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Wind Symphony

The Full Hundred

Matthew Dockendorf, conductor

Elias Gillespie, graduate conductor

7:30 p.m., Thursday, April 17, 2025

Macky Auditorium

Pre-Concert Talk at 7 p.m. (*in-person only*)

PROGRAM

Serenade in E-flat Major, Op. 7 (9:00)

Richard Strauss (1864-1949)

Elias Gillespie, graduate conductor

Masquerade (5:00)

Anna Clyne (b. 1980)

trans. Dennis Llinás

The Full Hundred (22:00)

Annika Socolofsky (b. 1990)

INTERMISSION (15:00)

Pini di Roma (22:00)

Ottorino Respighi (1879-1963)

trans. Jacco Nefs

1. Pini di Villa Borghese
2. Pini presso una Catacomba
3. Pini del Gianicolo
4. Pini della Via Appia

PROGRAM NOTES

Serenade in E-flat Major, Op. 7 (9:00)

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published a string quartet, a piano sonata, some shorter piano pieces, and an orchestral march, and his catalogue of unpublished compositions included a full-length symphony.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 teenaged composer's assured writing could also be attributed to his firsthand knowledge of the orchestra. His father directed the Wilde Gung'l, an amateur orchestra that played in a Munich tavern; 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 17 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, 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 for the Los Angeles Philharmonic

Masquerade (5:00)

Anna Clyne (b. 1980)

trans. Dennis Llinás

Masquerade draws inspiration from the original mid-18th century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*.

The work derives its material from two melodies. For the main theme, I imagined a chorus welcoming the audience and inviting them into their imaginary world. The second theme, *Juice of Barley*, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of *The English Dancing Master*.

—Program note by composer

The Full Hundred (22:00)

Annika Socolofsky (b. 1990)

The Full Hundred is an audio documentary that chronicles the inspiring stories of Americans who have researched, fought for, and lived through pay and funding inequity in the United States.

I was first inspired to write this piece in 2022 when, as an untenured professor at the University of Colorado, I received notice from my university that I would be receiving a raise thanks to the Colorado Equal Pay for Equal Work Act. Curious what this meant and why I was receiving it, I dove into research mode. I quickly learned that my university had determined that I was being underpaid compared to my male colleagues of similar experience

and expertise, and that, in accordance with the new Colorado Equal Pay Act, my compensation would be increased moving forward to adjust for the pay discrimination I had experienced.

Following this news from the Equal Pay Act, University of Colorado colleague and engineering professor Shelley Miller sued the University of Colorado for owed backpay and reached a settlement that provided backpay for over 400 underpaid women faculty members at our university. It is an incredible story of justice and morality that impacted me immensely, and I was determined to explore it further—along with the broader issue of funding and pay inequity in our country.

In composing the piece, I conducted interviews with four people involved in this fight:

- Jessie Danielson, Colorado State Senator and author of the Equal Pay for Equal Work Act
- Terra McKinnish, University of Colorado Economics Professor and labor Economist
- Kris Livingston, University of Colorado Executive Senior Associate Athletic Director
- Michael Uy, University of Colorado Boulder College of Music Professor and researcher in arts funding

Using audio clips from these interviews, I wove these stories together into a sonic fabric of storytelling which you will hear as an electronics track played in the hall during the performance. Within this story, the wind ensemble acts as a live film score to the voices of these interviews.

In conducting the interviews, I came to realize just how complex and multifaceted the fight for equal pay is in this country. Pay inequity results from a multitude of factors, including discrimination, bias, personal choices, childcare, gender expectations and access to education, resources and opportunities.

The title for the piece comes from the statistic that, compared to white men, white women make 77¢ on the dollar, Black women make 61¢, Latina women 58¢, and Native American women 53¢. Equal pay will not be achieved until every demographic of our society makes the full 100¢ on the dollar—until everyone has equal access to funding, resources, and education.

A huge thank you goes out to Jessie Danielson, Terra McKinnish, Kris Livingston, and Michael Uy, for generously sharing their time, stories and work with me. I would also be remiss if I didn't extend my deepest gratitude to Matt Dockendorf for his invaluable work in organizing this consortium and bringing this piece to life with his students.

—Program note by Annika Socolofsky, January 2025

Pini di Roma (22:00)

Ottorino Respighi (1879-1963)

trans. Jacco Nefs

His symphonic poem *The Pines of Rome* was the second in a triptych of works paying tribute to The Eternal City. The piece's first movement shows children playing outside the Villa Borghese, the opulent home of one of Rome's most prominent 17th-century families. *Pines Near a Catacomb* depicts a solitary church in the middle of a Roman field dotted with pine trees, the section's ominous melody building to a sweeping climax.

In the third movement, Respighi paints a musical portrait of the Pines of the Janiculum at night. The Janiculum was one of Rome's seven hills, so named because it was the site of temple of Janus, the Roman god of portals and the new year. In this section, Respighi specified the use of a gramophone recording of birdsong to capture the atmosphere perfectly.

The work closes with a portrait of the pine tree-lined Appian Way, the military road of the Roman Republic. The Roman legions emerge from

the mists, and the orchestra mirrors their approach, growing louder as the soldiers get closer to the Capitoline Hill. As the movement closes, the victorious warriors, led by the Republican Consul, arrive at the Capitol with the rising sun behind them, their glory reflected in the work's jubilant closing pages.

The Pines of Rome was, and continues to be, a great success and popular favorite, so much so that Respighi used the money he made from it to buy a villa, which he appropriately named “The Pines.”

—Program note by John Mangum for the Los Angeles Philharmonic

PERSONNEL

Matthew Dockendorf, conductor

Annika Socolofsky, associate professor of composition

Wind Symphony

Flute

Annabell Grba

Aria Henson

Paige Michaud

Corva Graham

Santiago Reveiz

Oboe

Eirian Austeorian

Lauren Breen

Emilie Feve

Laura Lambrech

Luka Vezmar

Clarinet

Harold Gomez-Montoya

Juan Tovar

Ben Rathje

Karena Pruitt

Kevin Halsey

Jade Vens

Carson Conely

Steele Jackson

Justin Slaman

Bassoon

Sam Macken

Daniela Garzón Guerra

Raleigh Eversole

David Guy

Saxophone

Shannon Donahoe

Joel Ferst

Ian Gunnarschja

Dylan King

Gavin Martellotti

Gustavo Olguin

Catherine Ryan

Horn

Nate Bonin

Daniel Skib

Jordan Spivack

Danielle York

Dane Burton

Trumpet

Lucca Cidale

Connor Johnson

John Laszakovits

Amy Millesen

Will Reynolds

Justin Sokolowski

Trombone

Abby Burford

Sam McDiarmid-

Sterling

Corey Nance

Scott Underwood

Euphonium

EJ Lee

Sam Webster

Ryann White

Tuba

Jared Hartl

Anton Akse

Percussion

Lily Manzanares

Ben McCorrison

Izzy O'Neill

Hank Sullivan

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Alex Yang

Kevin Yetter

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Bobby Pace

Martin Randal

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