

# CU ★ PRESENTS

2021-22 Season



College of Music  
UNIVERSITY OF COLORADO BOULDER

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*Spring 2022*

#### Editors

Sabine Kortals Stein  
Becca Vaclavik

#### Designer

Sabrina Green

#### Photography

CU Boulder Photography

## AT THE PERFORMANCE

- Please refrain from using electronic devices during the performance. Feel free to view this program on your device at any time prior to the performance, during intermission or after the performance ends.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

**CU ★ PRESENTS** is the home of performing arts at the University of Colorado Boulder.



The mission of the **University of Colorado Boulder College of Music** is to inspire artistry and discovery, together.



*The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.*

# CU Wind Symphony

Donald McKinney, conductor

7:30 p.m., Thursday, Feb. 3, 2022

Macky Auditorium

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## Program

### **Fanfare pour précéder *La Peri***

Paul Dukas (1865-1935)

### **O Magnum Mysterium**

Morten Lauridsen (b. 1943)

### **Serenade in E-flat Major, Op. 7**

Richard Strauss (1864-1949)

### **Let My Love Be Heard**

Jake Runestad (b. 1986)

### **First Suite in E-flat**

Gustav Holst (1864-1934)

ed. Colin Matthews

I. Chaconne

II. Intermezzo

III. March

# Program notes

## **Fanfare pour précéder *La Peri***

*Paul Dukas (1865-1935)*

Paul Dukas was a composer who had little self-confidence and was very self-critical. As a result, he destroyed the manuscripts of all but seven large and five small works. Luckily he kept what is now his best known composition, the symphonic scherzo *L'Apprenti sorcier* ("The Sorcerer's Apprentice"). He also came very close to destroying the manuscript of his ballet music *La Péri* ("The Fairy"); however, this work was rescued by his friends. Thus, we can still enjoy this magnificent fanfare originally used as an introduction for the ballet.

—*Program note from publisher*

## **O Magnum Mysterium**

*Morten Lauridsen (b. 1943)*

Morten Lauridsen's choral setting of *O Magnum Mysterium* ("O Great Mystery") has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale, conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles. The brass ensemble version was commissioned by the Bay Brass of San Francisco which has recorded the work, along with Morten Lauridsen's Fanfare for Brass Sextet. Lauridsen's music occupies a permanent place in the standard vocal repertoire of the 21st century. His eight vocal cycles, art songs and sacred a cappella motets are featured regularly in concerts by distinguished artists and ensembles worldwide, and have been recorded on over 200 CDs, several of which have received Grammy nominations. —*Program note from publisher*

## **Serenade in E-flat Major, Op. 7**

*Richard Strauss (1864-1949)*

This serenade (not Strauss' first—there's also the Serenade in G Major from his 13th year, still in manuscript) dates back to 1881 or 1882. Franz Wüllner, who was to conduct the premiere of many later Strauss orchestral works, led the first performance in Dresden on Nov. 27, 1882. It was this work that brought

Richard Strauss to the attention of famous conductor Hans von Bülow, who promptly pulled strings in high places to advance the career of this promising young talent.

Strauss, still writing under the influence of classically-oriented German masters like Felix Mendelssohn and Johannes Brahms, scored this Serenade for a wind ensemble similar to that of Mozart's great Serenade for Thirteen Winds, K. 361: two flutes, two oboes, two clarinets, two bassoons, four horns, and a contrabassoon for added richness and bass support. (Mozart's Serenade requires basset horns in place of flutes and a double bass instead of contrabassoon.) A peculiarity of Strauss' score is the unnecessary addition of a double bass for the last two bars only, merely to re-enforce the tonic pedal. The single-movement Serenade is in traditional sonata form. Though the formal design may be classical, the nature of the melodic material points the way to the exuberant, wide-ranging themes imbued with passion and soaring lyricism that Strauss would employ in the years ahead.

—*Program note from publisher*

## **Let My Love Be Heard**

*Jake Runestad (b. 1986)*

Originally a choral work written for Choral Arts Northwest, this work has taken on a new life in light of the 2015 atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a Long Beach student who was killed in the Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Talberg felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (*Let My Love Be Heard*), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief but also a glimmer of light. I am honored that this piece, *Let My Love Be Heard*, has helped to provide hope in the darkness of our world. This work is based on the following poem:

## **A Prayer**

*by Alfred Noyes*

Angels, where you soar  
Up to God's own light,  
Take my own lost bird  
On your hearts tonight;  
And as grief once more  
Mounts to heaven and sings,  
Let my love be heard  
Whispering in your wings.  
—*Program Note by composer*

## **First Suite in E-flat**

*Gustav Holst (1864-1934)*

*ed. Colin Matthews*

Gustav Holst's First Suite in E-flat for Military Band occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works. Holst began his work with Chaconne, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work—E-flat, F, and B-flat, ascending—serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the Chaconne, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The Intermezzo which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The March that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the Chaconne and Intermezzo before closing joyfully.

—*Program note by Jacob Wallace*

# Personnel

*Click or tap on bold and underlined text to view biographies or websites.*

## **Donald McKinney**, conductor

### **CU Wind Symphony**

#### **Flute**

Courtney Badura  
Lauren Flaten  
Madison Hardick  
Andrea Kloehn  
Nova Rognerud

#### **Oboe**

Sophie Oehlers  
Taysia Petersen  
Lisa Read

#### **Clarinet**

Francisco Borja  
Georgia Hastie  
Randel Leung  
Gracie Lime  
Kristen Pierri  
Gleyton Pinto  
Gentry Ragsdale  
Julian Ruiz

#### **Bassoon**

Tony Federico  
Bailey Holman  
Sheridan Sturm  
*(contrabassoon)*  
Jacob Webb

#### **Saxophone**

Logan Banister  
Erick Miranda  
Jeremy Salgado  
Josh Vance

#### **Horn**

Dilon Bryan  
Abbie French  
Kira Goya  
Maria Long  
Annika Ross  
Michael Sgrecci  
Megan Twain  
Olivia Walt

#### **Trumpet**

Chris Boulais  
Harmon Dobson  
Christopher Luebke-  
Brown  
Rebecca Ortiz  
Madison Sinan  
Noah Solomon  
Jacob West

#### **Trombone**

Sebastian Alvarez  
Caleb Arivett  
Jack Holoman  
Jackson McLellan  
Kendall Walker

#### **Euphonium**

Cooper Etters

#### **Tuba**

Braeden Held  
Cameron Holt  
Dylan Silverstein

#### **Percussion**

Christian De La Torre  
Elan Rochelle-Share  
Eliot Sale

#### **Piano**

Zerek Dodson

#### **Harp**

Linnea Wolniewicz

# CU ★ PRESENTS



## Upcoming events at the College of Music

*Event details are subject to change, but the CU Presents website will always be up-to-date.*

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College of Music

UNIVERSITY OF COLORADO BOULDER

# Personnel

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### Assistant Dean for Budget and Finance

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