



Wind Symphony

Donald McKinney, conductor
Brittan Braddock, guest conductor
Hannah Rudy, guest conductor

With Yoshiyuki Ishikawa, bassoon
and Matthew Chellis, tenor

Featuring Jim Stephenson, guest composer

7:30 p.m., Thursday, April 18, 2019
Macky Auditorium



College of Music
UNIVERSITY OF COLORADO **BOULDER**

CU ★ PRESENTS

Program

Fanfare Ritmico (2002)

Jennifer Higdon
(b. 1962)

Hannah Rudy, guest conductor

Dialogue of Self and Soul (2013)

- I. Allegretto moderato assai
- II. Allegro - spirited

Jim Stephenson
(b. 1969)

Yoshiyuki Ishikawa, bassoon and Matthew Chellis, tenor

— Intermission —

Variations for Wind Symphony on a Theme of Ruth Gipps (1977/2019)

Malcolm Arnold
(1921-2006)
trans. Brittan Braddock

Brittan Braddock, guest conductor

Symphonic Metamorphosis on Themes of Carl Maria von Weber (1943/1962)

- I. Allegro
- II. Turandot, Scherzo
- III. Andantino
- IV. March

Paul Hindemith
(1895-1963)
trans. Keith Wilson

Program notes

Fanfare Ritmico

Fanfare Ritmico celebrates the rhythm and speed (tempo) of life. Writing this work on the eve of the move into the new millennium, I found myself reflecting on how all things have quickened as time has progressed. Our lives now move at speeds much greater than what I believe anyone would have ever imagined in years past. Everyone follows the beat of their own drummer, and those drummers are beating faster and faster on many different levels. As we move along day to day, rhythm plays an integral part of our lives, from the individual heartbeat to the lightning speed of our computers. This fanfare celebrates that rhythmic motion, of man and machine, and the energy which permeates every moment of our being in the new century. The wind ensemble version of *Fanfare Ritmico* was commissioned by The Alpha Lambda Chapter of The Phi Mu Alpha Sinfonia Fraternity at Illinois Wesleyan University. This work received its world premiere on April 21, 2002 by The Illinois Wesleyan Wind Ensemble, Steven W. Eggleston, conducting. — Jennifer Higdon

A Dialogue of Self and Soul

Text used from *A Dialogue of Self and Soul*
by William Butler Yeats

I am content to follow to its source
Every event in action or in thought;
Measure the lot; forgive myself the lot!
When such as I cast out remorse
So great a sweetness flows into the breast
We must laugh and we must sing,
We are blest by everything,
Everything we look upon is blest.

A Dialogue of Self and Soul was never intended to be my concept for a bassoon concerto, composed for a consortium of wind ensembles (see above) led by Craig Kirchhoff at the University of Minnesota. But it just so happened that as the project came to be, I was directed by happenstance to the Yeats poem, and was very taken by its meaning (or my interpretation of its meaning). As a composer, we are often pulled—almost on a daily basis—to consider what we write: who is the piece really for? Is it for the soloist, and his/her expectations? Or is it for the person/people commissioning the work, and what might work best for their needs? Or is it for the audience? Ideally, and the expected answer is, of course, that we should compose for ourselves first, and that everything else will take care of itself. Easier said than done.

That's a risky proposition. If the piece then falls into dislike, or suffers bad critical review, then those responses are direct criticisms of our self as a person. The opposite is true, no doubt, but nonetheless, this is the line we must constantly walk as composers: our “dialogue” that runs constantly through our heads (or at least mine). And so the two movements of this concerto are very contrasting. (as most concertos should be anyway). One plays up to some expectations, while the other ignores. It's almost as if I worked through the issue described above throughout the concerto itself.

One constant remains however: a solo bassoon part intended to be accessible to almost all levels of player; not too difficult for the young player, but also musically rewarding and stimulating for the seasoned professional. The ending is different from most other music I've composed, and the repetition should be heralded, rather than labored. It should end with rapture; prolonged silence by the audience at the end would be most welcome. —Jim Stephenson

Variations for Wind Symphony on a Theme of Ruth Gipps

Ruth Gipps (1921-1999) was an important composer, conductor, pianist, and oboist in 20th century England. She studied with Ralph Vaughan Williams and Gordon Jacob at the Royal College of Music, where she met a fellow student and trumpet player by the name of Malcolm Arnold. They became fast friends and supporters of each other. Gipps' *Coronation Procession*, Opus 41 (1953) became her first composition to be broadcast worldwide. Malcolm Arnold took a theme from this piece and composed a set of variations upon it to encourage Gipps. The first performance of *Variations for Orchestra on a Theme of Ruth Gipps* was performed by the Chanticleer Orchestra in Queen Elizabeth Hall on February 22, 1978. Ruth Gipps was the conductor.

Symphonic Metamorphosis on Themes of Carl Maria von Weber

The year 1944 was both a turbulent time in America and a period of artistic and cultural growth. While World War II raged in Europe, Americans turned to music and art as a diversion from the omnipresent hardships of the war. German composer Paul Hindemith immigrated to the United States in 1940 and became a citizen in 1946. He taught at Yale University in New Haven, Connecticut and was a major influence on many important composers of the latter half of the twentieth century. In early 1940, Hindemith began discussing the possibility of producing a ballet based on the music of composer Carl Maria von Weber (1786-1826) with the Russian ballet producer Leonide Massine. The idea intrigued Hindemith, but he and Massine clearly had different concepts of the project. Massine had envisioned simple arrangements of Weber's melodies rather than Hindemith's sharper and more colorful interpretations of the music.

The ballet was dropped, but Hindemith did not let the music go to waste. He reworked his ideas into what became the *Symphonic Metamorphosis*. The first, third and fourth movements are based on melodies from relatively obscure piano duets of Weber that Hindemith and his wife would often play together. The second movement is derived from Weber's overture to his opera *Turandot*. *Symphonic Metamorphosis* received its world premiere by the New York Philharmonic on January 20, 1944, with Artur Rodzinski conducting. Although it was written for orchestra, Hindemith immediately felt that it should also be available for band and requested that his Yale colleague Keith Wilson create the transcription.

Biographies

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's comprehensive band program. The CU Wind Symphony has collaborated with numerous artists & composers and most recently performed for the CBDNA Southwestern Division Conference on the CU Boulder campus. Prior to his 2013 appointment at CU Boulder, McKinney was the director of wind ensembles and associate professor at Louisiana State University. While teaching at LSU the Wind Ensemble was invited to perform for the 2013 CBDNA National Conference in Greensboro, NC. He has held additional faculty positions at Interlochen Arts Academy and Duquesne University Mary Pappert School of Music. From 2010–2015, he was the Coordinator of Bands for the renowned Interlochen Arts Camp. In this capacity he conducted the World Youth Wind Symphony and administered the summer band program. 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. He has also conducted concerts and clinics in Costa Rica and Canada. On numerous occasions, his performances with the Dallas Wind Symphony have been featured on National Public Radio Performance Today. As a teacher of conducting he has presented conducting masterclasses at the University of Central Florida, Eastern Washington University, University of Central Missouri, West Chester University and UCLA. His recording credits include projects with the Dallas Winds, 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. He was recently nominated for a 2019 Grammy Award for producing the Dallas Winds recording *John Williams at the Movies*. In February 2017, McKinney was featured on the cover of *The Instrumentalist*, a prominent journal for instrumental music educators. He has published articles in numerous conducting resources, including five volumes of *Teaching Music through Performance in Band* and most recently, *The Conductors Companion* published by Meredith Music. He has also authored a chapter about Pulitzer Prize-winning composer Jennifer Higdon for the book *Women of Influence in Contemporary Music*, published by Scarecrow Press. After participating in the Second Frederick Fennell Conducting Masterclass, he was named a finalist for the Thelma A. Robinson Award by

the Conductors Guild. He has been nominated for a LSU Alumni Association Faculty Excellence Award and is an honorary member of Kappa Kappa Psi. 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, Jack Stamp, Robert Cameron and additional study with H. Robert Reynolds and Frank Battisti.

Yoshiyuki Ishikawa

Yoshiyuki Ishikawa has appeared as a featured soloist and has presented masterclasses and workshops at the most prestigious musical venues, including: Sydney Conservatorium in Australia, Moscow Conservatory, St. Petersburg Conservatory in Russia, Tokyo School of Music, Central Conservatory of China, Shanghai Conservatory, Royal Northern College of Music in UK, Australian National Academy of Music, Hong Kong Academy of Performing Arts and Taipei National University of Arts. An advocate of the performance of double reed music, he has presented world premieres of numerous works for bassoon, including *Quartet for Bassoon and Strings* and *Respiratus for Bassoon and Orchestra* by Daniel Kellogg; *Partita No. 2 for Oboe, Bassoon, Piano and Quartet for Flute, Oboe, Bassoon and Piano* by Bill Douglas; *Falling Water* by Barry Conyngham and Ishikawa's realization of the *Concerto for Oboe, Bassoon and Basso continuo* by George Frideric Handel. Ishikawa serves as an advisor for international competitions and has been a judge for important competitions, including: the IDRS (International Double Reed Society) Gillet Competition, the Tokyo Wind and Brass Competition, the Rimsky-Korsakov Competition in Russia, the Moscow Conservatory Wind and Percussion Competition and the Asian Double Reed Association International Competition. Ishikawa held the position as president of IDRS, and in 1995 he pioneered the development of the website for double reed performers, idrs.org. He is a member of the IDRS Executive Board, has been the editor of IDRS Online Publications and currently is the IDRS Digital Media Coordinator. In this capacity, Ishikawa has produced and archived more than 490 exclusive videos of performances, which are catalogued and available on idrs.org. Ishikawa is the founder of the Asian Double Reed Association, an organization dedicated to uniting double reed performers and teachers throughout Asia, and represented by pedagogues and performing artists from Japan, Korea, China, Hong Kong, Thailand, Taiwan and Singapore. Since 2010, he has been the president of the Asian Double

Reed Association (ADRA). In July 2021, Ishikawa with Peter Cooper, professor of oboe at CU Boulder College of Music, will host the 50th anniversary conference of IDRS. The conference is slated to bring more than 1000 double reed artists, pedagogues and students to CU. Ishikawa has been the professor of bassoon at CU Boulder College of Music since 1991. In addition to bassoon performance, his specialties include chamber music and pedagogy.

Matthew Chellis

Matthew Chellis is considered one of America's most versatile singing actors. He has appeared with opera companies, orchestras and theatre companies in North and South America and Europe. Chellis has sung over twenty principal roles with New York City Opera and sung with Washington National Opera, Frankfurt Opera, Atlanta Opera, Opera Bogata and Calgary Opera, to name a few. Concert performances include numerous appearances at the Kennedy Center, Carnegie Hall, Avery Fisher Hall and Boston Symphony Hall. Chellis has taught at New York University and Roosevelt University's Chicago College of Performing Arts prior to his appointment at UC Boulder. He is the founder and executive director of the Up North Vocal Institute—an intensive four week vocal training program located in northern Michigan. Please visit MatthewChellis.com for a full vitae.

James Stephenson

Leading American orchestras, instrumentalists and wind ensembles around the world have performed the music of Chicago-based composer James M. Stephenson, both to critical acclaim and the delight of audiences. The composer is largely self-taught, making his voice truly individual and his life's work all the more remarkable. Recent and upcoming premieres include the Chicago Symphony with Riccardo Muti, St. Louis (Robertson), Montreal and Minnesota Orchestras (Vänskä) and the Cabrillo Festival (Macelaru), as well as the US "President's Own" Marine Band. Over 150 orchestras and bands play his music annually. His recent CD, *Liquid Melancholy—the music of James Stephenson* (featuring Chicago Symphony clarinetist John Yeh), was a 2019 Grammy nominee for Best Engineered, Classical. Additionally, his monumental Symphony #2, *VOICES*, has earned the esteemed Ostwald Award (2018) from the American Bandmasters Association, after just having won the 2017 National Band Association's annual Revelli Award. His 3rd symphony, *VISIONS*, will receive its premiere in April 2019. The Memphis Symphony (Robert Moody) has plans to record his powerful and emotional *Concerto for Hope* (trumpet concerto #3) with soloist Ryan Anthony in the spring of 2019. He celebrates his 10th anniversary as Composer-in-Residence with the Lake Forest during the 2019/20 season.

Personnel

Piccolo

Kaleb Chesnic

Flute

Indigo Fischer
Claire Gunsbury
Maddie Hardick
Adrienne Havelka
Mara Riley

Oboe

Brittany Bonner
Curtis Sellers
Grace Stringfellow

Clarinet

Colby Bond
Charles Burnside
Anoushka Divekar
Jade Garcia
Ellen Kennedy
Randel Leung

Daniel Mills

Tanner Shiohshita
Josh Wilson
Rachel Wood

Bass clarinet

Jacob Eichhorn

Bassoon

Victor Zhang
Kristina Nelson
Ethan Shuler
Kaitlin Zadow

Alto saxophone

Lucas Hopkins
Michael Meier
Mark Ivlev

Tenor saxophone

Jay Million

Baritone saxophone

Miranda Stark

Horn

Erika Hollister
Spencer Kosciak
Raya Panova
Benjamin Shafer
Erin Zinda

Trumpet

Luke Finaldi
Jeremiah Kersting
Max McNutt
Sam Milam
Ryan Spencer
Drew Ziemba

Trombone

Evan Johnson
Alison Orthel
Kenny Ross

Yutaro Yazawa

Erich Haller

Euphonium

Rebekah Jay
Callen Thompson

Tuba

Tristan Peterson
Brian Sugrue
Patrick Young

Percussion

Jake Hennemford
Dylan Norbury
Ryan Pride
Andrew Quinlan
John Sevy
Cody Thoreson

Piano

Lennart Triesschijs

Harp

Sierra Fournier

Bass

Eleanor Dunlap

Upcoming performances

📍 Ticketed events 📺 Live broadcast at cupresents.org

Saturday, April 20

Boulder Laptop Orchestra (BLOrk) 📍

Songs of Space

7 p.m., Fiske Planetarium

Tuesday, April 23

Campus Orchestra 📺

7:30 p.m., Macky Auditorium

Wednesday, April 24

Concert Jazz Ensemble and Jazz

Ensemble II 📺

7:30 p.m., Grusin Music Hall

April 25-28

Eklund Opera Program:

The Turn of the Screw 📍

An opera by Benjamin Britten

7:30 p.m., Music Theatre

Tuesday, April 30

CU Symphony Orchestra 📺

7:30 p.m., Macky Auditorium

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