

# **Hopkins Center for the Arts at Dartmouth**

presents

# **Dartmouth College Wind Ensemble**

Brian Messier, director

**Saturday, February 19, 7:30 pm**

Spaulding Auditorium • Dartmouth College • 2022

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*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*

*Cerro y Nube and Journeys III were commissioned in memory of Scott G. Smedinghoff GR'14 for the Dartmouth College Wind Ensemble by the Hopkins Center for the Arts*

# Program

Approximate duration: *90 minutes*

## ***The Hero's Journey***

*Three Lyric Songs*

Elias Rosenberg '22, clarinet

I. Openings

Andrew Rindfleisch (b. 1963)

*In the Shadow of your Mountain*

Natalie Moller (b. 1990)

*Cerro y Nube*

World Premiere

Eduardo Aguilar (b. 1991)

*Journeys III*

World Premiere

Quinn Mason (b. 1996)

## **Intermission**

*The following two selections will be performed without break*

*Symphony No. 20, Three Journeys to a Holy Mountain*

Alan Hovhaness

I. Andante Espressivo

II. Allegro Moderato

III. Andante Maestoso

*Give Us This Day*

David Maslanka

II. Very Fast

# Program Notes

## Three Lyric Songs

Resisting the common approach of a virtuosic concerto, Andrew Rindfleisch presents the clarinetist in his *Three Lyric Songs* as an expressive, perhaps lonely, lyricist. “Openings” begins with the soloist alone, isolated, moving hesitantly. The ensemble joins gradually, adding color and giving the soloist greater direction as they wind in and out of the timbres and textures. With scalar passages driving towards conclusion, the soloist is superseded by a multiphonic triangle, depriving resolution.

*Brian Messier*

## In the Shadow of Your Mountain

Opening with a statement of optimism by the horns, the music devolves into anxiety and strife. The battle between the two plays out almost programmatically, representing the struggle between confidence and self-doubt.

*Brian Messier*

## Cerro y Nube

In the cloud the mount peeks out, as in the winds the sound is blown.

*Eduardo Aguilar*

## Journeys III

Originally written in 2015, following *Journeys I and II* for string orchestra, *Journeys III* was Quinn’s first attempt at an original work for Wind Ensemble. The title proved apt, setting him on a personal journey of discovery: “[*Journeys III*] turned out to be too difficult in terms of how it was written; I was still not yet familiar with band keys or how the different band instruments interacted with each other and some of the time signatures made no sense.” Several years and many original compositions later, Quinn revisited the work, applying lessons gained along the way. In 2020 he submitted the revised version to the Dartmouth College Wind Ensemble’s Composition Competition, where it was chosen by the student musicians of the DCWE as the DCWE Special Selection Prize.

The work itself employs overlapping textures and choirs of sound, with elisions and evolutions providing a sense of perpetual drive and direction. The use of

extended sonorities and harmonic progression in the low brass and winds, covered by rhythmic ostinatos in the upper woodwinds, is reminiscent of the soundscreen techniques of Hindemith and minimalism of Adams.

*Brian Messier*

## Symphony No. 20:

### Three Journeys to a Holy Mountain

Hovhanness Symphony No. 20 is composed of three pilgrims’ marches in the spirit of Armenian religious music.

- I. The opening clarinet choir suggests a barren landscape and employs a harmonic device called the dragonfly, in which consonant open harmonies and triads are periodically touched and then released by temporary dissonances. The first of three arcs begins with a noble, hymn-like trumpet statement. Clarinets return for the second time, again with their dragonfly utterances. A second arc starts with a solo English horn. It is a warm, rolling, reverent and fully developed slow march. Once again the dragonfly returns to intersperse the arcs, now with flutes added and leading to the final melodic arc in the style of a grand and noble spiritual. Clarinets and flutes return for a final time to complete the movement.
- II. A solo alto saxophone plays a dance-like figure, joined on and off with other saxophones and lifted along by the rhythms of a percussion ostinato. Clanging chimes announce grand unison trumpets intoning a prayer/sermon, punctuated with primitive clashing cymbals. The final section is a fetching dance, with solo oboe and clarinet section gracefully moving forward above bouncing timpani and bass drum figures.
- III. In the form of a chorale and fugue: at the climax of the fugue, the chorale theme powerfully returns, interspersed with many-voiced canon interludes.

*Keith Brion and Alan Hovhanness*

## Give Us This Day:

### Short Symphony for Wind Ensemble

The words “give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the

## Program Notes *continued*

Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is *the* issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake and aware. “Give Us This Day”...Give us this very moment of mindful aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music really isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody Vater Unser in Himmelreich (“Our Father in Heaven”), #110 from the 371 Four-Part Chorales by J.S. Bach.

*David Maslanka*

## About the Artists

**Eduardo Aguilar** was born in 1991 in the town of Ocotlan, in the state of Oaxaca (Mexico). He studied composition at the National Autonomous University of Mexico. Aguilar has worked actively with wind bands of children and youth from the smaller communities in his town, with young musicians who have formed internationally representative wind bands and ensembles of the state, as well as with the official wind band of the state. Some of his projects seek to explore new forms of individual and communal wind instruments practice; his work in these areas is deeply linked to his own experience as a member of an original town band in Oaxaca.

**Quinn Mason** is a composer and conductor based in Dallas, Texas. His music has been played by groups such as the Dallas Symphony, San Francisco Symphony, New World Symphony, Utah Symphony, Toledo Symphony, Orchestra Sinfonica Nazionale della RAI, National Youth Orchestra of the United States and more. A multiple prize winner in composition, he is also the recipient of awards from the American Composers forum, Philadelphia Youth Orchestra, Heartland Symphony Orchestra, ASCAP and Voices of Change among others. He is also a

conductor, having studied with Marin Alsop, James Ross, Miguel Harth-Bedoya and Will White, and has guest conducted many orchestras around the country.

**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.

**Elias Rosenberg** is senior at Dartmouth College double-majoring in Music and Computer Science modified with Human-Centered Design. He has been

performing in the College's ensembles since his freshman year, as the principal clarinet player for the Dartmouth College Wind Ensemble since 2018, and later joining the Dartmouth Symphony Orchestra in his sophomore year. For his work with the music department, he is a recipient of the Class of 1961 Arts Initiative Fund, The Kunzel Award and the MacDonald-

Smith Award. He has worked for the Hopkins Center as an ensemble fellow and has done work with performing arts schools in his area teaching students the clarinet and music theory. After graduation, he hopes to find a place in the tech industry where he can combine his love of music and affinity for computer science.

# Dartmouth College Wind Ensemble

Brian Messier, director

## Flute

Brin Jaffe '25 (+ piccolo)  
Meghan MacFadden C (+ piccolo)  
Julia Patterson '24 (+ piccolo)  
Clara Schaefer '25 (+ alto flute)  
Annie Tang '25

## Oboe

Nathaniel Chen '25 (+ english horn)  
Miranda Yu '24

## Bassoon

Lucy Langenberg '22  
Monica Schwartz C

## Contrabassoon

Christopher Damon '22

## Clarinet

Ramsey Ash '24 (+ alto clarinet)  
Dwight Aspinwall C (+ eb clarinet)  
Anne Bailey '22  
Sunny Chen '25  
Sophie Cho '24  
Sarah Hutchinson '22  
Catherine Liao '25  
Emma Ratchford '25  
Elias Rosenberg '22  
Abigail Schaefer '23  
Leah Zamansky '24

## Bass Clarinet

Tim Young C

## Alto Saxophone

Abigail Mans '22  
Benjamin Sontag '25  
Jake Twarog '24

## Tenor Saxophone

Jacob Dell '22

## Baritone Saxophone

Mateo Oyola '24

## Trumpet

Margaret Ferris '22  
Katelyn Hadley '24  
Kristofer Hammon '22  
Karsten Kleyensteuber '23  
Brady Quintard '25

## Horn

Nathaniel Alden '23  
Jack Duranceau '23  
Amelia Evans '24  
Peter Guidi C  
Kaitlin Horan TU'22  
Patrick Kennelly C  
Raegan Padula '24  
Sophia Scull '25

## Trombone

Alice Cook '25  
Ian Smith '24

## Bass Trombone

Will Wright C

## Euphonium

Kris Danielsen C  
Margaret Frazier '25  
Demetri Papadopoulos C

## Tuba

Dominick DeFrancisco C  
Chase Harvey '25

## String Bass

Soham Maiti '23

## Piano

Aaron Lee '22

## Timpani

Nicola Cannizzaro C

## Percussion

Nate Kim '25  
Michael Laven C  
Christian Terry C  
Julian Wu '22  
Brandon Zhou '22

C = Community

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