

Hopkins Center for the Arts

at Dartmouth

presents

Dartmouth College Wind Ensemble *Anniversaries*

Brian Messier, conductor

Funded in part by the Deborah E. & Arthur E. Allen Jr. 1932 Fund, the Richard F. Mattern 1970 Fund and gifts from Friends of the Dartmouth College Wind Ensemble

Symphony for Winds "Dartmouth" commissioned by the Hopkins Center for the Arts in memory of Scott Smedinghoff GR '17 for the Dartmouth College Wind Ensemble in commemoration of the two hundred and fiftieth anniversary of Dartmouth College, 2019

Sat, Nov 2, 7:30 pm

2019 • Spaulding Auditorium • Dartmouth College

Program

Light Cavalry Overture.....	Franz von Suppé (1819–1895) arr. Filmore, ed. Foster
O Magnum Mysterium.....	Morten Lauridsen (b. 1943) trans. Reynolds
Rocky Point Holiday	Ron Nelson (b. 1929)
Children’s March: “Over the hills and far away”	Percy Grainger (1882–1961) ed. Rogers

Intermission

Symphony for Winds “Dartmouth”.....	Oliver Caplan ’04 (b. 1982)
I. Misty Morning on the River	
II. Summiting Moosilauke	
III. Frost and the Lone Pine	
IV. Finale: The Green at 6 PM	
Grande Symphonie Funebre et Triomphale op. 15.....	Hector Berlioz (1803–1869)
III. Apotheose	

Approx duration: 75 mins with a 15 min intermission

Program Notes

Hello! I am honored and excited to be joining Dartmouth College as the director of the Dartmouth College Wind Ensemble and Marching Band. Upon accepting the position, I was awe-inspired and a little intimidated to learn that my first program would be a celebration of the 250th anniversary of Dartmouth College. Ever since, I have not ceased to be amazed and a little obsessed by this fact. So much has happened in the 250 years since Dartmouth was founded: borders have shifted, nations have fallen, wars have been fought, won and lost. Advancements in industry and technology have changed the world and the way we live in it. Yet here we are.

In building this program, I tried to pay tribute to the college’s 250th anniversary while also emphasizing just how long and significant a tenure this is. I have attempted to craft a “musical timeline” that marks significant

musical anniversaries that have occurred since the founding of Dartmouth. I hope that this structure may further heighten the significance and impact of this important anniversary. As an example, we tend to think of Hector Berlioz as a member of the “old dead white guy” class of composers, however, Berlioz died 100 years *after* the founding of Dartmouth!

Interwoven with the timeline, there are several other factors at play. Grainger’s *Children’s March*, written 100 years ago, is widely accepted to be the first work for wind band that incorporated the piano as a part of the orchestration (as opposed to a solo instrument). I felt that this was a fitting precursor to the Oliver Caplan’s *Symphony for Winds “Dartmouth,”* which was commissioned in memory of Scott Smedinghoff GR ’17, pianist for the Dartmouth College Wind Ensemble. The

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world premiere of the Caplan symphony serves as both the centerpiece of our concert and the bookends of our timeline. This special work is sure to touch the hearts and minds of any who hold Dartmouth dear. To conclude the concert, I have invited alumni and additional members of the Dartmouth community to join the DCWE on stage to help us glorify Dartmouth through performance of the Apotheosis from Hector Berlioz's *Grand symphonie funèbre et triomphale*.

Brian Messier

Light Cavalry Overture (1866)

Franz von Suppé

The story of *Light Cavalry* takes place in a Hungarian village where a group of cavalymen are trying to unite a young couple in the face of adversity and intrigue.

The overture begins with an introduction, which is based on a trumpet call of the Austro-Hungarian army. A galloping allegro is then introduced and developed before it is interrupted by a plaintive episode of Magyar coloration. The allegro then continues, and the entire ensemble takes up the bugle calls, bringing to work to a rousing and triumphant ending.

Francesco Ezechiele Ermenegildo Cavaliere Suppé Demelli was born on a ship lying off of Spalato in 1819. He was of Belgian descent, but his family had lived in Cremona for two generations. His early education and musical and musical influences were Italian. Showing great musical talent at an early age, he became an excellent flute player. He also composed a mass at the age of 13.

His father, however, had other plans for him, and sent him to the University of Padua, where his musical interests and talents again became obvious. Following the death of his father, his mother moved to Vienna, and young Franz followed her there, teaching Italian, practicing medicine, and continuing his study and involvement in music.

In 1841, at the age of 22, he made his debut as a dramatic composer on the Vienna stage, with music for a play. This

was followed by 133 other works for the Vienna stages and theaters.

His known compositions number more than 200, including 31 operettas, two grand operas, church music, symphonic works, overtures and assorted stage music. He became a very successful and wealthy man, enjoying the respect and the adoration of Emperor Franz Joseph. He died in Vienna in 1895.

Today he is best known for the exciting, melodic overtures to his 31 operettas. Among the best known are *Poet and Peasant*, *The Beautiful Galatea*, *Morning, Noon and Night in Vienna*, *Jolly Robbers*, *Pique Dame*, and *Light Cavalry*.

Robert Foster

O Magnum Mysterium (1994)

Morten Lauridsen

O magnum mysterium	<i>O great mystery,</i>
et admirabile sacramentum	<i>and wondrous sacrament</i>
ut animalia viderent Dominum	<i>that animals should see the new-</i>
natum jacetum in praesepio!	<i>born Lord, lying in their manger!</i>
Beata Virgo, cujus viscera	<i>Blessed is the Virgin whose womb</i>
meruerunt portare	<i>was worthy to bear the</i>
Dominum Christum. Alleluia!	<i>Lord Jesus Christ. Alleluia!</i>

Composer Morten Lauridsen is most noted for his seven vocal cycles—*Les Chansons des Roses*, *Madrigali*, *Mid-Winter Songs*, *Cuatro Canciones*, *A Winter Come*, *Nocturnes*, and *Lux Aeterna*—and his series of a cappella motets, which are regularly performed by distinguished ensembles and vocal artists throughout the world. His *O Magnum Mysterium* and *Dirait-on* have become two of the most performed and recorded compositions of recent years. The *Nocturnes* have been recorded by Polyphony, conducted by Stephen Layton, with the composer at the piano, on *Lauridsen—Nocturnes* (Hyperion). Lauridsen (b. 1943) is Distinguished Professor of Composition at the University of Southern California Thornton School of Music and served as Composer-in-Residence of the Los Angeles Master Chorale from 1994 to 2001. In 2007, Lauridsen was awarded the National Medal of the Arts for his “radiant choral works combining

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musical power, beauty, and spiritual depth that have thrilled audiences worldwide.”

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. About his setting, Lauridsen writes, “For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.” H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

Currently, H. Robert Reynolds is the Principal Conductor of the Wind Ensemble at the Thornton School of Music at the University of Southern California. This appointment followed his retirement, after 26 years, from the School of Music of the University of Michigan where he served as the Henry F. Thurnau Professor of Music, Director of University Bands and Director of the Division of Instrumental Studies. In addition to these responsibilities, he has also been, for over 20 years, the conductor of a professional ensemble, The Detroit Chamber Winds and Strings, which is made up primarily from members of the Detroit Symphony.

H. Robert Reynolds

Rocky Point Holiday (1966)

Ron Nelson

Conductor Leonard Slatkin described Ron Nelson thusly: “Nelson is the quintessential American composer. He has the ability to move between conservative and newer styles with ease. The fact that he’s a little hard to categorize is what makes him interesting.” This quality has helped Nelson gain wide recognition as a composer. Nowhere are his works embraced more than in the band world, where he won the “triple crown” of composition prizes in 1993 for his *Passacaglia (Homage on B-A-C-H)*. An Illinois native, Nelson received his composition

training at the Eastman School of Music and went on to a distinguished career on the faculty of Brown University.

Rocky Point Holiday was a commission from Frank Bencriscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Bencriscutto had heard Nelson’s orchestral work *Savannah River Holiday* and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencriscutto told him there were none. “I’m going to write a tremendously difficult piece,” Nelson warned him. “That’s fine,” replied Bencriscutto, and thus *Rocky Point Holiday* was born. Nelson says, “This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way.”

The bulk of the work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort. *Rocky Point* is an amusement park over a hundred years old, located in Warwick Neck, RI. It was closed down in the mid-1990s due to a lack of funds.

Nikk Pilato and Andy Pease

Children’s March (1919)

Percy Grainger

Children’s March was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band’s instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds—especially the low reeds—during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano.

Like many of Grainger’s works, the march demonstrates both the fierceness and the tenderness of the composer’s

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personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, 48 years after they first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Fai Holton, Karen's brother.

Program Notes for Band

Symphony For Winds: "Dartmouth" (2019)

Oliver Caplan '04

Dartmouth, more than perhaps any institution I know, is imbued with a magnetic sense of place that permeates every corner of our hearts. For this musical celebration of Dartmouth's 250th anniversary, I invited students, alumni and community members to share their most beloved Dartmouth places, to be inspiration for the movements of this piece. You offered over 40 favorites, including the iconic ("Baker Tower"), the scholarly ("Sanborn Library"), the artsy ("The Hop!"), the ethereal ("hill winds") and the playful ("MattyG and Joe Wyrzes's dorm room"). If only I could compose musical portraits of them all!

Yet, there were four that rose to the top as emblematic of the Dartmouth spirit that runs through us all: the Connecticut River, for *who can forget her sharp and misty mornings?*; Mt. Moosilauke, where over ninety percent of us commenced our Dartmouth journey; Bartlett Tower, where Robert Frost's spirit writes evermore, as he overlooks the BEMA and its surrounding woodland; and of course, the Green at golden hour, when the clock strikes six and our hearts skip a beat as those *clanging bells* sound the alma mater.

The opening movement, "Misty Morning on the River," recalls daybreak on the water. Peace and tranquility give way to the overwhelming majesty of sunrise on the valley. The second movement, "Summitting Moosilauke," harkens to the adventurous ethos of the college and our obsession with that famous *granite of New Hampshire*.

The third movement "Frost and the Lone Pine," envisions a gentle breeze (a hill wind, you might say) through sun-dappled pine needles, a mystical homage to souls of Dartmouth's past. The piece closes with "The Green at 6pm; Finale," a grand ode for our Dear Old Dartmouth. There will be bells!

Alma mater, on the occasion of your 250th, please accept this humble love letter from your children.

Oliver Caplan '04

Grand Symphonie Funèbre et Triomphale (1840)

Hector Berlioz

The French government commissioned the *Grand symphonie funèbre et triomphale* for celebrations marking the tenth anniversary of the July Revolution (1830) that brought Louis-Philippe I to power. Berlioz had little sympathy for the régime, but welcomed the 10,000 francs he had been offered for the work. The *Symphonie militaire* (later renamed *Symphonie funèbre et triomphale*) represents a reversion to a pre-Beethovenian style, in the tradition of monumental French public ceremonial music. Berlioz claimed to have completed the entire score in just 40 hours, harvesting much of the musical material for this *Grande symphonie funèbre et triomphale* from unfinished works.

The symphony was originally performed by a marching ensemble of over 200 musicians. The procession accompanied the remains of those lost in the 1830 revolution on their way to reinterment beneath a memorial column erected on the site of the Bastille. On the day of the parade, little of the third movement could be heard over the cheering crowds, but the work was such a success at the dress rehearsal that it was performed twice more in August and became one of the composer's most popular works during his lifetime. Richard Wagner attended one of the subsequent performances, and told Robert Schumann that he found passages in the last movement to be so "magnificent and sublime that they can never be surpassed."

Brian Messier

About the Artists

Dr. Brian Messier's research on audience attraction, engagement and retention has resulted in his participation in the New Audiences and Innovative Practices program in Iceland; guest speaking engagements in Minnesota and the Netherlands; and his appointment to the College Band Director's National Association committee for the advancement of wind music in our culture. His pursuit of innovative and collaborative concert presentations led to the creation of Elastic Bands, an organization that provides methods and frameworks for alternative concert productions.

In addition to his position at Dartmouth College, Messier is Artistic/Managing Director of The Valley Winds based out of the Pioneer Valley of Massachusetts. In 2016, Messier won The American Prize with both The Valley Winds and the Belchertown High School Wind Ensemble for their respective categories, and was a finalist for the conducting prize. Messier is in high demand as a clinician and guest conductor, and specializes in integrating collaborative practice and innovative techniques into the large ensemble setting.

Oliver Caplan, an award-winning American composer, writes melodies that nourish our souls, offering a voice of hope in an uncertain world. Inspired by the resiliency of the human spirit and beauty of the natural world, his music celebrates stories of social justice, conservation and community.

Caplan's works have been performed in over 175 performances nationwide. He has been commissioned by the Atlanta Chamber Players, Bella Piano Trio, Bronx Arts Ensemble, Brookline Symphony Orchestra, Columbia University Wind Ensemble and New

Hampshire Master Chorale, among others. Winner of a Special Citation for the American Prize in Orchestral Composition, additional recognitions include two Veridian Symphony Competition Wins, the Fifth House Ensemble Competition Grand Prize, eight ASCAP Awards, and fellowships at Ragdale, VCCA and the Brush Creek Foundation. Recordings of his music include his 2017 release *You Are Not Alone*, which has been featured on Apple Music's Classical A-list and streamed over 200,000 times; 2012 debut album *Illuminations*; and tracks on Trio Siciliano's *Exploring Music* (2018, U07 Records) and the Sinfonietta of Riverdale's *New World Serenade* (2016, Albany Records).

A leader in the field of contemporary classical music, Caplan is the Artistic Director of Juventas New Music Ensemble, the only professional ensemble of its kind devoted specifically to the music of emerging composers. During the first two years of his tenure, the ensemble's audience has grown six-fold. He holds degrees from Dartmouth College and the Boston Conservatory, is a voting member of the Recording Academy, and resides in Medford, Massachusetts.

Dartmouth College Wind Ensemble (DCWE) is a select, auditioned wind ensemble of 45 members that performs a wide variety of music from the late 19th-, 20th- and 21st-century wind-ensemble repertoire. The DCWE serves as a melting pot for the students of Dartmouth College as well as residents of the Upper Valley, sharing music with the community and communities beyond the 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.

Dartmouth College Wind Ensemble

Brian Messier, conductor

Flute

Jessica Cortez '23 (+piccolo)
Emma Dereskewicz '23
Sheen Kim '23
Madeline Miller '18*
Frederika Rentzeperis '20 (+piccolo)
Maria Roodnitsky '22
Sanjena Venkatesh '21

Oboe

Lauren Bilello '00*
Hana Dai '20
Sophia Sulimirski '23
Julian Wu '22

English Horn

Camille Pierce FS

Bassoon

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

E♭ Clarinet

Dwight Aspinal CO

B♭ Clarinet

Anne Bailey '22
Michael Geilich '79 TH'82
Maia Kawamura '23*
Jim Lenz CO
Jonathan Oakes CO
Catherine Pollack GR
Elias Rosenberg '22
Abbie Schaefer '23
Gayeong Song '22

Bass Clarinet

Evan Griffith TH
Anna Roodnitsky*
Brandy Zhang '22

Soprano Saxophone

Abby Mans '22 (+alto sax)

Alto Saxophone

Hanna Bliska '20 (+bass sax)
Devon Chen '22

Tenor Saxophone

Liam Locke '21

Baritone Saxophone

Jacob Dell '22

Trumpet

Jack Burgess '20*
Kaleb Christman '21
Glenn Griffin CO
Kris Hammon '22
Deedee Hernandez '23*
Eric Hryniewicz '23
Karsten Kleyensteuber '23
Stephen Langley FS
Levi Roseman '21

French Horn

Nat Alden '23
Jack Duranceau '23
Amy Norton '23*
Barbara O'Mara CO
Teddy Press '23
Janet Proctor CO

Trombone

Sarah Chacko '23
Steve Gasiorowski CO
Cedric Kam '68
Jack McGary '23
Jonathan Myers '84

Bass Trombone

Dennis Brown '70*
Demetri Papadopoulos CO

Euphonium

Kris Danielsen CO
Rafael Escobedo FS*

Tuba

Ben Bonner '18
Larry Jones CO

Double Bass

Soham Maiti '23

Piano

Aaron Lee '22

Percussion

Ethan Aulwes '22*
Nicola Cannizzaro
Christopher Cossuto
Rashaad Greene
Catharine Hyson '14*
Dustin Patrick
Christian Rizzuto GR*
Tom Wilson
Brandon Zhou '22

* = Alumni/community guest player; Berlioz
Italics = guest musicians
CO=Upper Valley community member
FS=Faculty or staff of Dartmouth College
GR=Dartmouth Graduate/Med school
TH=Thayer School of Engineering student

Upcoming Events



Dartmouth College Glee Club

Filippo Ciabatti, interim director

Sun, Nov 3, 7:30 pm

Vivaldi's *Gloria* is paired with contemporary choral works for a century-spanning exploration of the many aspects of love.



Philharmonia Baroque Orchestra and Choral

Tur, Nov 5, 7:30 pm

Time-travel to a Jewish ghetto in 17th-century Italy with America's foremost early music ensemble.



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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