



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

7:30 p.m., Friday, Feb. 23, 2018

Macky Auditorium

Be engaged. Be inspired. Be here.

Be Boulder.

Program

Symphonic Band

Spoon River

Percy Grainger
(1882–1961)
ed. Carson/Naylor

Let My Love Be Heard

Jake Runestad
(b. 1986)

Divertimento

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

Vincent Persichetti
(1915–1987)

Christopher Huls, guest conductor

à la Machaut

Andrew Boss
(b. 1988)

Commando March

Samuel Barber
(1910–1981)

Intermission

Wind Symphony

Olympic Fanfare and Theme

John Williams
(b. 1932)
arr. James Curnow

Tetelestai—A Symphony for Wind Ensemble

- I. Homage

Andrew Boss
(b. 1988)

Pictures at an Exhibition

- VIII. With the Dead in a Dead Language
- IX. The Hut on Hen's Legs (Baba-Yaga)
- X. The Great Gate of Kiev

Modest Mussorgsky
(1839–1881)
arr. Maurice Ravel
trans. Paul Lavender

Program Notes

Spoon River

Percy Grainger

A Captain Charles H. Robinson heard a tune called “Spoon River” played by a rustic fiddler at a country dance at Bradford, Illinois (USA) in 1857. When Edgar Lee Masters’ “Spoon River Anthology” appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles- that of the old tune and that of the poem-book - and he sent the “Spoon river” tune to Masters, who passed it on to me. The tune is very archaic in character; typically American, yet akin to certain Scottish and English dance-tune types. My setting, begun in 1919, ended in 1929, aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: “For Edgar Lee Masters, poet of pioneers.”

—Percy Grainger

Let My Love be Heard

Jake Runestad

“Though originally written for Choral Arts Northwest, this work has taken on a new life in light of the atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a member of the CSULB choir who was killed in the (2015) Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (Let My Love Be Heard), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief, but also a glimmer of light. I am honored that this piece, Let My Love Be Heard, has helped to provide hope in the darkness of our world.”

—Jake Runestad

Angels, where you soar
Up to God’s own light,
Take my own lost bird
On your hearts tonight;

And as grief once more
Mounts to heaven and sings,
Let my love be heard
Whispering in your wings.

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.

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 Notre 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.

Commando March

Samuel Barber

Samuel Barber, born in West Chester, Pennsylvania, was one of America's most gifted composers. A child prodigy, he started composing at age seven and wrote his first opera three years later. At age fourteen he entered the prestigious Curtis Institute of Music in Philadelphia. In the early 1930s Barber decided to study abroad and became a fellow at the American Academy in Rome in 1935. He received numerous prizes and awards including two Pulitzer prizes, the American Prix de Rome, three Guggenheim fellowships, an honorary doctor of fine arts degree from Harvard University in Cambridge, Mass., and election to the American Academy of Arts and Letters.

Barber served in the U.S. Army Air Corps during the Second World War. While assigned to the Technical Training Command in Atlantic City, New Jersey, he was asked to compose a march for the band stationed there. He completed the work in 1943 and described it as representing a "new kind of soldier, one who did not march in straight lines" but "struck in stealth with speed, disappearing as quickly as he came." It was premièred by the Army Air Forces Technical Training Command Band in Atlantic City on May 23, 1943. Sergei Koussevitzky admired the work and commissioned an orchestral version for performance by the Boston Symphony that same year.

Olympic Fanfare and Theme

John Williams

arr. James Curnow

Mr. Williams wrote Olympic Fanfare and Theme for the 1984 Olympic Games which were held in Los Angeles. It was included in a compilation of compositions specially put together for the 1984 event, appropriately entitled "The Official Music of the 1984 Olympics." Other Olympic-related works by Mr. Williams are: *We're Lookin' Good!*, composed for the Special Olympics in celebration of the 1987 International Summer Games; the themes for the Summer Olympic Games of 1988 (*Olympic Spirit*) and 1996 (*Summon the Heroes*); and the 2002 Winter Games (*Call of the Champions*).

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 *teteōō*—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.

Pictures at an Exhibition

Modest Mussorgsky

arr. Maurice Ravel, trans. Paul Lavender

Russian architect and artist Victor Hartmann, a dear friend of Mussorgsky, had passed away in 1873 and the composer took the loss very badly. He was present the following year when the Academy of Arts opened a commemorative exhibition of Hartmann's work. The sober experience of moving among his friend's images inspired what has become Mussorgsky's most famous music. Pictures at an Exhibition began as a cycle of character pieces for piano, each movement based on various Hartmann works and occasionally separated by "promenades" that depict Mussorgsky's progress through the gallery. The composer's letter to mutual friend and exhibition organizer Vladimir Stassov show the depth of feeling that informed the music. "[O]ne cannot and must not be comforted," he wrote, "there can be and must be no consolation—it is a rotten mortality!" But if not comfort, Mussorgsky certainly found much to fire his creative imagination. He told Stassov that

he was "ingesting" the sounds that "hung in the air" around their friend's work and that he could "scarcely manage to scribble them down on paper" quickly enough. Sadly, Mussorgsky would not live to see his tribute presented in its now traditional orchestral robes. Though the 1891 premiere featured the arrangement of Mikhail Tushmalov, it is Maurice Ravel's utterly brilliant orchestration that we know best today. Serge Koussevitsky, arguably the 20th century's most influential commissioner, hired Ravel in 1922 and performed his version that October with the Boston Symphony.

—Program Note by Jeff Counts

Biographies

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 Kirchoff, 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 Haitcock, Dr. Jack Stamp, Dr. Robert Cameron and additional study with H. Robert Reynolds and Frank Battisti.

Personnel

Symphonic Band

Piccolo

Adrienne Havelka

Flute

Claire Gunsbury
Adrienne Havelka
Celeste Landy
Nicole Peters
Hannah Rudy

Oboe

Max Askari
Lainey Fiesel
Curtis Sellers
Grace Stringfellow

English Horn

Max Askari

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

String Bass

Danielle Griner

Piano

Xi Zhang

Percussion

Anna Holbrook
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

Concert Band

7:30 p.m., Monday, Feb. 26

Grusin Music Hall

The Concert Band, which is open to music majors and non-majors on the CU Boulder campus, maintains an active schedule performing traditional and contemporary works for band.



CU PERFORMING ARTS
music

Student Ensemble Events at the College of Music

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

Boulder Laptop Orchestra (BLOrk)

7:30 p.m., Saturday, April 21

ATLAS Black Box

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

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