



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Wind Symphony

Donald J. McKinney, conductor

with

Brittan Braddock, graduate conductor

7:30 p.m., Thursday, Nov. 16, 2017
Macky Auditorium

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

Program

Serenade in E-flat, Op. 7 (1881)

Richard Strauss
(1864–1949)

La procesión del Rocío (1913)

Joaquin Turina
(1882–1949)
arr. Reed

Brittan Braddock, graduate conductor

First Suite in E-flat for Military Band, Op. 28, No. 1 (1909)

- I. Chaconne
- II. Intermezzo
- III. March

Gustav Holst
(1874-1934)

— Intermission —

Picture Studies (2011/2016)

- I. Intro
- II. Three Pierrots
- III. Repetition
- IV. Olive Orchard
- V. Kandinsky
- VI. Calder's World
- VII. Miró
- VIII. Interlude
- IX. Cliffs of Moher
- X. Pigeons in Flight

Adam Schoenberg
(b. 1980)
trans. Patterson

Program Notes

Serenade in E-flat, Op. 7

Richard Strauss (1864-1949)

Richard Strauss had just turned seventeen when he composed his *Serenade* for 13 wind instruments in 1881. In true prodigy style, he had already published a string quartet, a piano sonata, some shorter piano pieces and an orchestral march, and his catalogue of unpublished compositions included a full-length symphony.

As the teen-aged son of the Munich court orchestra's principal horn player Franz Strauss, the young Richard already lived in a world saturated with music. Franz' musical tastes were fairly conservative. According to Richard, "His musical trinity was Mozart (above all), Haydn and Beethoven. To these were added Schubert, as song-writer, Weber, and, at some distance, Mendelssohn and Spohr. To him Beethoven's later works, from the Finale of the Seventh Symphony onward, were no longer 'pure' music (one could begin to scent in them that Mephistophelian figure Richard Wagner)."

Strauss Senior was decidedly unsympathetic when it came to "new" music, and no one was newer in late-19th-century Munich than Wagner. Stories abound about clashes between Franz Strauss and Wagner, with the horn player railing against Wagner's music while playing it with incomparable skill and beauty. Even Wagner was forced to admit of Strauss Senior that "when he plays his horn, one cannot stay cross with him."

The beauty of Franz Strauss' horn playing certainly influenced his son's writing for winds in the *Serenade*, which utilizes four of his father's instrument along with double woodwinds and contrabassoon (or double bass or tuba, depending on the available resources). The teen-aged composer's assured writing could also be attributed to his first-hand knowledge of the orchestra. His father directed the *Wilde Gung'l*, an amateur orchestra that played in a Munich tavern, and young Richard was a frequent and curious visitor at rehearsals, and he eventually joined the orchestra, in 1885, playing among the

first violins for three years. Franz' preference for the music of the classical and early Romantic eras also seems to have shaped his son's early compositional efforts to a considerable extent.

The *Serenade* premiered in Dresden on November 27, 1882, conducted by the noted conductor Franz Wüllner, who had led the Munich premieres of *Das Rheingold* and *Die Walküre*, the first two installments in Wagner's 14-hour *Ring* tetralogy, in 1869 and 1870. The work is much more than simply a deft imitation of Mozart and Mendelssohn; it represents the young Strauss' filtering and distillation of these influences into something remarkably original. The contour of the melodies easily identifies the seventeen-year-old as the future composer of works filled with moments of aching beautiful lyricism like *Der Rosenkavalier* and, especially, his late opera *Daphne*, with its rich wind scoring.

The *Serenade* is in a single, sonata form (exposition of themes, development of themes and recapitulation of themes) movement. Strauss' use of sonata form, which was an innovation of the classical era of Mozart and Haydn, reflects his immersion in the works of his father's "musical trinity." The music itself is melodic and lyrical, with the second theme (prefaced by a brief, minor-key transition) reveling in the rich, full sound of the 13 wind instruments. The development section starts with the oboes over a series of sustained notes played by the horns and the contrabassoon. A rising figure in the lowest instruments creates a sense of anticipation as the development approaches the recapitulation. The recapitulation begins with what is perhaps the most evocatively beautiful moment in the *Serenade*, as the horns play the first theme with great warmth, which surely must have put a smile on Franz' face. The work ends gently, with the flutes, a gesture that offers a premonition in miniature of some of Strauss' ravishing writing for the soprano voice in his greatest operas.

—Program Note by John Mangum, PhD

La procesión del Rocío

Joaquin Turina (1882-1949), arr. Reed

Joaquin Turina was born in Seville, Spain, on December 9, 1882—a year that also saw the births of notable artists Béla Bartók, Percy Grainger, Pablo Picasso, Igor Stravinsky and Anton von Webern. Turina began his musical studies in Madrid with José Trangó, who also taught his friend Manuel de Falla, before moving to Paris in 1905 to study with Vincent d'Indy. He benefitted from d'Indy's demanding training and remained in Paris until 1914. Turina was a marvelous pianist and an excellent conductor who was Diaghilev's choice to lead the orchestra when the Ballets Russes performed in Spain in 1918. He also wrote a two-volume musical encyclopedia and, after his appointment as a distinguished professor of composition at the Conservatory of Madrid in 1931, a two-volume treatise on composition. The tone poem *La procesión del Rocío* was first performed on March 30, 1913, in Madrid and repeatedly thereafter in Paris. Although a single movement, the work is divided into two distinct sections labeled *Triana en fiestas* ("Triana in festival") and *La procesión*. The opening section depicts the various religious and popular celebrations that precede the annual procession in honor of the *Virgen del Rocío* ("Virgin of the Dew"). The pilgrimage is held annually during the Pentecost, beginning in Seville (Triana is the "Gypsy" neighborhood within the city) and ending at the coastal town of Rocío. Over the course of six days, thousands of pilgrims make their way over fifty miles of fields to the sea. These pilgrims, seated in elaborate farming carts or walking, escort the statue of the Virgin of the Dew to Rocío in the annual ritual but return to their festive ways in celebration of their arrival at the sea. In the evening, campfires are lit and music fills the air. Flamenco dancing is integral to the celebration. Turina's composition conveys the religiosity of the procession, as well as the vital popular spirit of the nightly entertainment.

First Suite in E-flat for Military Band

Gustav Holst (1874-1934)

Gustav Holst was a British composer and teacher. After studying composition at London's Royal College of Music, he spent the early part of his career playing trombone in an opera orchestra.

It was not until the early 1900s that his career as a composer began to take off. Around this same time he acquired positions at both St. Paul's Girls' School and Morley College that he would hold until retirement, despite his rising star as a composer. His music was influenced by his interest in English folk songs and Hindu mysticism, late-Romantic era composers like Strauss and Delius and avant-garde composers of his time like Stravinsky and Schoenberg. He is perhaps best known for composing *The Planets*, a massive orchestral suite that depicts the astrological character of each known planet. His works for wind band (two suites and a tone poem, *Hammersmith*) are foundational to the modern wind literature.

The *First Suite* is particularly important to the later development of artistic music for wind band. Holst wrote it in 1909 for an ensemble that came to define the instrumentation that bands would use for at least the next century and beyond. Oddly, it was not performed until 1920, and published a year later. Since then, the *First Suite* has left an indelible mark on band musicians and audiences around the world. Its appeal is in its simplicity and its artistry. While there are difficult passages and exposed solo work in many instruments, it places few extreme demands on the players, and it uses a straightforward and easily-identifiable theme throughout its 3 movements. Yet this theme is turned and pulled into many different forms, and put on an emotional roller-coaster of doubts, sweet reveries, ecstatic joy and triumph. Truly, the impact that the *First Suite* still makes on those who hear it is impossible to put into words. It is a classic piece of art music that has helped to define the development of a century of wind band music.

Picture Studies

Adam Schoenberg (b. 1980), arr. Patterson

Adam Schoenberg has emerged as one of the most accomplished American composers of his generation and was recently named one of the ten most often-performed living composers by orchestras in the United States. His music has been described as creating "mystery and sensuality" (New York Times), "stunning" (Memphis Commercial Appeal), and "open, bold and optimistic" (Atlanta Journal-Constitution). He has served as composer-

in-residence with both the Kansas City and Fort Worth Symphonies and has received significant commissions from the Atlanta Symphony Orchestra, the Los Angeles Philharmonic and the Aspen Music Festival. Schoenberg earned his master's degree and doctorate of musical arts from The Juilliard School where he was a student of John Corigliano and Robert Beaser. He was twice selected as a Fellow at The MacDowell Colony and is the recipient of ASCAP's Morton Gould Young Composer Award and the Charles Ives Scholarship from the American Academy of Arts and Letters. Schoenberg has served on the composition faculty of the Herb Alpert School of Music at the University of California in Los Angeles, and is presently assistant professor of composition and film scoring at Occidental College in Los Angeles. He is a frequent guest lecturer at prominent music programs, and in 2012 he became the first American classical composer to sign with Ricordi London, a branch of Universal Music Publishing Classical Group.

In 2014, LtCol Fettig approached Schoenberg about the possibility of adapting some of his music for band. The first collaboration resulted in the transcription of the composer's popular American Symphony by the Marine Band's own MGySgt Donald Patterson in direct consultation with the composer. Today's performance represents the second collaboration with the composer and the world premiere of the concert band version of one of Schoenberg's other major works for orchestra, *Picture Studies*. The original version was premiered by the Kansas City Symphony under the direction of Michael Stern in 2013. These two experiences with the United States Marine Band are among the first for Schoenberg within the world of professional bands. The composer commented that:

“this version of *Picture Studies* would not have been made possible without the vision of Lieutenant Colonel Jason K. Fettig and the extraordinary work of MSgt Donald Patterson. Don was able to breathe new life into both American Symphony and *Picture Studies*, as he took my original works for orchestra and transcribed them. I am honored to have two of my biggest orchestral works now available for band.”

In the score's foreword for *Picture Studies*, Schoenberg offers the following note about the inspiration for the work:

In November of 2011, I received a commission from the Kansas City Symphony and the Nelson-Atkins Museum to write a twenty-first century *Pictures at an Exhibition* [Modest Mussorgsky]. The idea seemed both intriguing and ambitious, and given my own interest in visual art, I welcomed the challenge. After conceptualizing the piece for six months, and visiting the Nelson-Atkins on three different occasions, I decided to compose a series of studies.

Unlike Mussorgsky, who set all of his movements to the work of Viktor Hartmann, my piece brings eight seemingly disparate works of art to musical life. In honor of Mussorgsky and his original work (for solo piano), four of the ten movements were conceived in the form of piano etudes and later orchestrated.

My main objective was to create an architectural structure that connected each movement to the next while creating an overall arc for the entire piece. I used this series as a way of pushing myself both intellectually and emotionally as a composer. I felt inspired and liberated as I gave myself permission to explore new compositional terrain. The outcome is *Picture Studies*, a 26-minute work for orchestra based on four paintings, three photographs, and one sculpture. Creating this series pushed me in a new direction and allowed me to grow as an artist in the most unexpected ways. The following impromptu notes were jotted down from initial impressions and repeated viewings of the artwork, after my selections had been made. These original notes helped dictate the form, style, and musical arc of each movement, and ultimately the entire piece.

I. Intro: Ghost-like piano theme (using the piano to pay respect to Mussorgsky) that transports the listener to the inside of the Nelson-Atkins Museum.

II. Three Pierrots (based on Albert Bloch's painting, *Die Drei Pierrots* Nr. 2): Comedic, naïve, and excited. A triad will represent the three Pierrots, and throughout the movement the triad will be turned upside down, on its side, and twisted in every possible way. The form will be through-composed. End big.

III. Repetition (based on Kurt Baasch's photograph, *Repetition*): Four figures walking, and each person is clearly in his or her own world. The idea of repetition can lend itself to an ostinato. This is a photograph,

Biographies

a slice of life, and represents only one moment in time. Take this concept of time and manipulate it. Change the scenery (lighting, shade, color), so to speak, with a shutter click before returning to its original state. ABA form with an abrupt switch to B to represent the shutter click.

IV. Olive Orchard (Vincent Van Goh's painting, Olive Orchard): Extended impressionism. Colorful, full of love. Perhaps a meeting place for two lovers. Start thin, gradually build to an expansive texture, end colorful. ABC (C references A to show the organic growth of the piece).

V. Kandinsky (Wassily Kandinsky's painting, Rose with Gray): Geometrically fierce, angular, sharp, jagged, violent, jumpy, and complex. A battleground. Mustard yellow, encapsulates a sustained intensity. Block structures, cut and paste.

VI. Calder's World (Alexander Calder's sculpture, Untitled, 1937): As if time has stopped, dangling metal, atmospheric, yet dark. Quasi-aleatoric gestures, perhaps improvised. Gradually fade to niente.

VII. Miró (Joan Miró's painting, Women at Sunrise): Child-like, yet delirious. There appears to be a sexually ambiguous tone. Try something new, a saxophone or bombastic E-flat clarinet solo. Something spontaneous, bouncy, tribal, and raw.

VIII. Interlude: Return of original ghost-like piano theme with minimal additional orchestrations. Takes us to the final chapter to be played without pause until the end.

IX. Cliffs of Moher (Hiroshi Sugimoto's photograph, Atlantic Ocean, Cliffs of Moher): Delicate and flowing, find a way to musically represent the ocean and cliffs in the most gentle and subtle means. A return to an ostinato.

X. Pigeons in Flight (Francis Blake's photograph, Pigeons in Flight): I've never looked at pigeons this way. There appears to be so much joy, beauty, and depth. This will be the longest and most expansive movement. Fly away.

—Program Note by Adam Schoenberg

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, Dr. McKinney was the Director of Wind Ensembles and Associate Professor at Louisiana State University. While teaching at LSU, the Wind Ensemble performed for the South Central Regional Music Conference and was invited to perform for the 2013 College Band Directors National Association Conference in Greensboro, NC.

He has held faculty positions at Interlochen Arts Academy and Duquesne University Mary Pappert School of Music. From 2010-2015, he was the Coordinator of Bands for Interlochen Arts Camp. In this capacity, he conducted the World Youth Wind Symphony and administered the summer band program. 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. On numerous occasions, his performances with the Dallas Wind Symphony have been featured on National Public Radio Performance Today.

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.

Dr. 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. After participating in the Second Frederick Fennell Conducting Masterclass, he was named a finalist for the Thelma A. Robinson Award by the Conductors Guild. He has been nominated for an

Personnel

LSU Alumni Association Faculty Excellence Award and is an honorary member of Kappa Kappa Psi.

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.

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, 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.

Flute

Indigo Fischer
Megan Ogden
Katherine Scholl
Brice Smith
Joanna Hope Toohey

Oboe

Andrew Iannuccillo
Hannah Harm
Heather Macdonald
Michael Ochoa

Clarinet

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

Bassoon

Michelle Chen
Kristina Nelson
Ethan Shuler
Victor Zhang

Alto Saxophone

Ryan Van Scoyk
Jake Conway

Tenor Saxophone

Ben Sevy

Baritone Saxophone

Michael Meier

Horn

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

Trumpet

Andrew DePree
Jessica Erbe
Melinda Ho
Ryan Spencer
Jessie Uhrenbacher

Trombone

Megan Dudek
Ben Garcia
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

Double Bass

Dante Ascarrunz

Harp

Jenna Allen

Chamber Music Showcase

7:30 p.m., Friday, Nov. 17

Grusin Music Hall

College of Music student ensembles perform a variety of chamber music works.



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