

Symphonic Band and Wind Symphony

Matthew Dockendorf, conductor
Donald McKinney, conductor
Dylan Koester, graduate conductor
Zach Cheever, graduate conductor

*Latecomers will be seated at the discretion of
the house manager.*

7:30 p.m., Thursday, Sept. 19, 2019
Macky Auditorium



College of Music
UNIVERSITY OF COLORADO **BOULDER**

Program

Symphonic Band

Festivo (1985)

Edward Gregson
(b. 1945)

Against the Rain (2014)

Roshanne Etezady
(b. 1973)

Dylan Koester, guest conductor

Paris Sketches (1994)

Martin Ellerby
(b. 1957)

I. Saint-Germain-des-Près

II. Pigalle

III. Père Lachaise

IV. Les Halles

Celebrations (1991)

John Zdechlik
(b. 1937)

Wind Symphony

Fandangos (2001)

Roberto Sierra
(b. 1953)
trans. Scatterday

Introduction and Dance Macabre (2018)

Collin Kemeny
(b. 1995)

Zach Cheever, guest conductor

that secret from the river (2016)

Joel Puckett
(b. 1977)

Program notes

Festivo (1985)

Festivo for Symphonic Wind Band was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band with funds provided by the Trustee Savings Bank. It was first performed by the Bolton Youth Concert Band, conducted by Nigel Taylor, at the Conference of the World Association of Symphonic Bands and Wind Ensembles in Kortrijk, Belgium, in July 1985. As the title suggests, it is a festive piece, exuberant in style and cast in rondo form. An introduction announces, in fragmented form, some of the melodic and rhythmic ideas. The light-hearted and exuberant main theme is announced on clarinets, but is immediately tossed around the band. The first episode is lyrical in mood with a variation of earlier material passed from one wind soloist to another, whilst the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of ‘minimalist’ technique, until the whole band eventually joins in (important parts for melodic percussion here). The final statement of the rondo tune is heralded by bell-like chords on the brass with tubular bells adding colour. This leads to a short but triumphant coda (with melodic percussion again prominent). Throughout there is much emphasis on changing time patterns and asymmetric rhythms with the scoring utilising solo and chamber-like textures. *Festivo* has become a standard repertoire piece in many countries and is one of the composer’s most popular and most frequently performed works.

Against the Rain (2014)

Hailed by the Detroit Free Press as “a promising and confident composer,” Roshanne Etezady is emerging as one of the most dynamic musical voices of her generation. Her music ranges

from clever and colorful to sublimely subdued; it combines lyricism with rhythmic intensity and engages performers and audiences alike. As a young musician, Etezady studied piano and flute, and developed an interest in many different styles of music, from the musicals of Steven Sondheim to the 1980’s power ballads and Europop of her teenage years. One fateful evening in 1986, she saw Philip Glass and his ensemble perform as the musical guests on *Saturday Night Live*. This event marked the beginning of her interest in contemporary classical music, as well as her interest in being a composer herself. *Against the Rain* received its premiere performance at the Interlochen Arts Camp, Michigan, by the World Youth Wind Symphony under the baton of Steven D. Davis on July 14, 2014. The piece is based off a choral work that Etezady wrote as part of a set of songs based on poems by Edna St. Vincent Millay. The text begins: “Love is not all; it is not meat, nor drink, nor slumber, nor a roof against the rain...”

Paris Sketches (1994)

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through—rather as did Maurice Ravel in his own tribute to the work of an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells—a prominent feature of Paris life. *Saint-Germain-des-Prés*: The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells. *Pigalle*: The Soho of Paris, this is a burlesque with scenes cast in the mold of a balletic scherzo—humorous in a kind of “Stravinsky-meets-Prokofiev” way. It’s episodic, but

everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens! *Père Lachaise*: This is the city's largest cemetery, the final resting place of many a celebrity who had once walked its streets. The spirit of Satie's *Gymnopédies*—themselves a tribute to a still more distant past—is affectionately evoked before what is in effect the work's slow movement concludes with a quotation of the *Dies Irae*. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, wistful.

Les Halles: A fast, bustling finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden, and like *Pigalle*, this is a series of related but contrasting episodes. Its climax quotes from Hector Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache—actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*. —Martin Ellerby

Celebrations (1991)

John Zdechlik is a native of Minneapolis, Minnesota. He developed an interest in composition while a trumpet student performing with his high school jazz band. He holds degrees in music education as well as composition and theory from the University of Minnesota in Minneapolis where his composition instructors included Paul Fetler and Frank Bencriscutto. He became the professor and chairman of the music department at Lakewood Community College, now Century College, in White Bear Lake, Minnesota. Zdechlik has written a variety of commissioned and published works for high school and college concert bands, including *Celebrations*, *Chorale and Shaker Dance*, *Grand*

Rapids Suite, *Passacaglia*, and *Z's Blues*. He has conducted in thirty-five states and in Japan, England and Scotland, and is an active member of the American Bandmasters Association. In 1988, Zdechlik was commissioned to compose a work commemorating the twentieth anniversary of the Medalist Concert Band of Bloomington, Minnesota, with Earl C. Benson, conductor. This 70-member community concert band was awarded the prestigious Sudler Silver Scroll in 1996. *Celebrations* is a dynamic work that alternates between two themes: the first utilizes rapid ascending phrases in the woodwinds against a marked background by the brass and percussion, and the second grandiose theme is worked into the composition to provide a chance to reflect on past triumphs. These themes ultimately combine in a final, majestic ending.

Fandangos (2001)

Antonio Soler's *Fandango* for keyboard has always fascinated me, for its strange and whimsical twists and turns. My *Fandangos* is a fantasy, or a "super-fandango," that takes as point of departure Soler's work and incorporates elements of Boccherini's *Fandango* and my own Baroque musings. Some of the oddities in the harmonic structure of the Soler piece provided a bridge for the incorporation of contemporary sonorities, opening windows to apparently alien sound worlds. In these parenthetical commentaries, the same materials heard before are transformed, as if one would look at the same objects through different types of lenses or prisms. The continuous variation form over an ostinato bass gave me the chance to use complex orchestration techniques as another element for variation. —Roberto Sierra

that secret from the river (2016)

Have you also learned that secret from the river; that there is no such thing as time? That

the river is everywhere at the same time, at the source and at the mouth, at the waterfall, at the ferry, at the current, in the ocean and in the mountains, everywhere, and that the present only exists for it, not the shadow of the past nor the shadow of the future?

—Hermann Hesse, *Siddhartha*

Hesse's quotation, poetic in its nature, incites a compelling philosophical quandary on the nature of reality and the perception of reality through time. The proposed observation harkens back to the flux doctrine of ancient Greek philosopher Heraclitus, who noted that one who stepped into the same river twice was surrounded by changed waters. Hesse's further exploration of this concept proposes a host of possibilities. Is our perception of time as a linear progression fundamentally flawed? Does anything remain the same over time, even as it changes significantly? Siddhartha's journey in the novel hinges on his epiphanies by the river, as it serves as a metaphor for his (and the reader's) life. This quotation serves as the inspiration and soul of Joel Puckett's *that secret from the river*, which approaches the idea of the river from the abstraction of sound. The composer says of his creative process: *I have a very odd relationship with the past. I am constantly forced to confront past choices I've made in the form of the music I've written which I then experience in the present. When I hear music I've written, I am almost always overwhelmed by the feeling that I'm not actually the person who wrote it. And in a very real sense, I'm not; at least, not anymore. But when I hear it, I feel compelled to be grateful that the person who did write that music left the very best of himself in those notes, and I go about my life trying to live up to them.* In a sense, the metaphor of Hesse's river is applied to the life of any person. Can any of us exist outside of the perspective of the absolute present, and

are we still the same person as we were in the past or will be in the future? With art, the common predilection is to observe the creator's oeuvre through a synchronic lens, assuming all works are created by the same person fixed in time rather than to take into account the evolution, not just of the artists' craft, but also of the artists themselves. In that secret from the river, Puckett deals with this concept in a personally meaningful way through a lengthy study in motivic reference and thick, seemingly mystical harmonies. The work as a whole is cast in two large sections: first, an exploration of pure harmonies that are made distorted and hazy through glissandi into sound masses, and second, a series of variants on a familiar harmonic motive. For much of the later portions of the piece, sections of the Hesse quotation are printed to accompany the score in a quasi-programmatic fashion. These fragments, positioned out of order, further lend to the concept of universal existence outside of time presented by the quotation itself.

—Excerpt of program note by Jacob Wallace

Personnel

Matthew Dockendorf is associate director of bands and director of the Golden Buffalo Marching Band at the University of Colorado Boulder. An assistant professor of music, Dockendorf conducts the Symphonic Band and teaches instrumental conducting, as well as music education courses at both the undergraduate and graduate level. Prior to his appointment as associate director of bands, Dockendorf spent five years as the assistant director of bands at CU where he directed the Buff Basketball Band and the Concert Band. Dockendorf has guest conducted high school and middle school bands in Colorado, Georgia, Minnesota, Missouri and South Carolina. He has presented clinics at various state music

conferences and the Midwest Band and Orchestra Clinic. Currently, his transcriptions of Paul Hindemith's Symphony in E-flat for Concert Band and Silvestre Revueltas' *Troka* for Wind Ensemble are under consideration for publication. Dockendorf holds a Doctor of Musical Arts in conducting from Michigan State University, under Kevin L. Sedatole; a Master of Music in conducting from The Ohio State University, under Russel Mikkelson; and a Bachelor of Music Education from the University of Minnesota, where he studied and performed under Craig Kirchhoff, Jerry Luckhardt and Timothy Diem.

Donald J. McKinney conducts the CU Wind Symphony, guides the graduate wind conducting program and oversees the university's comprehensive band program. McKinney was previously the director of wind ensembles and associate professor at Louisiana State University. While teaching at LSU, McKinney and the Wind Ensemble were invited to perform for the 2013 CBDNA National Conference in Greensboro, North Carolina. McKinney has held additional faculty positions at Interlochen Center for the Arts 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 and Greater Boulder Youth Orchestra. He has also conducted concerts and clinics in Costa Rica and Canada. McKinney has presented conducting master classes at the University of Central Florida, Eastern Washington University, University of Central Missouri, West Chester University, and the University of California, Los Angeles. His recording credits include projects with the Dallas Winds—including *John Williams at the Movies*, which was nominated for a Grammy Award in 2019—University of Michigan Symphony Band, University of Texas Wind Ensemble and others.

McKinney has published articles in numerous conducting resources, including five volumes of *Teaching Music through Performance in Band* and in *The Conductors Companion*. He also authored a chapter about Pulitzer Prize-winning composer Jennifer Higdon for the book *Women of Influence in Contemporary Music*. After participating in the second Frederick Fennell Conducting Masterclass, he was named a finalist for the Thelma A. Robinson Award by the Conductors Guild. McKinney has been nominated for a LSU Alumni Association Faculty Excellence Award and is an honorary member of Kappa Kappa Psi. He holds degrees from Duquesne University, Indiana University of Pennsylvania and the University of Michigan.

Zach Cheever is a graduate teaching assistant and conducting student pursuing the Doctor of Musical Arts degree in wind conducting and literature at the University of Colorado Boulder where he conducts and assists in all aspects of the band program. Prior to his work at CU, Cheever was the band director at Trevecca University in Nashville, TN. His primary conducting teachers include Donald McKinney, Gregory Wolynech David Diehl and Timothy Cierpke.

Dylan Koester is a graduate teaching assistant with the bands department and a Master of Music Education student at the University of Colorado Boulder. Prior to beginning his studies at CU, Koester studied trumpet performance under Stephen Orejudos and psychology at Tulane University, where he graduated magna cum laude and with honors in music for his instrumental conducting thesis. Koester holds a Bachelor of Fine Arts in music performance from Tulane University where he studied conducting under Maxim Samarov.

Symphonic Band

Piccolo Erika Gossett	Jennifer Douglas Anne Chen	Josiah Smith Ervin Keeling Katelyn Wojniak	Euphonium Megan Nicolaysen Jackson Trust Cooper Etters
Flute Nicole Peters Emma Shelby Jordyn Stapleton Harlan Smyth	Bass clarinet Haley Martin-James	Trumpet Coleman Scott Luke Finaldi Hayden Etters Jeremiah Kersting Austin Laurent Caleb Dixon Abbey Beaton	Tuba Elena Zarecky Dylan Silverstein Kevin Sullivan Evan Allenson
Oboe Clayton Williams Taysia Petersen	Bassoon Rachel Hecht Madison Triplett Ross Lowrey Sheridan Sturm	Trombone Kendall Walker Jacob Kayler Mira Hickey Nathan Park Carson Sachtleben	Piano Sarah Thune
E-flat clarinet Julian Ruiz	Alto saxophone Jamyson Lindhorn Jeremy Salgado Carter DeSouza Jack Merrill	Bass trombone Erich Haller Jake Spies	Percussion Bryce Dickson Juli Ennis Ryder Hales Chloe Joseph Charles "Griffin" Klapp Eliot Sale Rowan Woodbury
Clarinet Georgia Hastie Carolyn Vanderwerf Gracie Lime Julian Ruiz Annika Ekrem Logan Duschatko Justin Slaman Ella Stritzel Emma Williamson	Tenor saxophone Gabriella Zelek		
	Baritone saxophone Frankie Pineda		
	Horn Kieran Scruggs Cole Cantor Olivia Walt		

Wind Symphony

Piccolo Maddie Hardick David Jimenez	Bass clarinet Jacob Eichhorn Gleyton Pinto	Trumpet Jacob Howard Will Landon Sam Milam Zach Morse Jacob Rylko Michael Winkler	Connor Page Nathan Siegel Aaron Watkins
Flute Rachelle Crowell Ariel Flach Maddie Hardick David Jimenez Andrea Kloehn Yuna Langehennig	Bassoon Anthony Federico Isabel Goodwin Kristina Nelson Yaowen Zhang	Trombone Sebastian Alvarez Piras Kenny Ross Karla Salinas	Piano Jesus Diaz
Oboe Brittany Bonner Curtis Sellers Grace Stringfellow Sophia Oehlers	Soprano saxophone Michael Meier	Bass trombone Douglas Sternberg	Celeste Sarah Thune
E-flat clarinet Kelsi Doolittle	Alto saxophone Mark Ivlev	Euphonium Megan Nicolaysen Callen Thompson	Harp Sierra Fournier
Clarinet Jaret Anderson Charles Burnside Nathan Ciraula Anoushka Divekar Kelsi Doolittle Randel Leung Zachary Mast	Tenor saxophone Tina Uhrenbacher	Tuba Tristan Peterson Brian Sugrue	
	Baritone saxophone Armando Solis	Percussion Julian Davidson Andrew Grossman Jake Henneford Dylan Norbury	
	Horn Maggie Barnes Dilon Bryan Megan Hurley Natalie Miller Raya Panova Annika Ross		

Upcoming performances

💰 Ticketed events 📺 Live stream at cupresents.org

Tuesday, Sept. 24

CU Symphony Orchestra

7:30 p.m., Macky Auditorium 📺

Wednesday, Sept. 25

Pendulum New Music Ensemble

7:30 p.m., Grusin Music Hall 📺

Tuesday, Oct. 1

Faculty Tuesdays

Love and Death

7:30 p.m., Grusin Music Hall 📺

Thursday, Oct. 3

Fall Festival of Choirs

7:30 p.m., Macky Auditorium 📺

Monday, Oct. 7

CU Philharmonia Orchestra

7:30 p.m., Grusin Music Hall 📺

Tuesday, Oct. 8

Faculty Tuesdays

Die schöne Müllerin

7:30 p.m., Grusin Music Hall 📺

Wednesday, Oct. 9

Artist Series: Chick Corea Trilogy with

Christian McBride and Brian Blade

7:30 p.m., Macky Auditorium 💰

Chamber Winds

7:30 p.m., Grusin Music Hall 📺

Thursday, Oct. 10

Concert Jazz Ensemble and Jazz

Ensemble II

7:30 p.m., Grusin Music Hall 📺

Oct. 11-13

Edges

By Benj Pasek and Justin Paul

Musical Theatre Program

Old Main Chapel

Friday, Oct. 11

No-No Boy in Concert

Presented by the American Music

Research Center

7:30 p.m., Grusin Music Hall

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