past-president of the College Band Directors National Association and has been honored with membership in the prestigious American Bandmasters Association, where he has served on the Board of Directors. He is also a member of Phi Mu Alpha, Phi Kappa Phi, Pi Kappa Lambda, and an honorary member of Tau Beta Sigma and Kappa Kappa Psi.

The first to receive the doctor of music degree in wind conducting from Northwestern University, Peterson earned master's and bachelor's degrees

from Arizona State University. In 2012, he was awarded the prestigious Ithaca College Faculty Excellence Award, recognizing his contributions to Ithaca College. His ensembles have appeared before national conventions of the American Bandmasters Association (three times), the College Band Directors National Association (twice), the National Association of College Wind and Percussion Instructors, the American School Band Directors Association, and at Chicago's Orchestra Hall and Lincoln Center in New York City.

Symphonic Band

Players are 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
Emma Haas
Kayla Hall
Robin Kelley
Liam Kiernan
Benjamin Rathje

Saxophone

Vivian Lassiter
Gustavo A. Olguin
Anthony Petrocco
Lee Ross
Morgan White

Horn

Dane Burton
Max Campbell
Sammy Rees
Dani Richard
Barrett Teston
Lilli Vincent

Trumpet

Keegan Arnsmeier
Toby Buss
Gwen Milette
Thomas Nance
Justin Sokolowski
Baylee Womack

Trombone

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

Euphonium

Sam Webster
Ryann White

Tuba

Anton Akse
Lucy Rogers
Liam Ryan

String Bass

Jacob Kaminski

Percussion

Paul Clasen
Paul Finckel*
Ben McCorrison
Izzy O'Neill
Ibrahim Souare
Reese Whitaker

**designates hired player*

Wind Symphony

Players are listed in alphabetical order.

Flute

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

Oboe

Enrique Arellano
Zane Holland
Laura Lambrech
Lisa Read
Luka Vezmar

Clarinet

Carson Conley
Caden Craig
Yi Dong
Kevin Halsey
Lauren Milbourn
Gleyton Pinto
Karena Pruitt

Bassoon

Clarrisse Bosman
Daniela Garzón Guerra
Bailey Holman
Sam Macken

Saxophone

Carter DeSouza
Shannon Donahoe
Joel Ferst
Ian Gunnarschja
Josh Vance

Horn

Nathan Bonin
Derrick Rassiner
Susannah Greenslit
Daniel Skib
Joseph Rupperich

Trumpet

Andrew Beiter
William Brown
Lucca Cidale
Elise Ehlert
Anna Kallinikos
Adam Warnke

Trombone

Eric Brennan
Wesley Shores
Scott Underwood
Kendall Walker

Euphonium

Jorin Benson
EJ Lee

Tuba

Anton Akse
Jamieon Gilmore

Percussion

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

Harp

Emily West

Double bass

Jacob Kaminski

**designates hired player*

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