

**Hopkins Center
for the Arts**
at Dartmouth

presents

**Dartmouth College
Wind Ensemble**

Tuesday, November 2, 7:30 pm

2021 • Spaulding Auditorium • Dartmouth College

*Generously supported by the Deborah E. and Arthur E. Allen, Jr. 1932 Fund, the Richard F. Mattern 1970 Fund
and Friends of the Dartmouth College Wind Ensemble*

Program

Approximate duration: *1 hour*

Sparkleberry, Yukiko Nishimura (b. 1967)

Second Suite in F, Gustav Holst (1874-1934)

1. March
2. Song Without Words
3. Song of the Blacksmith
4. Fantasia on the 'Dargason'

Intermission (15 minutes)

The Dove in the Ash Grove, Keane Southard (b. 1987)

World Premiere Performance.

2nd Prize Winner, Dartmouth College Wind Ensemble Mexican/United States Composition Competition

Roma, Valerie Coleman (b. 1970)

Program Notes

Hello and thank you for joining the DCWE in our return to LIVE performance!

This program is the result of the DCWE students' work since January 1, 2020, when the ensemble's Mexican/United States Composition Competition was launched. This competition, funded by the Scott G. Smedinghoff A '14 Memorial fund, was intended to facilitate the creation of repertoire for our planned Spring 2021 tour of Mexico, but instead became the primary source of student and ensemble engagement during the early pandemic. Unable to play together in person, we met weekly via zoom to listen to and review selections; the students having an active voice in selecting the repertoire that we would award and perform when able to return to live music making. We were overwhelmed, receiving 210 submissions, far exceeding our expectations and requiring that the students continue to meet weekly through the

summer of 2020 in order to process all of the selections. This student engagement rolled over into fall 2020 when the DCWE turned their musical efforts toward virtual music making as a means of staying connected throughout the 2020-2021 academic year.

If you have not experienced the DCWE's virtual series, look up the DCWE's Spring Concert on the HOP's YouTube Channel. In particular, the three world premieres, designed for virtual performance, are striking artistic achievements independent of platform.

And that brings us to tonight. The student engagement throughout the composition reviews and virtual performances have resulted in an ensemble with increased student participation: we have more students in the DCWE tonight than we did before the

pandemic! This is remarkable. We recruited '24s and '25s within a virtual environment. We stayed connected and committed when it would have been so much easier to walk away. We built, innovated and grew our ensemble into something greater in the midst of loss. I am so proud of these students.

Tonight's concert features our first world-premiere performance stemming from the Composition Competition, Keane Southard's *The Dove in the Ash Grove*; a wonderful work that we are very excited to share with you. Tonight also marks the outset of the next phase of our pandemic inspired work, *The Mexican Repertoire Initiative at Dartmouth*. This initiative is another positive outcome of the Composition Competition. The competition resulted in 48 new works for Wind Ensemble by Mexican composers where previously I had been unable to find any. The subsequent stillness caused by the pandemic allowed me to sit with this new body of work and consider the greater potential. Later this year, we will officially launch the *Mexican Repertoire Initiative* at Dartmouth, including the Mexican Repertoire Database and a curated and edited series of authentic Mexican repertoire for Wind Ensemble. Performances of these new Mexican works will begin in our winter concert (February 19, 2022) and continue into the future, including our rescheduled Mexican tour, Spring 2023. Valerie Coleman's *Roma* will end our program and serve as a musical bridge to our Mexican work; *Roma* was composed in the Mexican border-town of *Roma*, Texas.

We have not rested and we have not waited. We have been working tirelessly to get to tonight, and are so proud of what we are about to share with you and what is to come. Thank you for joining us.

Brian Messier

Sparkleberry was composed in 2006 and was awarded the Special Mention Prize at the 26th International Composition Competition for Band in

Corciano, Italy. The inspiration for this short work is the Sparkleberry tree, a tree native to Florida that the composer experienced while in graduate school at the University of Miami. The works' many colorful fragments of sound, which develop in playful ways, are inspired by the delicate flowers, glossy foliage, shiny berries and interesting bark of its namesake tree.

Yukiko Nishimura was born in Japan and graduated from the Tokyo National University of Arts in 1990. In 1991, she began private study with Dr. Alfred Reed at the University of Miami and in 1993 she continued her studies with Dr. Richard Danielpour at Manhattan School of Music. Since 1996, she has given concerts consisting entirely of her own music in Japan.

Note from the publisher

Gustav Holst's **Second Suite in F for Military Band** is based entirely on English folk music. The *March* opens with the traditional Morris Dance, *Glorishears*, followed by a solo Euphonium presenting the tune *Swansea Town*. Swansea was a particularly rough copper mining city in Wales where young boys were threatened with physical violence if they joined the Military Bands. Apparently Military Bands, having woodwinds, were not as "masculine" as brass bands—perhaps it is not coincidental that Holst presents this tune with brass alone. The final tune of the first movement, in 6/8 time, is the broken-token ballad *Claudy Banks*.

The *Song Without Words* in fact does have words. Specifically, it is a Cornish folk song depicting a woman who is so distraught by the loss of her love at sea that she has been incarcerated in an insane asylum. Through the bars of her cell her refrain is overheard: "I love my love because I know, my love loves me."

The *Song of the Blacksmith* is the most programmatic of the movements. In the choral version set by Holst, the opening motif played by the brass is sung to the

Program Notes *continued*

words “Kang Kang Kang ki ki Kang” simulating the hammer on the anvil. Later, the anvil makes itself known and at the conclusion you can hear the blacksmith plunge his newly forged item into water to cool.

The final movement layers the buoyant but nostalgic *Dargason* (a tune that was considered “old” in the 1600s) with the hopeful English anthem *Greensleeves*. When heard together, it seems remarkable that they were not intended for one another.

Brian Messier

The Dove in the Ash Grove for Wind Ensemble was originally written for Cello and Piano, commissioned by the Cellist Christine Thomas Tsen in 2012. After hearing a concert band setting of *The Ash Grove* at the 2019 Midwest Clinic, I started thinking about whether this cello and piano piece of mine might work well for band as well. This version for wind ensemble was created in June and July of 2020 during the COVID-19 pandemic.

The piece is a fantasy on two Welsh folk songs that have to do with birds. *The Ash Grove*, which is well known as the tune for the hymn *Let All Things Now Living* was the original basis for the piece, but later on in the compositional process I decided to add another folk song, *The Dove*, which I found fit well in counterpoint with *The Ash Grove*. What ultimately resulted was a fun fantasy on these two tunes with some tinges of jazz.

Keane Southard

A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly called, the Romani. Their traditions, their language (*Roma*), legends and music stretch all over the globe, from the Middle East, the Mediterranean region and the Iberian peninsula, across the ocean to the Americas. **Roma** is a tribute to that culture, in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: *Romani Woman*, *Mystic*, *Youth*, *Trickster*, and *History*. The melodies and rhythms are a fusion of styles and cultures: Malagueña of Spain, Argentine Tango, Arabic music, Turkish folk songs, 3/2 Latin claves and Jazz.

The commission for **Roma** featured two trips to Roma, a small town on the Mexico-U.S. border, where a good number of students cross the divide daily in order to attend the school. The residency was a true musical exchange of minds. The consortium for **Roma** was assembled by the College Band Directors National Association Committee on Gender and Ethnic Issues to promote and highlight the accomplishments of ethnicities usually underrepresented in the classical music world.

Valerie Coleman

About the Artists

Dr. Brian Messier is Director of Bands at Dartmouth College, where he conducts the Wind Ensemble, Marching Band and Youth Winds, and teaches courses in applied conducting and musical leadership. After arriving at Dartmouth in 2019, Messier launched a Mexican/United States Composition Competition, which he is now stewarding into the Mexican Repertoire Initiative at Dartmouth; a large-scale incubation and commissioning project with the goal of

providing a platform for the visibility and recognition of Mexican composers. In addition to his work at Dartmouth, Messier is founder and Artistic Director of the 2016 American Prize-winning The Valley Winds, based in the Pioneer Valley of Massachusetts. Prior to his position at Dartmouth, Messier served as Artist-in-Residence and Director of the Wind Ensemble at Williams College.

Dartmouth College Wind Ensemble

Brian Messier, director

Piccolo

Maria Roodnitsky '20

Flute

Emma Dereskewicz '23

Gyuri Hwang '23

Julia Patterson '24 (+ piccolo)

Clara Schaefer '25

Oboe

Nathaniel Chen '25

(+ English Horn)

Sophia Sulimirski '23

Miranda Yu '24

Bassoon

Lucy Langenberg '22

Monica Schwartz C

Contrabassoon

Christopher Damon '22

Bb Clarinet

Ramsey Ash '24 (+ Eb Clarinet)

Anne Bailey '22

Sophie Cho '24

Andrea Gao '25

Josephine Kim '24

Catherine Liao '25

Emma Ratchford '25

Elias Rosenberg '22

Abigail Schaefer '23

Leah Zamansky '24

Bass Clarinet

Jim Lenz C

Alto Saxophone

Devontae Lacasse '24

Abigail Mans '22 (+ Soprano)

Benjamin Sontag '25

Tenor Saxophone

Jacob Dell '22

Baritone Saxophone

Jake Twarog '24

Trumpet

Margaret Ferris '22

Katelyn Hadley '24

Kristofer Hammon '22

Karsten Kleyensteuber '23

Bradyn Quintard '25

Horn

Nathaniel Alden '23

Jack Duranceau '23

Amelia Evans '24

Sophia Scull '25

Trombone

Alice Cook '25

Kris Danielsen C

Ian Smith '24

Bass Trombone

Will Wright C

Euphonium

Margaret Frazier '25

Demitri Papadopoulos C

Tuba

Chase Harvey '25

Sydney Savarese '25

String Bass

Soham Maiti '23

Piano

Aaron Lee '22

Timpani

Nicola Cannizzaro C

Percussion

Damon Dewitt '25

Nate Kim '25

Dustin Patrick C

Christian Terry C

Julian Wu '22

Brandy Zhang '22

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