

Centennial Celebration

Symphonic Band and Wind Symphony

Matthew Dockendorf, conductor
Zachariah Cheever, graduate conductor

Donald McKinney, conductor
Ryan Gardner, trumpet
Melinda Mason, graduate conductor

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

7:30 p.m., Thursday, Feb. 6, 2020
Macky Auditorium



College of Music
UNIVERSITY OF COLORADO **BOULDER**



Program

Symphonic Band

Bali (2006)

Michael Colgrass
(1932-2019)

When Jesus Wept (1958)

William Schuman
(1910-1992)

Zachariah Cheever, graduate conductor

The Three Embraces (2013)

- I. Antique, Calming
- II. With quiet longing
- III. With rubato (a joyous celebration at first)

Carter Pann
(b. 1972)

Hivemind (2014)

Peter Van Zandt Lane
(b. 1985)

Wind Symphony

Fanfare for the Common Man (1943)

Aaron Copland
(1890-1990)

Fantasia in G Major BWV 572 (1707/2012)

J.S. Bach
(1685-1750)
trans. Goldman and Leist

Melinda Mason, graduate conductor

Centennial Horizon (2017)

- I. Aspen Grove
- II. Interlude- Alpenglow
- III. Roaring Gunnison

Kevin McKee
(b. 1980)
arr. McKee and Miller

Ryan Gardner, trumpet

Symphony in B-flat (1951)

- I. Moderately Fast, with Vigor
- II. Andante Grazioso
- III. Fugue (rather broad)

Paul Hindemith
(1895-1963)

Program notes

Our program this evening begins the year-long celebration that honors the creation of the CU College of Music in 1920. The first band on our campus dates back to 1904, but the band program was established when Horace Jones was designated as the instrumental director in 1929. His leadership continued until Hugh McMillen was hired in 1936 to oversee the marching band, and eventually he was named director of bands.

Under his leadership the program grew and his concerts featured a diverse selection of repertoire including a new work in 1951; a Symphony in B-flat by Paul Hindemith. As we were researching repertoire for this concert, we discovered that the second performance of Hindemith's work took place in Macky Auditorium in May 1951. The CU performance was one month after the Washington, D.C. premiere and the ensemble performed from manuscript parts. Hindemith's work has become one of the cornerstone 20th century pieces for wind ensembles and the Wind Symphony will pay tribute to this monumental work and the early performance that occurred on our campus.

Upon McMillen's retirement in 1978, Allan McMurray was hired as the new director of bands, and he continued to oversee the growth of the band program including collaborations with faculty and guest artists. Professor McMurray developed a strong connection with the composition faculty that resulted in numerous commissions.

When he retired in 2013, twelve of McMurray's current and former graduate conducting students commissioned CU composition faculty member Carter Pann to honor Allan's 35 years as director of bands. Carter's *Three Embraces* was the result of this commission and the Symphonic Band will perform this work on tonight's program. Faculty collaborations have always been a vital component of CU Bands and tonight we welcome

our new associate professor of trumpet, Ryan Gardner, as guest soloist.

Donald J. McKinney
Director of Bands

Bali (2006)

Bali was inspired by my two summers living in Ubud, the arts-and-crafts center of Bali. The very first sound I heard every morning was a gamelan instrument playing the five-note scale unique to that region of the island. The Balinese are a warm, playful and artistic-minded people, all of whom play instruments and dance, as well as work in the rice fields. Creativity is such a basic part of their life that they don't even have a word for it, because it is simply taken for granted as a basis for a spiritual life. The Balinese are a quiet and peace-loving people who have never been successfully occupied by a foreign power. The Dutch, the Japanese and the Communists all failed to dominate this little island, and finally gave up and left, because they could not conquer the passive resistance of the Balinese people.

This work offers an example of their indomitable spirit. It is divided into three main parts: the bright dance rhythms of the gamelan orchestra are the outer sections, and the middle section is the slow lament for the dead, introduced by an explosion representing the 2002 terrorist bombing of the nightclub in the island's capital, Denpasar. The offstage oboes represent peace-loving Muslims, who are the majority, grieving for their victims. The Balinese have a unique way of dealing with tragedy: they build a spiritual monument on the spot where the event took place as an offering to the gods. Following the requiem-like music, we hear a gradual build-up of bright sounds representing the sun reflecting off of the icon built to the memory of the dead, which then leads to a return of the dance. —Michael Colgrass

When Jesus Wept (1958)

This composition is a transcription by the composer from his *New England Triptych: Three*

Pieces for Orchestra after William Billings, of which *When Jesus Wept* is the second movement. The composer wrote the following program note:

“William Billings (1746-1800) is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal even today is forceful and moving. I am not alone among American composers who feel an identity with Billings, and it is this sense of identity that accounts for my use of his music as a point of departure. *New England Triptych* does not constitute a fantasy on themes of Billings, nor variations on his themes, but rather a fusion of styles and musical language.”

Schuman used the text of the hymn in its original round form, and the movement functions as the central prelude to the third movement of the triptych. The original text of Billings is as follows:

When Jesus wept, the falling tear
in mercy flowed beyond all bound;
when Jesus mourned, a trembling fear
seized all the guilty world around.
—Program notes by Jennifer Daffinee

The Three Embraces (2013)

Commissioned in celebration of Allan McMurray’s 35 years as director of bands at the University of Colorado, this impressive three-movement work conveys a variety of emotions with beautiful melodic and harmonic material, as well as a variety of textures, appealing timbres, and well-conceived percussion scoring. The first two movements, *Antique*, *Calming* and *With quiet longing*, are mostly soft and delicate, requiring great dynamic restraint. According to the composer, these movements “are to sound like aural aromas.” The last movement, representing “a chance encounter between Schubert and Stravinsky on the Appalachian Trail,” features

joyous, celebratory passages and gentle, reflective sections bringing the composition to a dramatic conclusion. —The Instrumentalist

Hivemind (2014)

Hivemind was commissioned by the Sydney Conservatorium Wind Symphony for the inaugural Estivo Festival in Verona, Italy, in July 2014. It is a fast-paced, single-movement work that develops thematic material through musical consensus-building. Scattered motives and fragments gradually come together into more cohesive units. Melodies emerge from buzzing textures, trying to make sense of conflicting harmonies. Instruments imitate each other in different ways until they finally agree on how the music goes, in the more climactic moments of the piece. The ensemble is grounded by two percussionists, each with economical and identical instrument setups, who constantly bounce rhythms back and forth from the far sides of the stage (until they, also, coalesce into unity).

I like to think of the resulting antiphony between percussionists (and other instrument groups as well) as a conversation between the left-brain and right-brain — a spacial and musical dialogue that reinforces the dichotomy between what is structured and what is free; what is anticipated and what is surprising; and between what is cerebral and what is emotive. It was composed at the MacDowell Colony in Peterborough, New Hampshire, in the spring of 2014, and is dedicated to conductor John P. Lynch. —Peter Van Zandt Lane

Fanfare for the Common Man (1943)

From the concert stage to the gridiron halftime show, the Montreal Olympics and television commercials, Copland’s *Fanfare for the Common Man* has challenged performers and excited listeners. The score was written in 1943 “for the common man, who, after all, was doing all the dirty work in the war and in the army. He deserved a fanfare.” Copland later used it as an integral part of his Third Symphony.

Fantasia in G Major BWV 572 (1707/2012)

The great G Major Fantasia for organ was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found to be too full of "wonderful variations and foreign tones"; and certainly the Fantasia is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the Fantasia one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band.

The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band's concert repertoire, and who did so much to introduce the music of this great master to wide audiences. In this transcription an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band. The first performance of this transcription was given by The Goldman Band, Richard Franko Goldman conducting, on July 1, 1957.

Centennial Horizon (2017)

Centennial Horizon was commissioned by Albany trumpeter Catherine Sheridan. With two contrasting movements (Aspen Grove and Roaring Gunnison) connected by an interlude (Alpenglow), I have attempted to capture some of the beauty and adventure of what truly is an amazing place: Colorado (the "Centennial State"). Inspired by my late grandmothers love of that state, the first movement is an homage to her.

When Catherine Sheridan wrote to me about composing a piece for trumpet and piano, my first thoughts were of my late grandmother, Gertrude, who was always suggesting that I write a piece with Colorado as the subject. She loved that state. And while she lived most of her life in California, she always longed to go back

to Colorado amongst the quaking aspens, the mountains, the rivers and the vibrant colors. I have at last taken her up on her suggestion referencing the "Centennial State", a nickname given to Colorado for being inducted into the Union one hundred years after the signing of the Declaration of Independence. With two contrasting movements (Aspen Grove and Roaring Gunnison) connected by an interlude (Alpenglow), I have attempted to capture some of the beauty and adventure of what truly is an amazing place. The first movement in particular is an homage to her. —Kevin McKee

Symphony in B-flat (1951)

Hindemith's Symphony in B-flat for Band was composed during his time in the United States, at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered by "Pershing's Own" on April 5, 1951, with Hindemith conducting. The second performance was given by our very own University of Colorado Concert Band with Thor Johnson conducting. See the inside back cover of this program for an image from the 1951 program.

Personnel

Ryan Gardner originally hails from Santa Monica, California. He received a Bachelor of Music from the Eastman School of Music with highest distinction. He received a Master of Music from Shepherd School of Music at Rice University and a Doctor of Musical Arts from the Manhattan School of Music. While in New York, he worked with former principal trumpeter of the Metropolitan Opera Orchestra, Mark Gould, and the former second trumpet player of the New York Philharmonic, Vincent Penzarella. Outside of his work at the university, he maintains his private studio, gives master classes and lectures internationally, and continues to perform. As an orchestral performer, Gardner has played with the Los Angeles Philharmonic, the Kansas City Symphony, the Honolulu Symphony, the Charleston Symphony, the Rochester

Philharmonic, the Music Academy of the West Orchestra, the Aldeburgh Festival Britten-Pears Orchestra in England, the Verbier Festival Orchestra in Switzerland and many more. He has also performed in many prestigious venues, including Carnegie Hall, Symphony Space, Merkin Concert Hall, Avery Fisher Hall, Alice Tully Hall and the Palau de la Música Catalana in Barcelona, Spain. He plays principal trumpet with the Distinguished Concerts International Orchestra in New York City and has also performed with Broadway touring shows, including *Young*

Frankenstein and *The Three Phantoms*. He can be heard on the Naxos, Mark Records and BX Entertainment labels and is a Bach performing artist and clinician. His newest album, *Sempiternal Songs*, features new music and arrangements for trumpet and harp. In 2010, Gardner was honored for his philanthropic work as Spotlight Artist of the Year by Music for Autism and is now the organization's artistic coordinator. He has served on the Board of Directors for the International Trumpet Guild since 2016.

Symphonic Band

Piccolo
Erika Gossett

Emma Williamson
Yifan Liu

Baritone saxophone
Frankie Pineda

Trombone
Kendall Walker

Piano
Sarah Thune

Flute
Nicole Peters
Emma Shelby
Jordyn Stapleton
Harlan Smyth

Bass clarinet
Haley Martin-James

Horn
Kieran Scruggs
Cole Cantor
Olivia Walt
Josiah Smith
Ervin Keeling
Katelyn Wojniak

Jacob Kayler
Mira Hickey
Nathan Park
Carson Sachtleben
Jake Spies

Harp
Shelby Roberts

Oboe
Sophie Oehlers
Taysia Petersen

Bassoon
Madison Triplett
Rose Hansen
Ross Lowrey
Sheridan Sturm

Trumpet
Coleman Scott
Luke Finaldi
Hayden Etters
Jeremiah Kersting
Austin Laurent
Caleb Dixon
Abbey Beaton
Eva Aneshansley

Bass trombone
Marshal Goff

Euphonium
Ashley Zipprich
Hayden Sovereign

Percussion
Bryce Dickson
Juli Ennis
Chloe Joseph
Charles "Griffin"
Klapp
Eliot Sale
Rowan Woodbury

Clarinet
Georgia Hastie
Carolyn Vanderwerf
Annika Ekrem
Justin Slaman
Ella Stritzel

Alto saxophone
Jeremy Salgado
Carter DeSouza
Gabriella Zelek

Tenor saxophone
Jack Merrill

Tuba
Elena Zarecky
Kevin Sullivan
Evan Allenson
Dylan Silverstein

Double bass
Alex Bozik

Wind Symphony

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

Gracie Lime
Zachary Mast
Gleyton Pinto
Julian Ruiz

Bassoon
Anthony Federico
Isabel Goodwin
Kristina Nelson
Yaowen Zhang

Oboe
Brittany Bonner
Clayton Williams
Curtis Sellers
Grace Stringfellow

Saxophone
Lucas Hopkins
Mark Ivlev

Clarinet
Charles Burnside
Nathan Ciraula
Jacob Eichhorn
Randel Leung

Tenor saxophone
Tina Uhrenbacher

Baritone saxophone
Jamyson Lindhorn

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
Sebastian Alvarez Piras
Alison Orthel

Kenny Ross
Kendall Walker

Bass trombone
Douglas Sternberg

Euphonium
Cooper Etters
Callen Thompson

Tuba
John Lettang
Brian Sugrue

Percussion
Andrew Grossman
Jake Henneford
Nathan Siegel
Aaron Watkins

Program

Overture: Fingal's Cave Mendelssohn
Symphony in B Flat for Band (MS.) Paul Hindemith
(Second performance)

Dance of Death (MS.) Liszt-Shull
(First performance for piano and band)
Storm Bull, pianist

INTERMISSION

Beat, Beat Drums Loeffler
Male Chorus and Band

Closing Doxology (Psalm 150) (MS.) Normand Lockwood
Mixed Chorus and Band
(Second performance)

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Prelude for Concert Band (MS.) James Williams

Two Interludes (MS.) Cecil Effinger
Autumn Afternoon
Blues
(First performance)

Marches from Several Lands:

The Vanished Army—Alford (England)
Amparito Roca—Texidor (Spain)
French National Defile—Turlet (France)
Steppin' Along—Edwin Franco Goldman (America)

Steinway Piano
Cymbals, courtesy Avedis Zildjian

Program Notes

In the summer of 1829, after a successful concert season in London, Mendelssohn made a trip through Scotland, during which he visited Fingal's Cave in the Hebrides Islands. He was greatly impressed by this visit, and jotted down a few bars of music which he sent to a friend. During the rest of that year he was preoccupied with the idea of developing these bars into a finished composition. The result, completed in 1830, was the present overture, one of the most justly celebrated in the whole orchestral repertory. This work was transcribed for band by Frank Winterbottom, an English arranged, and published in 1923.

The Symphony in B Flat was written by Paul Hindemith as an original work for modern concert band and was given its first performance by the United States Army Band in April of 1951. The work is dedicated to Captain Hugh Curry, leader of the Army Band, and was conducted by Hindemith himself in its first performance. Through the efforts of Dr. Johnson, the score and parts were secured from Captain Curry for performance on this program. This is the second performance and western premiere of this new and significant work for concert band.

The dance of Death (Todtentanz, Danse Macabre) was written for piano and orchestra, and the orchestral parts have been transcribed for band by Paul Shull, a graduate student in the College of Music.

Upcoming performances

🎫 Ticketed events 📺 Live broadcast at cupresents.org

Saturday, Feb. 8

Artist Series: A Far Cry

7:30 p.m., Macky Auditorium 🎫

Tuesday, Feb. 11

CU Symphony Orchestra

7:30 p.m., Macky Auditorium 📺

Wednesday, Feb. 12

CU Philharmonia Orchestra

Celebrating voices of classicism and unity

7:30 p.m., Grusin Music Hall 📺

Feb. 13-15

The 25th Annual Putnam County

Spelling Bee

The musical by Finn, Sheinkin and Feldman
Music Theatre, Imig Music building

Thursday, Feb. 13

**Concert Jazz Ensemble and
Jazz Ensemble II**

Spotlighting women composers in jazz

7:30 p.m., Macky Auditorium 📺

Sunday, Feb. 16

Spring Festival of Choirs

7:30 p.m., Grusin Music Hall

Tuesday, Feb. 18

Faculty Tuesdays

Charles Wetherbee, violin

7:30 p.m., Grusin Music Hall 📺

Wednesday, Feb. 19

Pendulum New Music

7:30 p.m., ATLAS Black Box

Sunday, Feb. 23

Honors Competition Finals

12:30 p.m., Grusin Music Hall

Tuesday, Feb. 25

Music and Diversity Lecture

Aaron Dworkin and Afa Sadykhly Dworkin

11 a.m., Grusin Music Hall

Faculty Tuesdays

Mike Dunn, tuba

7:30 p.m., Grusin Music Hall 📺

Wednesday, Feb. 26

Thompson Jazz Studies Combos

7:30 p.m., Grusin Music Hall 📺

Events are subject to change:

*call us at 303-492-8008 or visit us online at
cupresents.org to verify.*

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