

Wind Symphony

Donald McKinney, conductor

Hsing-ay Hsu, piano

Zach Cheever, guest conductor

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

7:30 p.m., Thursday, Nov. 21, 2019
Macky Auditorium



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Program

Masquerade (2018)

Anna Clyne
(b. 1980)
trans. Llinás

Zach Cheever, guest conductor

Concerto for Piano and Wind Instruments (1923-24/rev. 1950)

Igor Stravinsky
(1882-1971)

I. Largo-Allegro

II. Largo

III. Allegro

Hsing-ay Hsu, piano

— Intermission —

Symphony No. 2 for Wind Ensemble: *Migration* (2017)

Adam Schoenberg
(b. 1980)

I. *March*

II. *Dreaming*

III. *Escape*

IV. *Crossing*

V. *Beginning*

Program notes

Masquerade (2018)

Masquerade draws inspiration from the original mid-18th century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate

settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*.

The work derives its material from two melodies. For the main theme, I imagined a chorus welcoming the audience and inviting them into their imaginary world. The second theme, *Juice of Barley*, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of *The English Dancing Master*.

—Note from the composer

Concerto for Piano and Wind Instruments (1923-24/rev. 1950)

The Concerto for Piano and Winds from 1923-24 was composed 11 years after *The Rite of Spring*, and premiered by the composer himself at the piano. Although this piece marks Stravinsky's departure into the new style of neo-classicism, there is also a continuation of the imaginative variety of ideas he uses.

In the tradition of Western music, a musical element conveys expression through a range of tension and release, for example through dissonance and consonance. On the heels of a romantic era in which rubato timing also added to expression, Stravinsky's rhythms provide a cellular energy that expresses tension and release in innovative ways. Rhythm that used to anchor our heartbeats, that used to stabilize far-reaching harmonic modulations, has now become the more dominant expressive element. Tension and release, no longer limited to the realm of harmony, is now created by the upbeats, ties, elusive downbeats and rhythmic instability to stability.

The opening of the first movement sets up one of the most stable rhythms: the French overture rhythm. In contrast, when the piano solo begins, the ground starts to shift, with the pianist's left hand and right hand downbeat sliding apart out of sync, giving this section more tension.

The second movement starts and ends with rhythmic stability, while the juicy contrast is found in the jazzy scales and rhapsodic arpeggios of the cadenzas. The passions of these two cadenzas provide the antidotal energy to the perpetuo mobile of the rest of the work.

The playful character of this work stems from its unpredictable metric structure. In tonal

music before the twentieth century, rhythm is perceived against a backdrop of meter, and our ears are constantly trying to find the beginning point of each measure. The pitch content typically reinforces this, with more structural events landing on stronger beats. But when the meter consistently changes, and the tonal language is less hierarchic, the listener starts to let go of patterns and feel afloat.

At one point towards the beginning of the first movement, we sense that the phrasing has become additive, with quarter note pulses of three, four, then five beats. A few minutes later, the piano solo dances spontaneously with fast changing meters, so that the melodic motives always feeling familiar but never identical. By the cadenza, there is no longer any ordered pattern. Every phrase has a different length, and there is no algorithm to predict the next downbeat.

While the term neo-classicism places a high value on structural order and control, this piece has plenty of exuberant energy and quirky effects. That comes largely from syncopations and the powerful physical effect they possess. In 1916, his friend, collaborator, and former Swiss neighbor, Ernest Ansermet, brought back from a U.S. tour a collection of ragtime scores and records. To Stravinsky's delight, he was greatly inspired by these American ragged rhythms, or *le temps du chiffon*.

The timbre of this work does not have much precedence, but fits right into Stravinsky's rhythmic precision. He wanted to use the wind symphony because it could hold up the sound world with some rigidity and crispness, although the double bass is still used here to double the bass line, according to its original purpose. In lieu of the opulent full symphonic textures of the day, Stravinsky sought out a new

sound environment with fast-changing rhythms, fulfilling his desire to return the percussive qualities to the piano and redeem it from the romantic obsession with lyricism.

Might it be possible that Stravinsky's perspective as an outsider, a foreigner who could play with the ideas of Bach and Beethoven, Debussy and Tchaikovsky, without having to take on the burden of inheriting one singular culture, gave him more options in shaping his new style? Perhaps post- World War I Europe also provided an unusual abundance of unsettled adrenaline and endless possibility.

Through all these moments of rhythmic tension and release, unpredictable meters and syncopations, musicians can delight in the delicious recklessness of doing such an eccentric rhythmic piece all together as a unified large ensemble.

—Note by Hsing-ay Hsu

Symphony No. 2 for Wind Ensemble:

***Migration* (2017)**

Migration was commissioned by the Sarah and Ernest Butler School of Music and Texas Performing Arts for The University of Texas at Austin Wind Ensemble, and is dedicated to Jerry Junkin.

In the weeks following the November 8th election, I have been thinking a lot about immigration. It's a controversial and divisive issue. It is also one of the foundations of our great country. I myself am fourth-generation American. My ancestors immigrated from Latvia, Lithuania and Romania. I grew up in a town of 750 people in rural Massachusetts. It was a pretty typical American childhood. Carefree and idyllic. I never really thought about how my family had gotten here, or what it had taken to make that journey.

The narrative behind *Migration* is inspired by my wife, and her family's journey to America. As she likes to say, "No one leaves where they're from unless they believe that something better awaits them." While writing this piece she and I talked at length about the emotional journey that many immigrants experience. If you don't push yourself to dream about what awaits you, then how do you have the courage to leave behind all that you know? If you don't envision a new home where all of your hopes and dreams can be achieved, then how do you survive in a completely unfamiliar place?

Janine's parents did what many immigrants dream of doing: they became citizens, worked hard and eventually bought a home. But their central focus was always making sure that their children would succeed. They fought to give them opportunities that would not have been possible elsewhere. They are the sacrificial generation. Their children are the embodiment of the American Dream.

Each year, individuals from all over the world come to the United States seeking more opportunities. Whether they are escaping religious persecution, government instability or social and political inequality, they are all searching for something better. This is, after all, the land where anything is possible. A place where all of your dreams can come true, no matter where you come from.

Migration is in five movements:

I. *March* is the catalyst for change. Whether personal or political, it represents the conflict that is taking place within the country of origin.

II. *Dreaming* is the vision of what awaits. It is the inspiration that allows one to take the leap and begin the journey.

III. *Escape* represents the uprooting. Whether crossing illegally, going through Ellis Island, etc. It embodies the anxiety, hope, and fear of leaving everything behind.

IV. *Crossing* captures the feelings associated with leaving your homeland and entering a completely unfamiliar place.

V. *Beginning* represents the culmination of the journey. It is the start of a new life where anything is possible.

Movements I-II and IV-V are played without pause. —Note from the composer

Personnel

Since her stage debut at age 4, Chinese-American pianist **Hsing-ay Hsu** (“Sing-I Shoo”) has been performing at such venues as Carnegie Hall, the Kennedy Center, Alice Tully Hall at Lincoln Center, in Europe and Asia, and at festivals including the International Odysiad Festival and the Gulangyu Int’l Piano Festival in China. Her thoughtful and passionate interpretations have won international recognition, including the William Petschek Debut Award at Juilliard (highest honor given to a pianist), William Kapell International Competition, Ima Hogg National First-Prize, Paul & Daisy Soros Fellowship, Gilmore Young Artist Award and the US Presidential Scholar of the Arts Award from President Clinton. Equally active with recitals, concertos, chamber music, masterclasses and seminars, Hsu loves to make connections between disciplines and foster curiosity in her students.

Hsu has also become a multi-faceted cultural collaborator in the Denver-Boulder corridor. She feels privileged to partner creatively with numerous organizations, and to mentor young/young-at-heart musicians and teachers. As

artistic director for Pendulum New Music at the University of Colorado Boulder for fourteen seasons, she brought in international artists to the region from Finland, Mexico and the United Kingdom, and hosted celebrity masterclasses including Kronos and Béla Fleck in collaboration with CU Presents. She has also taught as visiting piano faculty for several universities including CU Boulder, organizations including the Rocky Ridge Adult Seminars, International Keyboard Odysiad Festival and Friends of Chamber Music Denver, and has lectured at conferences including the CU “Rhythm in Music Since 1900 Conference” and the MTNA National Convention. Her Conscious ListeningTM seminars bring dynamic teaching to festivals, private homes, music societies and pre-concert talks for CU Presents, CMF and Friends of Chamber Music Denver. A beloved teacher, her students have won numerous solo and concerto prizes, her master classes include Conservatoire Ravel in Paris and Xiamen University and she adjudicates regularly for national and international competitions. Besides chairing the CSMTA College Forum, she served on the national editorial board of American Music Teacher magazine. Her recordings are frequently broadcast on CPR. Hsu teaches the Adult Seminar at Rocky Ridge in Estes Park.

Born in Beijing, Hsu trained at the Juilliard School and Yale University, as well as Aspen, Ravinia Steans Institute, the Aldeburgh Festival in the United Kingdom, and Tanglewood. She continues to learn through all the art forms and diverse artists around her. A Steinway Artist, she is married to composer Daniel Kellogg who is the new president of Young Concert Artists, Inc., and they have one daughter. She is based in Erie, Colorado, and New York City. Besides music, she loves to travel with her family and take dance classes. hsingayhsu.com

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. Cheever also received a master's degree in instrumental conducting from Austin Peay State University. Prior to his work at APSU, Cheever studied theory, composition and horn at Trevecca University. His primary conducting teachers include Donald McKinney, Gregory Wolyneec, David Diehl and Timothy Cierpke.

Wind Symphony

Flute

Rachelle Crowell
Ariel Flach
Maddie Hardick
David Jimenez
Andrea Kloehn
Yuna Langehennig

Oboe

Brittany Bonner
Curtis Sellers
Grace Stringfellow
Sophia Oehlers

Clarinet

Jaret Anderson
Charles Burnside
Nathan Ciraula
Anoushka Divekar
Kelsi Doolittle
Jacob Eichhorn
Randel Leung
Zachary Mast
Gleyton Pinto

Contrabass clarinet

Zachary Mast

Bassoon

Anthony Federico
Isabel Goodwin
Kristina Nelson
Yaowen Zhang

Soprano saxophone

Mark Ivlev

Alto saxophone

Michael Meier

Tenor saxophone

Tina Uhrenbacher

Baritone saxophone

Armando Solis

Horn

Maggie Barnes
Dilon Bryan
Megan Hurley
Natalie Miller
Raya Panova
Annika Ross

Trumpet

Jacob Howard
Will Landon
Sam Milam
Zach Morse
Jacob Rylko
Michael Winkler

Trombone

Alison Orthel
Sebastian Alvarez Piras
Kenny Ross
Karla Salinas
Douglas Sternberg

Euphonium

Megan Nicolaysen
Callen Thompson

Tuba

Tristan Peterson
Brian Sugrue

Percussion

Julian Davidson
Andrew Grossman
Jake Henneford
Dylan Norbury
Connor Page
Nathan Siegel
Aaron Watkins

String bass

Noah Gilsdorf
Alex King

Piano

Jesus Diaz

Harp

Sierra Fournier

Upcoming performances

💰 Ticketed events 📺 Live stream at cupresents.org

Monday, Dec. 2

Chamber Music Showcase

7:30 p.m., St Aidan's Episcopal Church,
2425 Colorado Ave, Boulder

Tuesday, Dec. 3

Faculty Tuesdays

Ryan Gardner

7:30 p.m., Grusin Music Hall 📺

Wednesday, Dec. 4

Eklund Opera Scenes

5 p.m., Music Theatre

Pendulum New Music

7:30 p.m., Grusin Music Hall 📺

Dec. 6-8

Holiday Festival 2019

Macky Auditorium 💰

Monday, Dec. 9

Concert Band and Campus Orchestra

7:30 p.m., Grusin Music Hall 📺

Tuesday, Dec. 10

Faculty Tuesdays

Expressions of Conflict

7:30 p.m., Grusin Music Hall 📺

Wednesday, Dec. 11

Ellington's "Nutcracker"

6:30 p.m., Dazzle Club,
1512 Curtis St., Denver

Tuesday, Dec. 17

Artist Series

Natalie MacMaster and Donnell Leahy

7:30 p.m., Macky Auditorium 💰

Tuesday, Jan. 14, 2020

Faculty Tuesdays

Hsiao-Ling Lin, piano

7:30 p.m., Grusin Music Hall 📺

Tuesday, Jan. 21, 2020

Faculty Tuesdays

The future of music, a century
in the making

7:30 p.m., Grusin Music Hall 📺

Wednesday, Jan. 22, 2020

Undergraduate Vocal Competition Finals

7:30 p.m., Grusin Music Hall

Events are subject to change:

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