



College of Music

UNIVERSITY OF COLORADO **BOULDER**

## Concert Band

Dr. Matthew Dockendorf, director

Hannah Rudy, guest conductor

7:30 p.m., Monday, Feb. 26, 2018  
Grusin Music Hall  
Imig Music Building

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

# Program

**Entry March of the Boyars** (1895/1990)

Johan Halvorsen  
(1864–1935)  
arr. Frederick Fennell

**Sound Asleep** (2017)

Andrew Boss  
(b. 1988)

**Prelude, Siciliano and Rondo** (1963/1979)

- I. Prelude
- II. Siciliano
- III. Rondo

Malcolm Arnold  
(1921–2006)  
arr. John P. Paynter

*Hannah Rudy, conductor*

**San Antonio Dances** (2010)

- I. Alamo Gardens
- II. Tex-Mex on the Riverwalk

Frank Ticheli  
(b. 1958)

# Program Notes

## **Entry March of the Boyars**

Johan Halvorsen

arr. Frederick Fennel

In 1895, Norwegian violinist and composer Johan Halvorsen was working as conductor of the Bergen theater, Den Nationale Scene, when he was offered a teaching position in Bucharest. He began to do some research about the city. The following describes Halvorsen's inspiration for this composition:

Got hold of an encyclopaedia to find out what Bucharest was like. There I read about the art-loving Queen Carmen Sylva and the descendants of the rich, distinguished boyars who invaded Bucharest so and so many years ago. "This would look good in the newspapers," I thought. And then there was the Queen! She would immediately summon me to the palace with my quartet. I had to find release, so I wrote a march and called it The March of the Boyars, and just when I had finished it, the same afternoon, Edvard Grieg came in. "Now, how are you doing? Already in full swing I see." He saw the manuscript on the piano, looked at it carefully and said: "That is good!"

The March was soon performed by the theater orchestra, but it didn't receive national recognition until Grieg, whose niece was Halvorsen's wife, made a piano arrangement in 1898. From the 10th through the 17th century, the boyars were the highest ranking members of the Bulgarian, Romanian, Russian and Ukrainian aristocracy, second only to the ruling princes. Halvorsen's March depicts the ceremonial entrance of these aristocrats in a theatrical setting. A solo clarinet softly introduces the regal theme. Instruments are added with time to represent the approach of the entourage. Woodwind ornamentation complements the brass fanfares. A roll from the snare drum introduces and ends a reprise of the opening procession. Frederick Fennel references the original orchestral score in this transcription for band.

## **Sound Asleep**

Andrew Boss

I was approached by Tom Dougherty to write a piece in memory of a good friend of his by the name of Vinny, a young charismatic man who had died in a coma in April 2014. Vinny, an emergency services manager and police officer, tirelessly committed his life to helping others. Upon hearing his remarkable story, I knew my writing a piece of music in his honor was inevitable, and that nothing was more appropriate than a soothing lullaby. Sound Asleep was the resulting work.

This work reflects on the qualities of life in an optimistic perspective, using a fundamentally tonal palette in achieving a calm and comforting message. It reverberates the nostalgic, and at times bittersweet, memories with friends and loved ones of whom we hold and/or have held dearest to us. Finally, it serves as a loving remembrance to those who have energized, inspired and transformed the community around them to live more fruitful and meaningful lives. Sound Asleep was written for Thomas Dougherty and then Jensen Beach High School Symphonic Band. It was written in loving memory of Vinny Bocchino, a man who lived to serve his community.

—Andrew Boss

## **Prelude, Siciliano and Rondo**

Malcolm Arnold

arr. John P. Paynter

Prelude, Siciliano and Rondo was originally written for brass bands, for which England is well-known. It was titled Little Suite for Brass. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that

fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

## San Antonio Dances

Frank Ticheli

San Antonio Dances was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music.

The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement's lighthearted and joyous music celebrates San Antonio's famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality—a 2 1/2 mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food and the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever.

Viva San Antonio!

—Frank Ticheli

# 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, and 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 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.

**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

## Concert Band

### Piccolo

Anna Anderson

### Flute

Anna Anderson

Katelyn Eaman

Sarah Fowle

Leah Hall

Ryan Kuster

Dianna Link

Kristina Lu+

Kelley Maas\*

Maya Paulson

Nicole Swift

Madi Wells

### Oboe

Jordan Abell\*

Daniel Franz

Audrey Viland

### English Horn

Daniel Franz

### Clarinet

Dylan Cassady

Carter Cervantes

Sabrina Kavesh

Evan Kirk

Lara Matthews

Gena Rumsey+

Sara Sabatello

Erin Shimoda

Lauren Simmons

Yarrow Sullivan\*+

James Wilson

### Bass Clarinet

Colby Real+

### Bassoon

Adam Bender

Rachel Hecht\*

Daniel Wilcox

### Alto Saxophone

Trevor Borasio+

Chase Church\*

Meagan Eberlin

Teagan Johnson-Moore

Jordan Jones

### Tenor Saxophone

Patrick Lutz\*

Tate Williams+

### Baritone Saxophone

Jack Merrill

### Trumpet

Ben Bouchard-Miller\*

Nick Brubaker+

Lily Binswanger+

Conner Lewis+

Ahnika LeRoy+

Brooke Moreilhon

Jorge Rivero

Matt Strong

Owen Zukowski

### French Horn

Bryant Hake

Kaitlyn Jayne\*

Abby Marynowski

Zach Wilson

### Trombone

Alice Gehr\*

Ryan Gomez

Eric Gonzalez

Madaleen Newhouse+

Nathan Park

### Euphonium

Nora Barpal

Cassidy Gilmore

Devin Haugh

Trevor Weschler\*

### Tuba

A.J. McKelvy

Nate Rothenberg

Kevin Sullivan\*

### Percussion

Scott Barto

Ryan Grippo

Cera Kocher

Xenia Mathys

Kyle Rosenberg

Elana Weiner

Eric Wilkinson+

\* Principal

+ Member of Kappa Kappa Psi

# Concert Band & Symphonic Band

7:30 p.m., Wednesday, April 18  
Macky Auditorium

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. The Symphonic Band, which is comprised of 70 of the finest wind, brass and percussion performers on campus, performs a variety of outstanding works written for band.



CU PERFORMING ARTS  
music

## Student Ensemble Events at the College of Music

### Jazz Ensembles

7:30 p.m., Thursday, March 1  
Grusin Music Hall

### CU Vocal Jazz Choirs

2 p.m., Sunday, March 4  
Grusin Music Hall

### Jazz Ensembles

7:30 p.m., Thursday, March 8  
Grusin Music Hall

### Chamber Orchestra

7:30 p.m., Thursday, March 15  
Grusin Music Hall

### Percussion Ensemble

7:30 p.m., Monday, March 19  
Grusin Music Hall

### Latin Jazz

### Percussion Ensemble

7:30 p.m., Thursday, April 5  
Grusin Music Hall

### Early Music Ensemble

4 p.m., Friday, April 6  
Grusin Music Hall

### CU Chamber Choirs

7:30 p.m., Sunday, April 8  
Mtn. View United Methodist  
Church, Boulder

### African Highlife Ensemble

7:30 p.m., Saturday, April 14  
Grusin Music Hall

### CU Choirs

7:30 p.m., Sunday, April 15  
Grusin Music Hall

### Campus Orchestra

7:30 p.m., Tuesday, April 17  
Macky Auditorium

### Concert Band and Symphonic Band

7:30 p.m., Wednesday, April 18  
Macky Auditorium

### Boulder Laptop Orchestra (BLOrk)

7:30 p.m., Saturday, April 21  
ATLAS Black Box

### Japanese Ensemble

2 p.m., Sunday, April 22  
Grusin Music Hall

### Mariachi Ensemble

4:30 p.m., Sunday, April 22  
Grusin Music Hall

### University Choir and University Singers

7:30 p.m., Sunday, April 22  
Grusin Music Hall

### CU Symphony Orchestra

7:30 p.m., Tuesday, April 24  
Macky Auditorium

### Concert Jazz & Jazz II

7:30 p.m., Wednesday, April 25  
Grusin Music Hall

Learn more at [colorado.edu/music](http://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.*

music+performance