



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Symphonic Band and Wind Symphony

Symphonic Band

Matthew Roeder, conductor

Matthew Dockendorf, guest conductor

Wind Symphony

Donald McKinney, conductor

7:30 p.m., Tuesday, September 19, 2017

Macky Auditorium

Be engaged. Be inspired. Be here.

Be Boulder.

Program

Symphonic Band

Reckoning (2017)

Michael Markowski (b. 1986)

My Eyes are Full of Shadow (2016)

Joel Puckett (b. 1977)

Molly on the Shore (1920)

Matthew Dockendorf, Conductor

Percy Grainger (1882–1961)

At Her Ladyship's Request (2016)

Carter Pann (b. 1972)

Overture: Young Tom Abel, Heir to Cecil Abel's Fortune

Sarabande: Father Daniel Bennett from the Abbey at Lockwood Cross

Pastorale: Old Man Joseph Dimplesweet, His Lordship's Farmhand

Gallop: Lord William H. Pettybone, Duke of Breminham

— Intermission —

Wind Symphony

Dixtuor, Op. 14 (1906)

II. Modérément

Georges Enescu (1881-1955)

Aurora Awakes (2009)

John Mackey (b. 1973)

Music for Prague 1968 (1968)

Introduction and Fanfare

Aria

Interlude

Toccata and Chorale

Karel Husa (1921-2016)

Program Notes

Reckoning (2017)

Reckoning began as a musical underdog story: an unlikely hero's determination to right certain wrongs that had been brought upon him or her in the past and that hero's ambition to prove that they are "a force to be reckoned with." I often liken it to a *David and Goliath* type of story: small versus big, poor versus rich. For example, the piece opens in a dark and oppressive world full of despair and anguish, but from within that darkness comes a very beautiful, very fragile, very hopeful oboe solo. However, this hope quickly transforms into a more active, kinetic energy—a musical uprising. Several families of instruments join the dialogue, voicing their grievances, adding to the collective resistance. By measure 90, the ensemble fully pledges their allegiance as a more majestic and heroic french horn theme ascends to the fore, literally rising quarter note by quarter note above the anxious eighth note theme. From here, they plot their next move. But will it be enough?

—Michael Markowski

My Eyes are Full of Shadow (2016)

I've always wanted to write an "easy piece" for winds that explored the kind of long lines and introspective expression I tend to work with in the majority of my music. When this commission came along, the partners and I were excited at the notion of creating something in that vein for the many great high school and middle school groups as well as for the second and third bands at the fabulous universities across the southeastern united states. It was with that in mind that wrote *My Eyes are Full of Shadow*.

"My eyes are full of shadow, and my part
Of life is yesterday."

—Edith Nesbit

I've always been a person prone to melancholy. My mother used to say that I had periods of sadness interrupted by periods where I was happy about being sad. As an adult, I've learned to be contented in these low periods and in those moments I seek out the healing power of music and poetry. Edith Nesbit's "Age to Youth," from which this work's title is taken, describes looking back on a moment of pain in the past and an inability—an unwillingness?—to move beyond it. Finding this poem brought me great joy in connecting to its sadness. *My Eyes Are Full of Shadow* opens with an optimism of a new day but as the cadences are consistently left largely unfulfilled, we realize something is amiss. Each attempted restart of the opening results in another aborted cadence and now they are frequently interrupted by a simple, sad chaconne. Reflecting the poem's insistence on living in the past, this interrupting chaconne grows more insistent and eventually

gives way to a return to the opening but now colored by the assertions of the chaconne. *My Eyes are Full of Shadow* was commissioned by the SEC Band Directors Association for its members.

—Joel Puckett

Molly on the Shore (1920)

Molly on the Shore is an arrangement of two reel tunes, *Temple Hill* and *Molly on the Shore*. Grainger composed the arrangement in 1907 for string quartet and dedicated it to his mother on her birthday. In a letter to Frederick Fennell, Grainger wrote: "... in setting Molly on the Shore, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music—always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts."

The Australian Percy Aldridge Grainger (1882-1961) was a musician of unusual breadth of vision, a composer of a broad spectrum of works from the highly experimental to the overtly popular, a musical innovator, a virtuoso pianist, a perceptive collector of folksongs (the first major collector in Britain to use recording techniques), an arranger of other people's music from Mediaeval times to the 20th century and a pioneer in what he termed "free music." He was born in Brighton, near Melbourne, Australia. In 1914, at the outbreak of World War I, Grainger and his mother moved to the United States, and in 1917, he enlisted in a US Army Band. He had a long career as a soloist and composer and performed at the White House at the invitation of President Roosevelt. During his last years Grainger built a studio in his White Plains, New York home to experiment with what he called "free music." His concept was that music could be free of any fixed pitch frequency and rhythmic meter. Grainger died at his home in 1961.

At Her Ladyship's Request (2016)

At Her Ladyship's Request was an idea born out of admiration for the wind works of Percy Grainger—most notably, his *Lincolnshire Posy*. The names and places here are all fictitious. Four countrymen have come forward at Her Ladyship's request as we commoners (and for as long as I can remember) have been led to believe Her Highness has grown complacent in her aged betrothal to His Lordship.

1. It has long been established in this hill country that young, svelte Tom Abel has caught her fancy eye. He knocks about with the swagger of a visiting dignitary, confident and cocksure. And then there is his father's fortune. Cecil Abel may be the richest man in the land save for His Lordship. Tom, his only son, will run his face straight into that pile the moment his old man kicks.
2. It is rare to spy Father Daniel Bennett, High Priest from the Abbey at Lockwood Cross, loitering in our very own town square ... but not as of late.
3. Is Her Ladyship so desperate as to call upon Old Man Dimplesweet? Were you to confirm this I would have straightened my back and split the ground in front of you. Then I saw what could not possibly be misconstrued. And where is His Lordship anyway?
4. Pettybone! Conniving ... insidious. I don't believe there has been a greater rivalry among men for generations. The Duke's ego alone could run our nation. The grudges he grows are notorious. His mount is legendary. The day has come to collect his toll.

Dixtuor, Op. 14 (1906)

In the case of many great artists, it has taken time for their talent to emerge; with others, their gifts become evident almost from the outset. The celebrated Romanian musical polymath Georges Enescu fell decidedly in the latter category. Not only had he demonstrated an extraordinary aptitude for both violin and piano within the first few years of his life, but he had also begun composing substantial pieces for the instruments by the age of five. At seven, he left his hometown of Liveni to enroll at the Vienna Conservatory despite being only half the establishment's required entry age—the only other prior exemption had been Fritz Kreisler.

After graduating with the institution's silver medal at 13, Enescu then relocated again in 1895 to further his studies at the Paris Conservatoire. In addition to his violin studies, it was crucially here that he began to truly develop his compositional gifts, taking lessons with both Gabriel Fauré and Jules Massenet. The results of this renewed focus soon began to show in his output, and in February 1898, the world-renowned Colonne Orchestra debuted his symphonic suite *Poema Română*; Enescu was still only 16. All in all, the summation of revered cellist Pablo Casals—that the young man was “the greatest musical phenomenon since Mozart”—does not seem like much of an exaggeration.

That Enescu's breakthrough work took the form of an ode to his native Romania is telling; nearly a decade spent living away from home had not diminished its artistic significance for him. Indeed, the musical traditions of his

country would go on to feature as a staple of his oeuvre. Whilst he would gradually step away from utilising folksong an overt feature of his works (as with pieces like the two *Romanian Rhapsodies* premiered in 1903), it would instead become an integrated facet of his mature musical language.

This decet was composed while the composer was still living in Paris following his graduation from the conservatoire in 1899. It was premiered in 1906 by the Société moderne d'instruments à vent, a woodwind ensemble established by the French flautist Georges Barrère and directed by Claude-Paul Taffanel, the conservatoire's flute professor. The work is a prime example of Enescu's absorption of Eastern European traditions within a broader post-romantic aesthetic. The central *Modérément* in particular is capped by pastoral melodies, winding chromatic inflections redolent of the Romanian style, a cavorting episode at the core of the movement underlining the folk dance influence. The opening *Doucement mouvementé* exudes a Brahmsian elegance, majestic themes developed in dialogues across the ensemble, while the sinuous subjects of the finale curve and coil their way to a good-natured close.

—*Program Note by Ian Stephens*

Aurora Awakes (2009)

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*

—Virgil, *The Aeneid*, Book IV, Lines 584-587

Aurora—the Roman goddess of the dawn—is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions—the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy—from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a—pun intended—bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar—a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes*—producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending—and there was no topping Holst. Well ... except to add crotales."

—Program Note by Jake Wallace

Music for Prague 1968 (1968)

If Ligeti was already undergoing a kind of internal artistic exile when he composed his Concerto in Budapest, Karel Husa was at the same moment suffering actual physical exile, unable to return home from his studies in France because he was deemed insufficiently supportive of the new Communist regime in Prague. The year of the Ligeti Concerto, 1951, saw Husa also involved with national materials, in his *Evocations of Slovakia*. Yet his most important and most celebrated work, in its own way as devotedly Czech, was to come almost two decades later, with the composer still in exile but now living in the United States: *Music for Prague 1968*, which received its premiere in Washington, DC, by the Ithaca College Concert Band in January 1969. The orchestral version followed just a year later, first performed under Husa's own baton by the

Munich Philharmonic in January 1970. Having endured the Communist takeover in the 1940s, Husa watched again in dismay as the Prague Spring of 1968, led by the forward-thinking Dubček government, was crushed by Soviet tanks, the country occupied, the tantalizing glimpses of freedom snuffed out. Spurred by anger and frustration, Husa produced a powerful four-movement work that became a kind of instant classic, enjoying more than 7,000 performances to date.

The composer usually asks that his own Foreword be reproduced in concert programs. It reads, in part, "Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, 'Ye Warriors of God and His Law,' a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by timpani and concludes in a strong unison Chorale. The song is never used in its entirety. The second idea is the sound of bells throughout; Prague, named also the City of Hundreds of Towers, has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it appears at extremely strong dynamic levels, for example in the middle of the Aria movement. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also a bird call at the beginning (piccolo solo), symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence."

—Program Note by Steven Stucky

Biographies

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 as well as 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.

Matthew Dockendorf is Assistant Director of Bands and Instructor of Music at the University of Colorado Boulder where he conducts the Concert Band, assists with the “Golden Buffalo” Marching Band, directs the “Buff” Basketball Band, directs the Summer Music Academy, and teaches courses in music education and conducting. Prior to his appointment at CU Boulder, Dr. Dockendorf studied at Michigan State University where he wrote drill and arranged music for the Spartan Marching Band

and Spartan Brass. He served as conductor of the Campus Band and guest conducted the Wind Symphony, Symphony Band, and Concert Band. Dr. Dockendorf has guest conducted high school and middle school bands in Colorado, Georgia, Minnesota, Missouri, South Carolina, and has presented clinics at various state music conferences and the Midwest Band and Orchestra Clinic. Currently, his transcriptions of Paul Hindemith’s *Symphony in B flat* for Concert Band and Silvestre Revueltas’ *Troika* for Wind Ensemble are under consideration for publication. Dr. Dockendorf holds a Doctor of Musical Arts in Conducting from Michigan State University under Dr. Kevin L. Sedatole; a Master of Music in Conducting from The Ohio State University under Dr. Russel Mikkelsen; and a Bachelor of Music Education from the University of Minnesota where he studied and performed under Prof. Craig Kirchhoff, Prof. Jerry Luckhardt, and Dr. Timothy Diem.

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

Personnel

Symphonic Band

Flute

Clare Gunsbury (+piccolo)
Adrienne Havelka
Celeste Landy
Mara Riley
Nicole Peters

Oboe

Max Askari
Lainey Fiesel
Curtis Sellers
Grace Stringfellow

Clarinet

Jaret Anderson
Anoushka Divekar
Logan Duschatko
Isaac Sellinger
Tanner Shioshita
Josh Wilson

Bass Clarinet

Justin Slaman

Contrabass Clarinet

Jacob Eichhorn

Bassoon

Minyong Lee
Claire Sandler
Kaitlin Zadow

Alto Saxophone

Andrea Austin
Regan Pinello
Jacob Reading
Ben Wiebe

Tenor Saxophone

Armando Solis

Baritone Saxophone

Mark Ilev

Horn

Maggie Barnes
Devin Driggs
Michal Garner
Erika Hollister
Carrie Proctor
Zachary Wilson
Katelyn Wojniak

Trumpet

Eva Aneshansley
Abby Bernat
Kaylin Brennan
Dartagnan Stephen
Lauren Ware

Trombone

Alice Gehr
Nicholas Griffin
Mira Hickey
Josh Springwood
Douglas Sternberg
Sarah Voigt
Declan Wilcox

Euphonium

Megan Nicolaysen
Callen Thompson
Jackson Trust

Tuba

Alex Acheson
Lauren Humphrey
Quinn Kalinski
Tristan Peterson

String Bass

Danielle Griner

Piano

Xi Zhang
Cecilia Kao

Percussion

Mallory Graves
Anna Holbrook
Kathryn Howard
John Sevy
Constantine Tsanos
Cosmo Wright

Wind Symphony

Flute

Indigo Fischer
Megan Ogden
Hannah Rudy
Katherine Scholl
Brice Smith
Joanna Hope Toohey

Oboe

Andrew Iannuccillo
Hannah Harm
Heather Macdonald
Michael Ochoa

Clarinet

Colby Bond
Maggie Greenwood
Annaka Hogelin
Ellen Kennedy
David Leech
Daniel Mills
Emily Wangler
Rachel Wood

Bass Clarinet

Brittan Braddock

Bassoon

Michelle Chen
Kristina Nelson
Daniel Nester
Ethan Schuler
Victor Zhang

Alto Saxophone

Ryan Van Scoyk
Jake Conway

Tenor Saxophone

Ben Sevy

Baritone Saxophone

Michael Meier

Bass Saxophone

Ben Wiebe

Horn

Josh East
Erika Hollister
Megan Hurley
Noelle Limbird
Chandler Spoon
Clark Stewart

Trumpet

Andrew DePree
Jessica Erbe
Melinda Ho
Brandon Norton
Ryan Spencer
Jessie Uhrenbacher

Trombone

Megan Dudek
Alison Orthel
Yutaro Yazawa

Bass Trombone

Ben Garcia

Euphonium

Sean Eberlin
Rebekah Jay

Tuba

Nate Rothenberg
Steve Vaughn
Patrick Young

Percussion

Julian Davidson
Julian Kley
Connor Page
Ryan Pride
Kyle Richardson
John Sevy
Christopher Thoreson
Rocco Williams

Piano

Sarah Rushing

Thompson Jazz Combos

7:30 p.m., Wednesday, Sept. 27

Old Main Chapel

The Thompson Jazz Studies combos explore the rich repertoire of jazz, including traditional, swing, bebop, fusion and tunes by new artists, along with presenting original student compositions.



CU PERFORMING ARTS
music

Upcoming Events at the College of Music

CU Symphony Orchestra

7:30 p.m., Thursday, Sept. 28

Macky Auditorium

Thompson Jazz Combos

7:30 p.m., Monday, Oct. 2

Old Main Chapel

Fall Festival of Choirs

7:30 p.m., Friday, Oct. 6

First United Methodist Church of Boulder

Honor Reading Choir

7:30 p.m., Monday, Oct. 9

Macky Auditorium

Thompson Jazz Combos

7:30 p.m., Monday, Oct. 9

Old Main Chapel

Concert Jazz Ensemble and Jazz Ensemble II

7:30 p.m., Thursday, Oct. 12

Grusin Music Hall

Chamber Winds

7:30 p.m., Wednesday, Oct. 18

Grusin Music Hall

Concert Band

7:30 p.m., Monday, Oct. 23

Grusin Music Hall

56th Annual Madrigal Festival

7:30 p.m., Wednesday, Nov. 1

Macky Auditorium

Jazz Big Band and Combos

7:30 p.m., Thursday, Nov. 2

Grusin Music Hall

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