



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Chamber Winds "Attuning"

In memory of David Maslanka (1943–2017)

Matthew Roeder, conductor
Brittan Braddock, guest conductor

7:30 pm, Wednesday, Oct. 18, 2017
Grusin Music Hall
Imig Music Building

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

Program

Symphony No. 8 in D minor
II. Scherzo alla marcia

Ralph Vaughan Williams
(1872–1958)

Hill Song No. 2

Percy Aldridge Grainger
(1882–1961)

Brittan Braddock, guest conductor

A Tuning Piece: Songs of Fall and Winter

David Maslanka
(1943–2017)

Divertimento for Wind Orchestra
I. Little Prelude
II. Intermezzo
III. Rondino

Jindrich Feld
(1925–2007)

Program Notes

“Scherzo alla marcia” from Symphony No. 8

Ralph Vaughan Williams

Ralph Vaughan Williams presents a different and nearly farcical take on the march genre in the second movement of his Symphony No. 8, titled Scherzo alla Marcia. This scherzo features the orchestral winds alone. It is composed of three main motifs—the first, perky and awkward, for bassoons; the second, a mischievous theme for trumpet; and the third, an expansive melody for flutes and other high woodwinds. A fugato section develops, followed by a short mock-pastoral trio and a brief return of the opening thematic material.

Hill Song No. 2

Percy Aldridge Grainger

My Hill-Songs arose out of thoughts about, and longings for, the wildness, the freshness, the purity of hill-countries, hill peoples, and hill musics—the Scottish Highlands and their clansmen, the Himalayas and their hill-men, the Scottish and Asiatic bagpipes, etc. These compositions were part of a back-to-nature urge, and were written as a protest against the tame-ness of plain-countries and plain-dwellers and the dullness, samishness and thwartingness of life in towns. Musically speaking, my Hill-Songs sought to weave the bagpipe tone-type (the skirling drasticness of the “chaunter”, the nasal fierceness of the drones into many-voiced (polyphonic) textures.

—Percy Grainger

A Tuning Piece: Songs of Fall and Winter

David Maslanka

The title *A Tuning Piece: Songs of Fall and Winter* needs a bit of explanation. “Tuning” refers first to extended passages built around a single pitch, allowing the opportunity for carefully heard intonation. “A Tuning” reads also as “Attuning,” suggesting a kind of music that brings mind and heart to a point of rest; *A Tuning Piece* is also filled with tunes from start to finish! “Songs of Fall and Winter” ... the surprising realization in passing age 50 that my life was more than likely a good deal

closer to the end than the beginning. And so this is a piece for the second half of life, a time in which the attitude of “attuning” has become very important for me. It is reflective of a growing awareness of my own religious nature, an awareness which has as its core a deeply felt sense of the soul connection of human life with all of earthly nature, and with the whole of the cosmos. The result, in this piece, is a very interior music.

A Tuning Piece: Songs of Fall and Winter is in five sections. The first is a gentle, reflective music. It is followed by a bold and bursting music which quotes and expands on the hymn tune *Lobt Gott ihr Christen Allzugleich* from the 371 Four-Part Chorales by J.S. Bach. The third section is impassioned and has the quality of a spiritual, though it is newly composed. The fourth section is very intimate and reflective. It is a setting of *Jesu, Jesu, du bist mein* (also from the Chorales), and is given a medieval flavor by a consistent “open fifth” harmonization. The final portion of music is a partial recapitulation of the opening. It is ethereal and transcendent in nature.

—Program note by David Maslanka

Divertimento for Wind Orchestra

Jindrich Feld

A popular instrumental form of the second half of the eighteenth century which usually combines elements of the suite with those of the symphony, the divertimento usually consists of a varying number of short movements which range in style from suite-like dances to variations. Written for many different combinations of instruments, the tendency of most composers was to keep the ensemble-size rather chamber-like.

Divertimento for Wind Orchestra has three contrasting movements. Little Prelude, Intermezzo, and Rondino, and exhibits a light musical character throughout. The score is quite transparent reflecting the chamber aspect which distinguishes most divertimenti.

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 of Conducting and Music Education, Dr. Roeder serves as conductor of the Symphonic Band and Chamber Winds. He also teaches courses in instrumental conducting as well as music education 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.

Brittan Braddock 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. Ms. Braddock was formerly a graduate assistant at Indiana University of Pennsylvania.

Prior to her work at IUP, Ms. Braddock was the Director of Bands for Custer County's School District in Westcliffe, Colorado where she was responsible for 5th-12th instrumental music. While in Westcliffe, she founded and directed the Sangre de Cristo Community Band, an ensemble that performs five times a year with tremendous community support and pride.

As a guest conductor, Ms. Braddock has appeared with the Boulder Concert Band, Altoona Symphony Orchestra, the International Fellowship of Conductors, Composers, and Collaborators, and Indiana University of Pennsylvania's Wind Ensembles. She holds degrees in music from Concordia University of Chicago and Indiana University of Pennsylvania. Her primary conducting teachers include Dr. Donald J. McKinney, Dr. Timothy Paul, Dr. Jack Stamp, Dr. Richard Fischer, and Dr. Maurice Boyer.

Personnel

Symphony No. 8

Ralph Vaughan Williams

Piccolo

Claire Gunsbury

Flute

Adrienne Havelka

Oboe

Grace Stringfellow
Curtis Sellers

Clarinet

Isaac Sellinger
Logan Duschatko

Bassoon

Kaitlin Zadow
Claire Sandler
Minyong Lee

Horn

Michal Garner
Katelyn Wojniak

Trumpet

Kaylin Brennan
Dartagnan Stephen

Trombone

Nicholas Giffin
Alice Gehr
Douglas Sternberg

Hill Song No. 2

Percy Aldridge Grainger

Piccolo

Claire Gunsbury

Flute

Mara Riley
Nicole Peters

Oboe

Lainey Fiesel
Grace Stringfellow

English Horn

Max Askari

Bassoon

Claire Sandler
Minyong Lee

E♭ Clarinet

Josh Wilson

Clarinet

Anoushka Divekar
Jaret Anderson
Isaac Sellinger
Logan Duschatko

Bass Clarinet

Justin Slaman

Soprano Sax

Ben Wiebe

Alto Sax

Jacob Reading

Tenor Sax

Armando Solis

Bari Sax

Mark Ivlev

Trumpet

Abby Bernat
Eva Aneshansley

Horn

Michal Garner
Maggie Barnes

Tuba

Alex Acheson

Percussion

Kat Howard

A Tuning Piece: Songs of Fall and Winter

David Maslanka

Piccolo

Claire Gunsbury

Flute

Celeste Landy
Adrienne Havelka

Flute/Alto Flute

Mara Riley

Oboe

Lainey Fiesel

Oboe/English Horn

Max Askari

Bassoon

Kaitlin Zadow

Bassoon/ Contrabassoon

Minyong Lee

Clarinet

Anoushka Divekar
Jaret Anderson
Tanner Shiohita

Bass Clarinet

Justin Slaman

Contrabass Clarinet

Josh Wilson

Alto Sax

Ben Wiebe
Regan Pinello

Tenor Sax

Armando Solis

Bari Sax

Mark Ivlev

Horn

Erika Hollister
Zachary Wilson
Devin Driggs
Carrie Proctor

Trumpet/Flugelhorn

Abby Bernat

Trumpet

Eva Aneshansley
Kaylin Brennan

Trombone

Josh Springwood
Mira Hickey

Bass Trombone

Declan Wilcox

Euphonium

Megan Nicolaysen

Tuba

Tristan Peterson

Double Bass

Danielle Griner

Piano

Xi Zhang

Timpani

Mallory Graves

Percussion

John Sevy
Tino Tsanos
Anna Holbrook
Cosmo Wright

Divertimento for Wind Orchestra

Jindrich Feld

Flute

Celeste Landy

Flute/Piccolo

Nicole Peters

Oboe

Curtis Sellers

E♭ Clarinet

Josh Wilson

Clarinet

Anoushka Divekar
Jaret Anderson
Tanner Shiohita

Bass Clarinet

Justin Slaman

Bassoon

Kaitlin Zadow

Alto Sax

Regan Pinello
Andrea Austin

Tenor Sax

Armando Solis

Trumpet

Eva Aneshansley
Kaylin Brennan
Lauren Ware

Flugelhorn

Abby Bernat
Dartagnan Stephen

Horn

Erika Hollister
Zachary Wilson
Devin Driggs

Trombone

Josh Springwood
Sarah Voigt
Declan Wilcox

Euphonium

Callen Thompson

Tuba

Lauren Humphrey

String Bass

Danielle Griner

Timpani

Anna Holbrook

Percussion

John Sevy
Mallory Graves

Concert Band

7:30 p.m., Monday, Oct. 23
Grusin Music Hall

The Concert Band, which is open to music majors and non-majors on the CU Boulder campus, maintains an active schedule performing traditional and contemporary works for band.



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

Thompson Latin Jazz Ensemble

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 & Jazz II

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

Learn more at colorado.edu/music

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