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2023-24 Season



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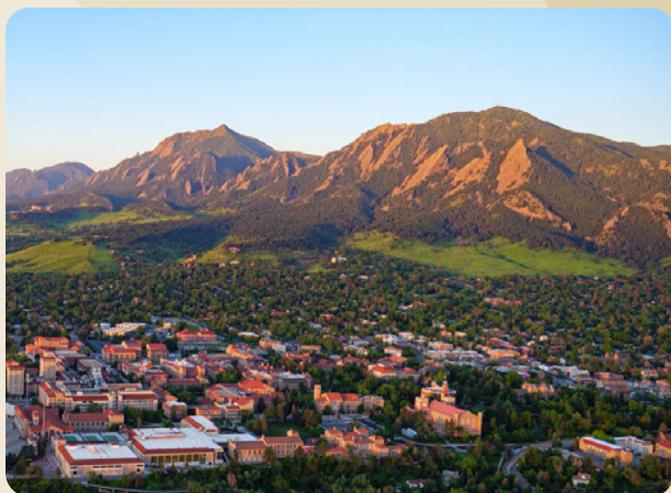
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Wind Symphony

Donald McKinney, conductor

Logan Sorey, graduate conductor

7:30 p.m., Thursday, Nov. 16, 2023

Macky Auditorium

Program

An Outdoor Overture

Aaron Copland (1900-1990)

Suite in B-flat, Op. 4

Richard Strauss (1864-1949)

1. Praeludium
2. Romanze
3. Gavotte
4. Introduction und Fuge

— Intermission —

Toccata Marziale

Ralph Vaughan Williams (1872-1958)

Sinfonia

Zhou Tian (b. 1981)

1. Noir
2. Transit
3. Arioso
4. D-O-N-E

Program notes

An Outdoor Overture

Aaron Copland (1900-1990)

Aaron Copland composed *An Outdoor Overture* for an entirely indoor occasion: a concert by the orchestra of the High School of Music and Art in New York City on Dec. 16, 1938. The school's conductor, Alexander Richter, was in the process of launching a campaign to foster the writing of "American music for American youth," and the composer found the invitation to write such a work "irresistible" (all the more, perhaps, because his music was undergoing a stylistic change). *An Outdoor Overture* was a milestone in confirming this change, since it was written for young people to play, and the vague criterion of accessibility therefore mattered more to Copland than it had before. This change proved crucial, of course, as the works of this period, including *Appalachian Spring* and *Rodeo*, and culminating in the Third Symphony of 1946, have remained his best-loved, most-performed scores.

This band arrangement was made by Copland himself—at his publisher's suggestion—several years after its composition. The "outdoor" in the title stems from the style of spacious chordal writing, implying that very high and very low sonorities are present throughout.

—Program note from *Program Notes for Band*

Suite in B-flat, Op. 4

Richard Strauss (1864-1949)

The Suite in B-flat for thirteen instruments, Op. 4 (1884) was commissioned by Hans von Bülow and was premiered in Munich on November 18, 1884, with Strauss conducting the Meiningen Orchestra. Von Bülow had met the young composer in the winter of 1883-84 and subsequently conducted Strauss's Serenade in E-flat for thirteen instruments, Op. 7 (1881) with the Meiningen Orchestra in Berlin. The success of this work led von Bülow to commission Strauss for a work for the same set of instruments. The premiere performance, conducted by the composer without a rehearsal with the orchestra, was the first major performance in which Strauss conducted and effectively "jump started" his musical career.

Praeludium is based upon the triplet rhythm first heard in the opening measure. In contrast is an oboe solo in measure 46 which contains an ascending minor second that later on in the movement acts as a motif. *Romanze* begins with a clarinet cadenza-like passage followed by a plaintive melody. Contrasted with this are heroic solos in the horn and bassoon. *Gavotte* is loosely based on the dance originating from Bretagne of the same name. *Introduction und Fuge* begins with the plaintive melody from the second movement. The fugue is in ABA form, with the main theme starting in the first horn.

—Program note from *Great Music for Wind Band*

Toccata Marziale

Ralph Vaughan Williams (1872-1958)

This Vaughan Williams composition works well as the opener of a concert program. While playable by both fine high school and university ensembles, conductors should note that the thick scoring can result in a heavy, sluggish performance if players are not proficient with light articulations and styles. Some key compositional traits of this composer are present, such as blurring the downbeat, enacting rhythmic interplay amongst parts and juxtaposing contrasting melodic styles. When performers take full advantage of these expressive opportunities and highlight the unique qualities of this composition, *Toccata Marziale* makes for an invigorating contribution to the concert.

—Program note from *Great Music for Wind Band*

Sinfonia

Zhou Tian (b. 1981)

Sinfonia seeks inspirations from cultures close to my heart and mixes them into four different movements. It begins nostalgically and ends on a hopeful, uplifting note.

I. Noir. Grainy films and stylized black-and-white images from the 1940s and 50s inspired this nostalgic throwback. Although it starts brightly, at its core lies the night.

II. Transit. New York City. Subway. Rush hour. Each stop opens to a new soundscape. “Say, did I hear jazz?” someone asks. “STAND CLEAR OF THE CLOSING DOORS, PLEASE,” New York replies.

III. Arioso. Shanghai. Night of the Mid-Autumn Festival. A vocalise was conceived.

IV. D-O-N-E. May 10, 1869. Promontory, Utah. A one-word telegraph was sent across the United States in Morse code, announcing the completion of the first transcontinental railroad. Now the country was connected as never before: a journey between San Francisco and New York that previously took up to six months now took only days. Some 150 years later, that word, “D-O-N-E,” is transformed here into music using the rhythm of the Morse code. Throughout the finale, the “done” motif is passed back and forth by numerous instruments in the orchestra. An accumulation of materials sends the piece to a climax at the end. This movement was adapted from a movement of my orchestral work *Transcend*.

Sinfonia was jointly commissioned by a CBDNA consortium consisted of the Michigan State University (Kevin Sedatole), Ball State University (Thomas E. Caneva), Baylor University (Eric Wilson), University of Colorado Boulder (Donald J. McKinney), Florida State University (Richard Clary), Indiana University (Rodney Dorsey), University of Michigan (Michael Haithcock), Ohio State University (Russel C. Mikkelson), Oklahoma State University (Joseph Missal), Purdue University Fort Wayne (Daniel Tembras), University of Texas Austin (Jerry Junkin), Texas Tech University (Sarah McKoin) and Western Michigan University (Scott Boerma). My deepest gratitude goes to Kevin Sedatole, who initiated this project, as well as to all commissioning partners. I had a blast writing this work!

—Program note by composer

Personnel

Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.

Donald McKinney, conductor

Logan Sorey, graduate conductor

Logan Sorey is currently pursuing a Doctor of Musical Arts degree in wind conducting and literature at the University of Colorado Boulder where he studies with Don McKinney. Prior to coming to CU Boulder, he served as the director of instrumental music at Jule F. Sumner High School in Tampa, Florida. Sorey taught in Florida public schools for seven years at the middle school and high school levels. A Florida native, he received a bachelor's degree in music education and a Master of Music in instrumental conducting from the University of South Florida. His primary teachers were Matthew McCutchen, Bill Wiedrich, Marc Sosnowchik and Jay Hunsberger.

Wind Symphony

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Corvina Graham
Annabell Grba
Lexi Nigro
Nova Rognerud
Natalie Trejo
Natalie Zeles

Oboe

Enrique Arellano
Zane Holland
Laura Lambrech
Lisa Read
Luka Vezmar

Clarinet

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Sam Macken

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Josh Vance

Horn

Max Braun
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Andrew Beiter
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Piano/Celeste

Hyeji Park

Harp

Emily West

Double bass

Jacob Kaminski

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