



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Symphonic Band and Wind Symphony

Symphonic Band

Matthew Roeder, conductor

Christopher Huls, guest conductor

Wind Symphony

Donald J. McKinney, conductor

Featuring the music of Andrew Boss

7:30 p.m., Thursday, Feb. 8, 2018

Macky Auditorium

Be engaged. Be inspired. Be here.

Be Boulder.

Program

Symphonic Band

à la Machaut

Andrew Boss
(b. 1988)

Divertimento

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

Vincent Persichetti
(1915–1987)

Christopher Huls, guest conductor

The Blue Bird

Charles Villiers Stanford
(1852–1924)
arr. Steven Bryant
(b. 1972)

Variants on a Mediaeval Tune

Norman Dello Joio
(1913–2008)

Intermission

Wind Symphony

“Le Camp de Pompee” from **Antoine et Cléopâtre Suite No. 1, Op. 69a**

Florent Schmitt
(1870–1958)

Hammersmith: Prelude and Scherzo, Op. 52

Gustav Holst
(1847–1934)

Tetelestai—A Symphony for Wind Ensemble

- I. Homage
- II. Toccata
- III. Interlude and Finale

Andrew Boss
(b. 1988)

Program Notes

à la Machaut

Andrew Boss

À la Machaut integrates thematic material from three works of the great Medieval composer, Guillaume de Machaut, and adds a colorfully modern touch. The piece opens with a slow introduction using melodic and harmonic material from his polyphonic chanson, *Puis qu'en oubli* ("Since I am forgotten"). The upbeat percussion transitions the piece to the main material, quoting the melody of his secular *virelai*, *Douce jame jolie* ("Sweet lovely lady")—beginning in the bassoon and passed around to numerous instruments in a soloistic and variation-like manner throughout the piece. This piece also uses material from the opening measures, the triplum voice and the *cantus firmus* from the Kyrie to Machaut's Messe de Nostre Dame.

A reflective middle section brings back the slow material from the introduction while maintaining the upbeat rhythms introduced earlier in the percussion. A short recapitulation revisits the *virelai* in several contrasting textures, leading to a climactic variation with shimmering winds, blasting percussion and low brass. A final tutti variation harmonizes the *virelai* and closes the piece. The horns outline the parallel fifth motion of the #4-5 and #7-1 scale degrees in the last two measures, a cadential signature for many of the Medieval composers.

Divertimento

Vincent Persichetti

The Divertimento started out as an orchestral work, but as the woodwind, brass and percussion figures evolved, composer Vincent Persichetti eliminated the idea of incorporating strings. The resulting piece has been described as "alternating between a sense of mischief and a poignant vein of nostalgia" and has become one of the most widely performed works in the entire wind band repertoire. One of the major figures in American music of the 20th century, Persichetti was influenced by Stravinsky, Bartok, Hindemith and Copland. Persichetti's first compositions were published when he was 14 years old, and by the age of 20 he was head of the theory and composition department at Philadelphia's Combs College of Music and simultaneously studying conducting at the Curtis Institute and piano and composition at the Philadelphia Conservatory. He produced a large body of orchestral, vocal and choral works in addition to his significant contributions to the literature for concert band.

The Blue Bird

Charles Villiers Stanford, arr. Bryant

Charles Villiers Stanford (1852–1924) was born and raised in Dublin. Active as a composer and conductor, he may be best remembered as a teacher; he was a professor of composition at the Royal College of Music and at Cambridge, where he taught, among others, Ralph Vaughan Williams, Gustav Holst and Herbert Howells. Stanford's *The Bluebird* is a partsong setting of a simple yet powerful text by Mary Coleridge (1861–1907) describing blue hues of a bird, the sky and the reflection of both in a lake.

This is an arrangement of Charles Villiers Stanford's exquisite choral work from 1910. I made this during the summer of 2016 for my own pleasure, and as a primer for myself just before writing *Nothing Gold Can Stay*.

—Steven Bryant

Variants on a Mediaeval Tune

Norman Dello Joio

Variants on a Mediaeval Tune, Dello Joio's first work written for band, was commissioned by Mary Duke Biddle Foundation for the Duke University Band and was premiered on April 10, 1963. Dello Joio's inspiration for this theme and variations is the *In Dulci Jubilo* melody, which has been used by many composers, among them J.S. Bach, as the subject for a variety of musical works. Variants on a Mediaeval Tune consists of a brief introduction, the theme, and five "variants" which send the medieval melody through various metamorphoses, strongly contrasting in tempo and character, utilizing the sonic possibilities of the band to the highest degree.

"Le Camp de Pompee" from Antoine et Cléopâtre Suite No. 1, Op. 69a

Florent Schmitt

Florent Schmitt studied composition under Massenet and Fauré at the Paris Conservatoire, where he was awarded the Prix de Rome. He was also a Wagner enthusiast, with Erik Satie and Maurice Ravel among his close friends. Schmitt's own style is often described as "eclectic"—blending influences and inspiration from wherever the spirit happened to be. For most of his career he worked as a music critic with a sharp pen for wit and irony. Occasionally brash but most often with humor, he "praised" mediocrity as a reference for highlighting masterworks from composers as diverse as Saint-Saëns, Rimsky-Korsakov, Stravinsky and Schoenberg. Schmitt also signed on early to the influence jazz would have on the future of serious music.

With such divergent interests, we are not surprised that Schmitt's original scores comprise a potpourri of titles, with many salon pieces for piano and voice, a small wealth of chamber music, orchestral settings and scores for theatre, including ballet and stage plays.

Of the latter, Schmitt's incidental music for Shakespeare's *Antony and Cleopatra* is a standout for its imagery in sound. The music was initially performed as ballet scenes between the acts of a new production of the play at the Paris Opéra in 1920. The French poet André Gide provided an updated translation, and the principal dancer in the rôle of Cleopatra was the inimitable Ida Rubinstein, whose legendary mystique held the audience in thrall (she later inspired Ravel's *Boléro*).

Written in 1607, in five acts and thirteen scenes, Shakespeare's storyline for *Antony and Cleopatra* offers a saga of star-crossed love and the rivalry of the Roman Empire with Egypt. At the finish, Marc Antony dies in the arms of Cleopatra, who then takes her own life by tempting a poisonous asp.

Schmitt provided an evocative score for the première, from which he later extracted two concert suites, each featuring scenes from the drama. Overall, the suites are replete with Impressionist hues, although Schmitt seems to emulate the orchestral manner of Richard Strauss and others of the era. The movement titles are descriptive of the scenes at hand.

Le Camp de Pompée ("Pompey's Camp"). More than the actual scene (Act II, Scenes 6 and 7) it is more about the atmosphere of a "military wake", Shakespeare's play being one big military wake as well. In Schmitt's fresco this wake warms up the Battle of Actium. This movement is written for the brass section, kettledrums and drums only. The ringing echo rises in the evening air, the gorgeous theme of the central part (borrowed from the Mauresque of *Ombres*, the triptych for piano) suggesting the sunset, the sparkling of the sea, the twinkle of the weapons in the west: an orange-colored symphony. A conclusion in echoes embellished with very sensual sixths added "à la Delius".

Hammersmith: Prelude and Scherzo, Op. 52

Gustav Holst

Commissioned by the British Broadcasting Corporation (BBC) for its military band, Hammersmith was Holst's first band work for professional musicians; the earlier suites being written with amateur bands in mind. Holst was to have conducted the first performance of Hammersmith at the third annual convention of the American Bandmasters Association, but he was forced to cancel his appearance due to illness. The premiere took place as scheduled on April 17, 1932, at Constitution Hall in Washington, D.C., by the United States Marine Band, led by director

Taylor Branson. Holst later transcribed Hammersmith for symphony orchestra, but both versions remained unpublished. The band version did not receive another performance for nearly 22 years, being performed for the first time in the United States by the Kiltie Band of the Carnegie Institute of Technology (now Carnegie Mellon University) in Pittsburgh, Pa., on April 14, 1954, with Robert Cantrick conducting.

The score bears the dedication "To the Author of the *Water Gypsies*." This author is Alan P. Herbert, and his 1930 novel deals with a working-class girl from Hammersmith who shares her life with two very different types of men: an illiterate barge worker and an artist, a duality that obviously appealed to Holst.

Hammersmith is a Prelude and Scherzo, its composition a result of Holst's long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. Holst's fascination with the duality of his surroundings is reflected in his composition. Like the river, the *Prelude* is slow and unconcerned; reflecting duality it its key of E Major set against F Minor. The *Scherzo*, representing the Cockney street markets and the laughing, bustling crowds, is boisterous, exuberant, and vulgar. The music of the *Prelude* returns at the end of the *Scherzo* to bring back the mood of the great slow-moving river passing relentlessly out to sea.

Tetelestai—A Symphony for Wind Ensemble

Andrew Boss

Tetelestai—Greek for "It is finished"—is supposedly the last word that Yahashua, the man Christians praise as Jesus Christ, spoke among the people of Jerusalem before his death. The nature of this word—in the perfect indicative mood of its verbal form *teleō*—suggests having completed an action that is both irreversible and infinite. Within the context Yahashua used, it meant that he perfectly fulfilled the demands of the Mosaic Law on behalf of his people, and that he took the punishment his people deserved and placed it onto his own shoulders by his death. The biblical account of the resurrection adds a rich meaning to the word *tetelestai*, that which not even death can undo what has been completed.

Throughout this symphony, I attempted to capture images of how I interpret these series of biblical events. This is not a programmatic work because I am not retelling the story of this account. Rather, I am portraying images based on how this story makes me feel. The main body of the first movement portrays images of betrayal, despair, suffering, and death—which are how I interpret the crucifixion. This movement begins and ends with a linear theme in the horn representing a promise waiting to be fulfilled, which returns intimately later in the piece. The second movement

portrays images of conflict between two opposing forces, such as life vs. death or dark vs. light. This is how I interpret the war between heaven and sin since “in the beginning” up through Yahashua’s death. The third movement is subdivided into two separate sections; it begins with a short interlude, followed by the finale. The finale begins in a reflective mood and slowly intensifies toward a climactic conclusion that portrays images of victory and rebirth—which is how I interpret the resurrection.

Because the music of this symphony portrays images rather than adhering to a strict narrative, it allows for a different interpretation of these images from each listener as he or she engages in a unique aural experience as the music unfolds. The listener brings forth their own life experiences and beliefs as to how they relate to the music that they are hearing, and how each listener relates to these images is based on those experiences or beliefs—whether

it is suffering through the loss of a dear friend or loved one, which relates to the images associated in the first movement; personal obstacles or battles, relating to the second movement; or a personal rebirth and reawakening, relating to the finale.

This work was written for Jerry Junkin to be performed by the University of Texas (UT) wind ensemble in November 23, 2014, and I have dedicated the piece to him and all the performers within this ensemble. It was written in loving memory of the recent death of the former beloved UT band director, Vincent R. DiNino, whose immense contributions will never be forgotten. A small en memoriam was also incorporated as a passing theme in the 3rd movement to my dear friend Dmitry Volkov, a brilliant young cellist who recently died at 26 of heart failure.

Biographies

Andrew Boss

The music of Andrew Boss is widely acclaimed for expressing its creative voice, offering captivated listeners “something that has never been heard before.” (Florida Music Teachers Association). His musical language is encapsulated in a “fundamentally tonal, often vividly spiced language” (Baltimore Sun). Currently residing in Fort Lauderdale, FL, Dr. Boss is self-employed as a composer and private teacher.

Dr. Boss has enjoyed many world premieres by the world’s leading ensembles. The premiere of his first symphony, *Tetelestai* (2014), by the University of Texas (UT) Wind Ensemble under Jerry Junkin was a considerable success. It shortly followed with its Australian National Band and Orchestra Conference premiere in September 2016 by the Sydney Conservatory Wind Ensemble under John Lynch. Dr. Boss has also enjoyed a critically-acclaimed world premiere of his *Concerto for Alto Saxophone and Small Chamber Orchestra* (2015) by Baltimore-based chamber orchestra, *Symphony Number One*, and is considered as one of their founding composers. His *Symphony No. 2*, commissioned by Gerhardt Zimmermann, recently enjoyed a successful world premiere by the UT Symphony Orchestra in April 2017. Future projects include a world premiere of a new symphony for the Dallas Winds on April 2018, among others. He has enjoyed performances from musicians and conductors such as Gary Green, Mallory Thompson, Robert Carnachan, Jordan Smith, Sean Meyers, Jeff Ball, Nathan Mertens, Yaesolji Shin (his wife), and many others.

Dr. Boss has been the recipient of many honors in his young career as a composer, including recently the 2017 FSMTA

Commissioned Composer Fund. He has been invited to numerous residencies that featured his music, including his 2017 premiere of *Moments of Silence*, a work dedicated to the victims of the 2015 San Bernardino shooting, at the San Bernardino County Music Educators Association. He has been a part of several notable festivals, including the 2013 Norfolk and Bowdoin Music Festivals. Dr. Boss has also served as an assistant representative on behalf of UT at the Texas Music Educators Association Recruitment Fair in 2016, as well as the program director for the New Music Conflagration (NMC) for their first concert series in 2013–14.

Dr. Boss recently completed his Doctorate of Musical Arts in Composition at the University of Texas at Austin (UT) as the 2013–14 Recruitment Fellow under the tutelage of Dan Welcher, Donald Grantham, and Russell Pinkston. He received his Master of Music in Composition in 2013 under the tutelage of Dr. Kevin Puts at the Peabody Institute of The Johns Hopkins University.

In addition to composing, Dr. Boss is active as a pianist, conductor, and educator. As a pianist, he performs as a soloist and an accompanist, often, but not limited to, his own music. As a conductor, as well as composer-in-residence, Dr. Boss conducted a *la Machaut* with the Washington State Symphonic Wind Ensemble at the Western International Band Clinic in Seattle, WA (November 2016). As an educator, he taught Music Theory classes as an Assistant Instructor during his studies at UT, and currently offers private studies in Theory and Composition in his current residence.

Matthew Roeder

Matthew Roeder is the Associate Director of Bands and Director of the “Golden Buffalo” Marching Band at the University of Colorado Boulder. As an associate professor, Dr. Roeder serves as conductor of the Symphonic Band and Chamber Winds. He also teaches instrumental conducting and music education courses at both the undergraduate and graduate levels in addition to supervising student teachers, advising music education students and serving on multiple graduate student committees. Prior to his appointment at CU Boulder, Dr. Roeder taught at Parkville High School in Baltimore County, Maryland where he held the position of Director of Bands and served as Performing Arts Department chairman. In this capacity, he was recognized by the Maryland General Assembly for outstanding service and dedication to Parkville and the students in the Performing Arts Department.

An active clinician, adjudicator, and guest conductor, Dr. Roeder has developed an international and national presence with recent professional appearances in Ontario and Alberta, Canada, Dubai, United Arab Emirates, Bordeaux and Grenoble, France, New Mexico, New Jersey, Arkansas, Pennsylvania, Oregon, New Mexico, Texas, Indiana, New York, Maryland, Kansas and Ohio. He recently appeared as a co-presenter at the Texas Music Educators Association annual convention and has presented numerous sessions at the Colorado Music Educators Association Clinic/Conference. Dr. Roeder has been published as a contributing author in multiple volumes of the *Teaching Music Through Performance in Band* series, available through GIA Publications. He is a co-author in *The Journal of Research in Music Education* and producer of the CU Wind Symphony's recording entitled “Of Love and Life.” Dr. Roeder is also Conductor Laureate of the Colorado Wind Ensemble, for which he served as Conductor and Music Director over ten seasons (2004–2014).

Dr. Roeder earned his Doctor of Musical Arts degree in Instrumental Conducting and Literature from the University of Colorado, Boulder. He received his Master of Music in Music Education with a conducting emphasis from the Peabody Conservatory of The Johns Hopkins University and his Bachelor of Music in Music Education from Miami University in Oxford, Ohio.

Christopher Huls

Christopher Huls is currently a Doctoral of Musical Arts candidate and Graduate Teaching Assistant at the University of Colorado Boulder. Entering his third year of studies, he regularly guest conducts all university concert and athletic bands. Recently, Mr. Huls was selected to conduct the United States Army Band “Pershing's Own” in performance this past July. Prior to his appointment at

CU, he was a Graduate Assistant and director of the Mules Basketball Pep Band at the University of Central Missouri. Additionally, he was a Conducting Fellow with the Kansas City Youth Symphony. He regularly attends conducting workshops and has worked with notable conductors such as Steven D. Davis, Craig Kirchhoff, Robert Reynolds and Mallory Thompson. Mr. Huls completed degrees from the University of Central Missouri and Drake University. Additionally, he holds membership in the College Band Directors National Association, National Association for Music Education, the Conductors Guild, Pi Kappa Lambda National Music Honor Society and Phi Mu Alpha Sinfonia. Mr. Huls is a student of Dr. Donald J. McKinney.

Donald J. McKinney

Donald J. McKinney is Director of Bands and Associate Professor at the University of Colorado Boulder. He conducts the CU Wind Symphony, guides the graduate wind conducting program and oversees the University band program. Prior to his appointment at CU Boulder, McKinney was the Director of Wind Ensembles and Associate Professor at Louisiana State University.

He has also held faculty positions at Interlochen Arts Academy and Duquesne University Mary Pappert School of Music. As a guest conductor, he has appeared with the Dallas Wind Symphony, Concordia Santa Fe, Boulder Philharmonic Orchestra, Greater Boulder Youth Orchestra and numerous honor ensembles.

His recording credits include projects with the Dallas Wind Symphony, University of Michigan Symphony Band, University of Texas Wind Ensemble, University of North Texas Wind Symphony, Keystone Wind Ensemble and the Duquesne University Wind Symphony.

McKinney has published articles in five volumes of *Teaching Music through Performance in Band*. For the same project, he has performed for three recordings with the North Texas Wind Symphony. He has also authored a chapter about composer Jennifer Higdon for the book *Women of Influence in Contemporary Music*, published by Scarecrow Press.

Dr. McKinney holds degrees from Duquesne University, Indiana University of Pennsylvania, and a Doctor of Musical Arts in Conducting from the University of Michigan. His primary conducting teachers include Michael Haithcock, Dr. Jack Stamp, Dr. Robert Cameron and additional study with H. Robert Reynolds and Frank Battisti.

Personnel

Symphonic Band

Flute

Claire Gunsbury
Adrienne Havelka
Celeste Landy
Nicole Peters
Hannah Rudy

Oboe

Max Askari
Lainey Fiesel
Curtis Sellers
Grace Stringfellow

Clarinet

Anoushka Divekar
Logan Duschatko
Zachary Mast
Nate Nickrent
Justin Slaman
Jamie Williams
Josh Wilson

Bass Clarinet

Brittan Braddock

Bassoon

Claire Sandler
Kaitlin Zadow

Alto Saxophone

Andrea Austin
Mark Ivlev
Jacob Reading
Armando Solis

Tenor Saxophone

Jamyson Lindhorn

Baritone Saxophone

Aleah Traylor

Horn

Maggie Barnes
Devin Driggs
Erika Hollister
Carrie Proctor
Zach Wilson
Katelyn Wojniak

Trumpet

Eva Aneshansley
Abby Bernat
Andrew DePree
Ryan Dupuis
Dartagnan Stephen
Lauren Ware

Trombone

Shelby Carne
Mira Hickey
Karla Salinas
Douglas Sternberg
Sarah Voigt
Declan Wilcox

Euphonium

Megan Nicolaysen
Callen Thompson
Jackson Trust

Tuba

Lauren Humphrey
Tristan Peterson

Percussion

Anna Holbrook
Kat Howard
Julian Kley
John Sevy
Tino Tsanos
Cosmo Wright

Wind Symphony

Flute

Indigo Fischer
Megan Ogden
Mara Riley
Katie Scholl
Brice Smith
Júlio Zabaleta

Oboe

Hannah Harm
Andrew Iannuccillo
Heather Macdonald
Michael Ochoa
Kristin Weber

Clarinet

Colby Bond
Jacob Eichhorn
Jade Garcia
Maggie Greenwood
Annaka Hogelin
Ellen Kennedy
David Leech
Daniel Mills
Emily Wangler
Rachel Wood

Bassoon

Michelle Chen
Kristina Nelson
Ethan Shuler
Victor Zhang

Saxophone

Michael Meier
Ryan Van Scoyk

Tenor Saxophone

Ben Sevy

Baritone Saxophone

Ben Wiebe

Horn

Josh East
Jason Friedman
Megan Hurley
Noelle Limbird
Chandler Spoon
Clark Stewart

Trumpet

Andrew DePree
Melinda Ho
Brandon Norton
Jessie Uhrenbacher

Trombone

Megan Dudek
Alison Orthel
Yutaro Yazawa

Bass Trombone

Ben Garcia
Josh McCann

Euphonium

Sean Eberlin
Rebekah Jay

Tuba

Steve Vaughn
Patrick Young

Percussion

Julian Davidson
Mallory Graves
Julian Kley
Connor Page
Ryan Pride
Kyle Richardson

Piano

Sarah Rushing

Double Bass

Dante Ascarrunz

Harp

Jenna Allen

Wind Symphony & Symphonic Band

7:30 p.m., Friday, Feb. 23

Macky Auditorium

Composed of the most outstanding wind, brass and percussion students in the College of Music, the Wind Symphony is dedicated to performing the finest wind repertoire in performance at Macky Auditorium. The Symphonic Band, which is comprised of 70 of the finest wind, brass and percussion performers on campus, performs a variety of outstanding works written for band.



CU PERFORMING ARTS
music

Student Ensemble Events at the College of Music

Spring Festival of Choirs

7:30 p.m., Saturday, Feb. 17
Montview Presbyterian
Church, Denver

Wind Symphony and Symphonic Band

7:30 p.m., Friday, Feb. 23
Macky Auditorium

Concert Band

7:30 p.m., Monday, Feb. 26
Grusin Music Hall

Jazz Ensembles

7:30 p.m., Thursday, March 1
Grusin Music Hall

CU Vocal Jazz Choirs

2 p.m., Sunday, March 4
Grusin Music Hall

Jazz Ensembles

7:30 p.m., Thursday, March 8
Grusin Music Hall

Chamber Orchestra

7:30 p.m., Thursday, March 15
Grusin Music Hall

Percussion Ensemble

7:30 p.m., Monday, March 19
Grusin Music Hall

Latin Jazz

Percussion Ensemble

7:30 p.m., Thursday, April 5
Grusin Music Hall

Early Music Ensemble

4 p.m., Friday, April 6
Grusin Music Hall

CU Chamber Choirs

7:30 p.m., Sunday, April 8
Mtn. View United Methodist
Church, Boulder

African Highlife Ensemble

7:30 p.m., Saturday, April 14
Grusin Music Hall

CU Choirs

7:30 p.m., Sunday, April 15
Grusin Music Hall

Campus Orchestra

7:30 p.m., Tuesday, April 17
Macky Auditorium

Concert Band and Symphonic Band

7:30 p.m., Wednesday, April 18
Macky Auditorium

Japanese Ensemble

2 p.m., Sunday, April 22
Grusin Music Hall

Mariachi Ensemble

4:30 p.m., Sunday, April 22
Grusin Music Hall

University Choir and University Singers

7:30 p.m., Sunday, April 22
Grusin Music Hall

Learn more at colorado.edu/music

Keep in touch! Send us your email address to be added to our music events mailing list by texting **612-888-3403**.

All data is confidential. Phone numbers are not collected nor used.

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