



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Concert Band

Matthew Dockendorf, director
Hannah Rudy, guest conductor

7:30 p.m., Monday, Oct. 23, 2017
Imig Music Building

Be engaged. Be inspired. Be here.
Be Boulder.

Program

American Barndance (2008)

Richard L. Saucedo
(b. 1959)

Abendlied, Op. 69, No. 3 ("Evening Song") (1873/2015)

Josef Rheinberger
(1839–1901)
arr. Shelley Hanson

Hannah Rudy, conductor

Suite Provençale (1989)

- I. Un age a fa la crido
- II. Adam e sa cumpagno
- III. Lou Fustié
- IV. Lis Escoubo

Jan Van der Roost
(b. 1956)

March and Procession of Bacchus from *Sylvia* (1876/1966)

Léo Delibes
(1836–1891)
arr. Eric Osterling

Program Notes

American Barndance

Richard Saucedo

American Barndance was commissioned and premiered for the twentieth annual Festival of Bands in Loogootee, IN on Nov. 4, 2008 with the composer conducting. The festival was created as a fun, non-competitive event for several small area bands to experience a large band setting and to have exposure to various professional conductors. The following southern Indiana high school bands and their directors participated in the festival: Barr-Reeve (Stephanie O'Brian), Loogootee (Betsy Graves), Mitchell (Hank Wintczak), North Daviess (DeAnne Mayfield), North Knox (Debbie VanderMel), Shoals (Joel Weitkamp) and South Knox (H. Joyce Kim-Rohrer). These band directors believe in the importance of contributing to new band music at the middle/high school level, as well as providing the students with opportunity to work under the baton of the composer. This is the third work commissioned by the organization. Throughout the years, the Festival of Bands has proven to be a highlight in each student's music education and has been a source of musical inspiration to all. *American Barndance* was composed in celebration of the festival's twentieth anniversary. The piece is indeed a "barn dance" and should be played with a sense of lightheartedness and playfulness, but the performance should not be lacking in energy! The opening and ending sections can be played faster than marked, as long as the character and feel of the barn dance is still intact. The lyrical section should be played as "longingly" as possible (with rubato added as needed) to produce a truly emotional effect.

–Richard Saucedo

Abendlied, Op. 69, No. 3 ("Evening Song")

Josef Rheinberger

Arr. Shelley Hanson

Written in 1873, *Evening Song* (Abendlied, Op. 69, No. 3) is one of the best-known choral works of Josef Rheinberger (1839–1901). A child prodigy

who became a church organist at the age of 7, Rheinberger was a prolific composer of organ and choral works, and an influential composition teacher at the Music Conservatory. The words are taken from Luke 24:29, translated in the King James Bible as "Abide with us: for it is toward evening, and the day is far spent."

This transcription was suggested by Dr. Michael McGaghie, Director of Choral Activities at Macalester College. It was commissioned for and premiered by the Macalester College Wind Ensemble in November, 2015 with the arranger conducting.

–Shelley Hanson

Suite Provençale

Jan Van der Roost

This 4-movement suite is based on authentic folk tunes from the beautiful southern province in France: the Provence. The composer used an harmonic language respecting the popular characteristics, but on the other hand also contains some "spicy" notes (... just like the well known "Provençal sauce!" ...). The instrumentation is very colourful, paying a lot of attention to the different timbres of both brass and woodwinds as well as to the percussion section. Every movement has its own character: *Un Ange a fa la crido* (An angel brought the creed/credo) is like a bourrée, *Adam e sa Coumpagnou* (Adam and his companion) is an old love song, *Lou Fustié* (the carpenter) a fast dance and finally *Lis Escoubo* (a whistle tune/popular ballad) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme. Although this piece is not too demanding, a well balanced band is necessary to perform it successfully. Thanks to the contrasts and the varying colours, it keeps on holding the attention.

–Jan Van der Roost

March and Procession of Bacchus from *Sylvia*

Léo Delibes

Arr. Eric Osterling

Léo Delibes (1836–1891) was a French composer of ballets, operas, and other works for the stage. March and Procession of Bacchus is taken from Act II of the ballet *Sylvia, ou la nymphe de Diane*.

Brass flourishes and a pompous atmosphere characterize the first section where in the ballet the satyrs (mythological deities with long pointed ears and short horns) enter with their javelins. Next, the maidens enter, bringing a goat for sacrifice. The revelry begins with the quickening of the tempo, after which a slow-moving melody suggests the arrival of a wine-drinking god followed by a continuation of the pranks of the frenzied company.

Biographies

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 E-flat for Concert Band* and Silvestre Revueltas’ *Troka 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 Mikkelson; 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.

Hannah Rudy is a graduate teaching assistant and conducting student at the University of Colorado pursuing the Master of Music degree in Wind Band Conducting and Repertoire.

Prior to beginning her studies at CU, Ms. Rudy served as the Director of Bands at Chapel Hill High School in Douglas County, Georgia where she was responsible for teaching and conducting the concert band, symphonic band, percussion ensemble, and marching band. While teaching in Georgia, Ms. Rudy hosted the Douglas County Honor, the Douglas County Marching Band Exhibition, and served as a judge at various state marching contests.

Ms. Rudy holds a Bachelor in Music Education from the University of Georgia where she studied conducting with Dr. John Lynch.

Personnel

Piccolo

Anna Worrall-Wilk

Flute

Kiana Carson
Matthew Gentry
Leah Hall
Heidi Heuer
Aubrey Kroger
Dianna Link
Kristina Lu
Kelley Maas*
Anna Worrall-Wilk

Oboe

Jordan Abell*
Daniel Franz

Clarinet

Miranda Bergemann
Kaylin Brennan
Carter Cervantes
Kaelen Guthrie
Peng Jiang
Evan Kirk
Yarrow Sullivan*
Selena Wellington
Rebecca Zinner

Bass Clarinet

Angel Florencio

Bassoon

Rachel Hecht

Alto Saxophone

Meagan Eberlin
Jamyson Lindorn
Emmi Lindsey
Aleah Traylor*

Tenor Saxophone

Patrick Lutz
Ethan Morey*
Tate Williams

Baritone Saxophone

Chase Church

Trumpet

Danya Arie
Gabi Bartmann
Ben Bouchard-Miller
Ahnika LeRoy
Kyle Neubarth*
Luke Soguero
David Walden
Helen Welch

French Horn

Raechel Jones
Alyssa Landin*
Abby Marynowski

Trombone

Shelby Carne
Jinying Du
Peter Hackett
Marten Kendall
Alice Mueller
Madaleen Newhouse
Nathan Park
Karla Salinas*

Euphonium

Nora Barpal
Devin Haugh
Trevor Weschler*

Tuba

A.J. McKelvy
Eduardo Ruelas Sanchez
Kevin Sullivan*

Percussion

Everett Arnold
Sarah Broadwell
Ryan Grippio
Axel Haugland
Madeline Manfre*
Xenia Mathys
Liam McDonough
Alex Opipari
Derek Sharman
Jordan Stern
Elana Weiner
Eric Wilkinson*

Harp

Axel Haugland

Chamber Orchestra

7:30 p.m., Wednesday, Oct. 26
Grusin Music Hall

The Chamber Orchestra, made up of members of the CU Symphony Orchestra, performs smaller works for chamber orchestra, including symphonies and works by classical composers, along with modern chamber works.



CU PERFORMING ARTS
music

Upcoming Events at the College of Music

56th Annual Madrigal Festival

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

CU Choirs

7:30 p.m., Sunday, Nov. 5
Grusin Music Hall

Jazz Big Band and Combos

7:30 p.m., Thursday, Nov. 2
Grusin Music Hall

Vocal Jazz and Madrigal Singers

7:30 p.m., Monday, Nov. 6
First Presbyterian Church

African Drum Ensemble

7:30 p.m., Saturday, Nov. 4
Grusin Music Hall

Thompson Jazz Combos

7:30 p.m., Monday, Nov. 6
Old Main Chapel

Japanese Ensemble

2:00 p.m., Sunday, Nov. 5
Grusin Music Hall

Percussion Ensemble

7:30 p.m., Wednesday, Nov. 8
Grusin Music Hall

Gamelan Ensemble

4:30 p.m., Sunday, Nov. 5
Grusin Music Hall

Concert Jazz Ensemble and

Jazz Ensemble II

7:30 p.m., Thursday, Nov. 9
Grusin Music Hall

Learn more at colorado.edu/music

Keep in touch! Send us your email address to be added to our music events mailing list by texting **612-888-3403**.

All data is confidential. Phone numbers are not collected nor used.

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