



HOPKINS CENTER
FOR THE ARTS

presents

Dartmouth College Wind Ensemble

Dreams and Imagination

Daniel Buchner, interim director

Funded in part by the Deborah E. & Arthur E. Allen Jr. 1932 Fund, the Richard F. Mattern 1970 Fund, and the Arthur J. 1903 and Nellie Z. Cohen Foundation

Saturday • May 4, 2019 • 8 pm
Spaulding Auditorium • Dartmouth College

Program

Pinocchio Suite

Ferrer Ferran (1966–)

- I. Pinocchio, Geppetto and the Talking Cricket
- II. The Fairy with Turquoise Hair
- III. The Field of Miracles
- IV. The Land of Toys. The Terrible Dogfish. Finally He Becomes a Boy

Two Meditations: Elegy for Wind Ensemble

Adam Rinehouse '19 (1997–)

Intermission

Symphony No. 3

Kimberly Archer (1973–)

- I. Ominous, with building intensity
- II. Song for David
- III. Aggressive
- IIII. Warm and serene

Approx duration: 90 minutes with a 15-intermission

Program Notes

Pinocchio Suite

The Adventures of Pinocchio is a classic of literature, created by Carlo Collodi. In his symphonic suite *Pinocchio*, Ferrer Ferran describes this fantastic story in a suite format, trying to bring to the imagination all the adventures, exploits, feats, mischief, feelings and characters that surround Pinocchio and give life to this puppet—who at last becomes a living child upon showing that he is pure and kind.

The Adventures of Pinocchio has been interpreted from different points of view. Some have believed it contains a political message; other have seen in it as a criticism of authoritarian educational systems. Benedetto Croce said: “The wood that is carved into Pinocchio is the humanity ... Pinocchio is the fable of the human life; of good and of evil, of errors and repentance, of the desire to yield to temptations, comfort and whims, and to resist, be withdrawn and be raised again, of bewilderment and prudence, and of egotistical impulses versus those that are altruistic and generous.”

With a rich score full of color and clean, playful details, moments of drama and sweet, melancholy passion, this composition is dedicated to “all the children that need this ‘magic’ to live hopefully and very happily.” *Pinocchio Suite* was commissioned by the city of Valencia, Spain, in 2008.

Ibermúsica

Two Meditations: Elegy for Wind Ensemble

Two Meditations: Elegy for Wind Ensemble was written for my senior honors thesis in the music major. It is the first large-scale, long-form work I’ve undertaken. Written as a response to events that occurred throughout my time at Dartmouth and with the Dartmouth College Wind Ensemble (DCWE) specifically, it is a piece that serves as both a funerary lament and a dare to press onward. It honors two outstanding individuals—Scott Smedinghoff and

David Maslanka—whose lives have become intertwined with the DCWE over the past four years.

The story began my first year at Dartmouth, in the winter of 2016. The DCWE, under the directorship of Matthew Marsit, was undertaking an immensely difficult program composed entirely of works by the composer David Maslanka: the “Morning Star” overture, *Concerto for Alto Saxophone and Wind Ensemble*, and his Symphony No. 8. In addition to a full wind ensemble, all three pieces required the skill of a brilliant pianist, and there was no better musician to fill the role than Scott Smedinghoff, a graduate student in the department of mathematics. Tragically, Scott passed away before the concert. The ensemble was thrown into mourning, and ultimately the decision was made to replace “Morning Star” with another of Maslanka’s pieces: *In Memoriam*. Just a few weeks later, David Maslanka himself came to work with the ensemble. He was aware of Scott’s passing and was ever more motivated to push the DCWE to its utmost limits of emotion. David was present for the concert, and he was so moved by the ensemble’s performance of *In Memoriam* that he offered to compose a new commission, *For Scott*, dedicated to Scott’s memory.

A year and a half passed, and I was in my sophomore summer term. A friend messaged me with some sobering news: David Maslanka had passed away, after succumbing to a struggle with cancer. I was stunned; among the many thoughts that came forward, a particularly heavy one was the knowledge that *For Scott* had never even been begun. The last of David’s music that would ever be written was already penned, and Scott’s memory would not be honored by David’s brilliant composition. I was not sure what response I could offer or how to cope, so I turned to music. *Two Meditations* began as a wind quintet, and it evolved into a single long-form movement for fully scored wind ensemble during the spring of 2018, which I spent abroad studying music in Vienna. Upon

Program Notes *continued*

returning for my senior year, I set out to finalize the first movement and, sensing there was more to say, began work on a second. The work in its final form is broken into these two movements, each about 12 minutes in length.

The work was meant to be written in David Maslanka's style, and was motivated specifically by his short symphony, *Give Us This Day*, the first of his pieces I'd ever played. Maslanka based many of his works on chorale settings by J.S. Bach, and I sought to take the same approach. *Two Meditations* is based on Bach's setting of "Komm süßer Tod" (lit. "Come sweet death"), the full text of which is a solemn meditation on the peaceful finality of the afterlife:

Komm süßer Tod, komm selge Ruh! Komm führe mich in Friede.

Come sweet death, come blessed rest. Come lead me to my peace.

The original harmonization appears in its entirety in the second movement, and the main motif, which appears throughout the work, is taken directly from the first four notes of the soprano line of the chorale. The main theme of the second movement is adapted from the melody in the final section of the chorale. Much of the orchestration was inspired by specific sections of *Give Us This Day*.

For his devoted mentorship and unparalleled dedication as a close friend and confidante, I am honored to dedicate *Two Meditations* to Matthew Marsit. Matt has played a role in my life that is perhaps more impactful than he even knows. He first inspired me as my conductor at the summer music camp I attended in high school. He drew my attention to Dartmouth College and convinced me rightfully that I would thrive there. He suggested I join Dartmouth's DALI Lab, where I have since become a core team

member and have fallen in love with my second major—computer science—which I'll be pursuing after graduation. Matt has familiarized me with the depth and breadth of the wind ensemble literature, pushed me to grow as both a musician and person, helped me celebrate highs and counsel me through lows, and all along has been nothing short of a great friend. It is with great pleasure that I dedicate my Opus One to this outstanding educator.

Symphony No. 3

The following is an edited version of program notes by the late Chris Werner, then instrumental music teacher and music department chair for La Crosse Central High School, written for the 2008 world premiere of Kimberly Archer's Symphony No. 3.

It all began on the couch in the summer of 2006, at what we affectionately call "Camp David," or "The Summer Retreat for Stressed Composers and Conductors." Kim had just completed her first year of teaching at Southern Illinois University Edwardsville, and I had finished my first year at Central High School in La Crosse, Wisconsin. We were both exhausted in every sense of the word, and looking to David for guidance and rejuvenation. I drove to Missoula, Montana, and spent a week on David's couch; Kim flew in from St. Louis and took the guest room.

The three of us listened to and frequently shared thoughts on music. One evening we listened to David's *Black Dog Songs*, a song cycle for baritone and piano. It was an electric musical moment: one of those you don't EVER forget. The music affected everyone in the room, and especially Kim, who was sitting next to me on the couch. I was taken by the whole event, perhaps because at the time, I don't think I "got it." However, it was at that point I knew Kim was the composer to commission for our first consortium, in a series, from the La Crosse High Schools. She did "get it." And to this day, we still talk about that powerful night.

Program Notes *continued*

Since Camp David, Kim and I have shared hundreds of phone calls and emails. We speak frequently about our respective professions and views on music, composing, conducting, life, *Battlestar Galactica*, cooking, you name it. Our meeting and our friendship certainly don't seem coincidental anymore.

The commission for Symphony No. 3 or "the piece," as we called it for a long time, was designed as the most open-ended commission our consortium could allow. No instrumental specifications, no time restraints, not much limit on difficulty. The commission could have easily resulted in anything from a two-minute fanfare to an hour-long concerto. We started talking about "the piece" in the fall of 2006, and Kim made a special visit to La Crosse in early 2007 to see and hear the Central Wind Ensemble, and to meet the students.

It's been fascinating to observe a composer's process, and to watch the music gradually take shape over the course of a year.

Kim asked early on if "the piece" could be dedicated to David. For as much as David has meant to all of us involved in the genesis of Symphony No. 3—and for as deeply as Kim and I cherish his mentorship, his music, his friendship, and his freakish Scrabble-playing prowess—my answer was an immediate and resounding "absolutely!" As David later wrote to Kim (albeit not knowing yet that the work is dedicated to him), "Your symphony already has me in it in a big way." Yes, that's absolutely true, and we knew it before she'd put the first note on paper.

Chris Werner

About the Artists

The Dartmouth College Wind Ensemble is a select, auditioned wind ensemble of approximately 45 members, performing a wide variety of music from the late 19th-, 20th- and 21st- century wind ensemble repertoire. The DCWE is under the leadership of interim director Dan Buchner while a national search is under way. The DCWE serves as a melting pot for the students of Dartmouth College as well as residents of the Upper Valley, sharing music with our community and those communities beyond the boundaries of our campus through concertizing, small and large outreach projects and performances, and charitable endeavors that bring the gift of music and music making to all who welcome it.

Adam Rinehouse '19 was born and raised in northeastern Pennsylvania, and from a young age he has had a deep love for music that evolved slowly over time. As a boy, he took up the drum set with dreams of

playing in a rock band, and then moved into the realm of jazz and finally concert percussion. He began singing in high school and experimented mildly with composition. In college he became more serious about instrumental study and dabbled in French horn and piano, before ultimately falling in love with classical theory and pursuing a music major with a concentration in composition.

As the major continued, Rinehouse became more and more engrossed in a multitude of different compositional styles, from the neoclassical and postmodern wind ensemble tradition to avant-garde electronic art music. *Two Meditations: Elegy for Wind Ensemble*, composed as his senior honors thesis for the major, is solidly within the former. Thanks to extensive classical theory training, Rinehouse's background and intended future in composition are in the neoclassical style. Even in other genres, like choral

About the Artists

music and even pop songwriting, he seeks to employ counterpoint and classical harmony, in the hopes that the consonant harmony is pleasing to his audience and appealing to their emotions.

In addition to his music major, Rinehouse has been pursuing his other passion—technology—in a concurrent major with computer science. While he has not done much formal coursework to synthesize the two majors, as his passion for music exists outside of a technological realm, he hopes to explore a possible conjunction on his own in the future. In the meantime, he has chosen to pursue technology professionally. He will begin work as a software engineer at GRAIL, a cancer diagnostics biotechnology company in the San Francisco Bay Area, starting this summer. His passion for music will continue alongside

this as he continues to compose. He hopes ultimately to share his creations by publishing and distributing them to a larger audience.

Daniel Buchner is a recent graduate of the University of New Hampshire where he pursued a Master of Arts in Wind Conducting. He is currently serving as the Pelham High School Band Director in Pelham, New Hampshire. Originally from Norwalk, Connecticut, he holds a bachelor of science in music education from Western Connecticut State University. As an educator, Buchner has taught various groups ranging from elementary to collegiate. His groups have performed high quality repertoire and have been met with the highest praise throughout their respective institutions and districts.

Dartmouth College Wind Ensemble

Piccolo

Frederika Rentzeperis '20

Flute

Hannah Pinkerton '19
Frederika Rentzeperis '20
Maria Roodnitsky '22
Sanjena Venkatesh '21

Oboe

Hana Dai '20
Eric Forehand '21
Evan Schafer '22
Julian Wu '22

English Horn

Camille Pierce FS

Clarinet

Dwight Aspinall CO
Anne Bailey '22
Michael Geilich AL
James Lenz CO
Elias Rosenberg '22
Gayeong Song '22
Marjorie Tassey CO

Bass Clarinet

*Christopher Coscia GR
Brandy Zhang '22

Bassoon

Robert Castle '20
Dillon Ford '20
Lucy Langenberg '22
Anna Matuszewicz '20

Contrabassoon

Robert Castle '20

Soprano Saxophone

Abby Mans '22

Alto Saxophone

Gao Chen '22
Abby Mans '22

Tenor Saxophone

Evan Griffith TH

Baritone Saxophone

Hanna Bliska '20
Jacob Dell '22

French Horn

Daniel Garcia-Barnett '22
James Haaf CO
Deborah Pasho CO
Janet Proctor CO

Trumpet

Margaret Ferris '22
Francesco Guarnieri '21
Stephen Langley FS
Levi Roseman '21

Trombone

Bruce Drusendahl CO
Katja Kleyensteuber CO

Bass Trombone

Eustaquio Dones CO

Euphonium

Steven Gasiorowski CO

Tuba

Ben Bonner GR
Larry Jones CO

String Bass

Joe Annicchiarico CO

Percussion

J.R. Fitzgerald CO
Sophie Manglass CO
Adam Rinehouse '19
Drew Siegel '19
Brandon Zhou '22

Harp

Piper Runnion-Bareford CO

Piano

Brandy Zhang '22

* = denotes principal

CO = Community member
FS = Faculty/Staff

GR = Graduate Student

TH = Thayer School of Engineering

Upcoming Events



Handel Society of Dartmouth College

Robert Duff, conductor

Sat • May 18 • 8 pm & Sun • May 19 • 2 pm

100-voice chorus performs its signature work, Handel's Messiah, with guest soloists and a full orchestra.



Dartmouth Symphony Orchestra

Filippo Ciabatti, conductor

Sat • May 25 • 8 pm

This collaboration with the nationally renowned classical radio show *From the Top* features the premiere of a Dartmouth-commissioned work inspired by Dartmouth's famed Orozco murals.



For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

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