

**Hopkins Center  
for the Arts**  
at Dartmouth

presents

**Dartmouth College Wind Ensemble**  
*A Day in the Light*

**Brian Messier, director**

**Sun, Feb 16, 2 pm**

Spaulding Auditorium • Dartmouth College • 2020

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*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*

# Progam

Day Dreams*	Dana Wilson (b. 1946)
I. Sunrise: An Infinite Expectation	
Aurora Awakes	John Mackey (b. 1973)
Day Dreams	Dana Wilson (b. 1946)
II. Morning: All Intelligences Wake	
D'un Matin de Printemps	Lili Boulanger (1893-1918) arr. Blanchard

## Intermission

The Syncopated Clock	Leroy Anderson (1908-1975)
Day Dreams	Dana Wilson (b. 1946)
III. Afternoon: Hopes Shot Upward, Ever So Bright	
Sun Paints Rainbows on the Vast Waves	David Bedford (1937-2011)
Day Dreams*	Dana Wilson (b. 1946)
IV. Sunset: Having Lived the Life Imagined	
Sleep	Eric Whitacre (b. 1970)

*\*Please hold your applause until after the subsequent piece*

# Program Notes

*A Day in the Light*  
*A Day in the Life*  
*A Light in the Life*  
*A Life in the Light*

Sometimes, I feel that I have something specific to say (please come back for our May 2 concert). At other times, such as today, the message, or should I say the possible interpretations of the message, are too large to be clearly defined, the edges too diffuse. Instead, the intention of today's performance is to create something interesting, honest and interpretable. The purpose is to provide a context through which you the listener can discover your own meaning.

I hope you enjoy *A Day in the Light*.

Thank you,  
Brian

## Day Dreams

This work was commissioned in honor of the 75th birthday of the wonderful conductor Frank Battisti. It is based entirely on the musical pitches extracted from his name (**Fr**ank **BA**ttaggi), forming the musical motive F A B A.

In order to recognize the arc of his life and career, *Day Dreams* traces a metaphorical day. The movement titles all come from Thoreau's *Walden*—a place very close to where Frank spent a good part of his life. The work begins with a dramatic sunrise. The second movement represents morning (or youth), and juxtaposes two extremely contrasting and seemingly irreconcilable types of material, typical of that stage of life. The third movement explores the afternoon (adulthood), a period of sophisticated balancing of life's many forces. The final movement is a sunset, with each individual player saying goodbye...

*Dana Wilson*

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*Approx duration: 75 minutes with a 15-minute intermission*

## **Aurora Awakes**

*Aurora now had left her saffron bed,  
And beams of early light the heav'ns o'erspread,  
When, from a tow'r, the queen, with wakeful eyes,  
Saw day point upward from the rosy skies*  
Virgil, *The Aeneid, Book IV, Lines 584-587*

Aurora, the Roman goddess of the dawn, is a mythological figure frequently associated with beauty and light. Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions, the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy, from darkness to light. The work is almost entirely in the key of E-flat major, a choice allowing the sly quotation from Gustav Holst's First Suite in E-flat for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes*—producing an unmistakably vibrant timbre. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

*"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awakening of the goddess of dawn, you need a damn bright ending—and there was no topping Holst. Well... except to add crotales."*

Jake Wallace

## **D'un Matin de printemps**

It was during her final winter days, in 1917-1918, that Lili Boulanger imagined a piece, brimming with life, for violin, cello and piano. This bouncy morning reminder, contemplating soft spring sunshine, was performed for the first time in February 1919 at the *Société Nationale de Musique*. This posthumous act was Nadia's initiative (1887-1979) who herself played the piano part. The little sister of the "Boulangerie"—a friendly nickname given to the Parisian household and its three Prix de Rome prize holders living close to the Place Clichy—the one who would live decades perpetuating her sister's memory via the transmission of legacies of this older sibling who died much too soon, and worked throughout her lifetime scrupulously on the publication of different versions of *Un Matin de printemps*.

It was in 2008, following the proposal of the *Musique des Gardiens de la Paix* in Paris, who encouraged students of the Paris Conservatory to write orchestrations for piano parts or French chamber music, that François Branciard imagined a brilliant and luminous version of Lili Boulanger's

work. This piece initially written by the composer for violin (flute) and piano, then for a trio with piano, was finally orchestrated for symphonic orchestra during the final days of the short existence of Nadia Boulanger's little sister. In pure French tradition, François Branciard has realized an orchestration tailored with great finesse close to the sparkling colors of the *Fêtes (Nocturnes)* or *de la Mer* from Claude Debussy, and showcasing the great tri-colored essence of the concert band.

*Program note by publisher*

## **The Syncopated Clock**

The Syncopated Clock was originally scored for orchestra in 1946, while composer Leroy Anderson was assigned to the Pentagon, and transcribed shortly thereafter for concert band by Anderson himself. The two differently pitched woodblocks mimic the sound of a clock throughout the composition, occasionally falling into irregularity. As the piece proceeds, the "clock" continues to indulge in brief moments of syncopation, creating a whimsical effect demonstrating Anderson's musical humor.

*Program note by publisher*

## **Sun Paints Rainbows On The Vast Waves**

The title comes from a jotting in Coleridge's notebook during the period when he was working on *The Rime of the Ancient Mariner* and is a reference to a passage which the poet had read in the *Philosophical Transactions* of the Royal Society. This was a letter from a Father Bourzes, or which the pertinent paragraph reads: "I shall add on Observation more concerning *Marine Rainbows*, which I observed after a great Tempest off of the Cape of Good Hope. The Sea was then very much tossed, and the Wind carrying off the Tops of the *Waves* made a kind of Rain, in which the Rays of the *Sun painted the Colours of a Rainbow*." (Italics and capitals in original). It is the evocative description which provided the stimulus for this composition and influences the feeling and atmosphere of its sound-world.

Unlike many pieces in the wind-band repertoire there is very little doubling of notes. The band is subdivided into a set of ensembles as follows: the Piccolo and 2 Flutes, the low Clarinets, the 3 Cornets and the 3 Trumpets for 4 Trios. The 2 Oboes, Cor Anglais and Bassoon, the high Clarinets, the 4 Saxophones and the 4 French Horns form 4 quartets, while the 3 Trombones, Euphonium, and Tuba form a quintet. Each percussion player is often temporarily 'attached' to one of these smaller ensembles, a good example being the opening build-up of the pairs of chords after the slow introduction. In the Coda, the Band is divided into 3 rhythmically independent groups. Each percussionist has a Tambourine. While one of them maintains a steady reference beat, the other 3 are each attached to one of the Band groups which results in a kaleidoscopically rhythmic ending.

*David Bedford*

## Program Notes *continued*

### Sleep

It is a loosely held secret that *Sleep* was composed as a choral setting of Robert Frost's (Dartmouth '86) *Stopping by Woods on a Snowy Evening*. However, as the Frost estate would not grant publication rights for the poem, Whitacre enlisted his friend Anthony Silvestri to retrofit an original text, *Sleep*, to fill the space vacated by Frost's words. As impressive and successful as this effort was, to my ear, the musical rhetoric was never quite right. However, as of January 1, 2019, the works of Robert Frost have entered the public domain, and so, while we will not be performing the text, I offer the original Frost poem for your consideration:

*Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.*

*My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.*

*He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.*

*The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.*

Brian Messier

## About the Artists

**Dr. Brian Messier** is Director of Bands at Dartmouth College, where he conducts the Wind Ensemble (DCWE), Marching Band and Pep Band, and teaches courses in applied conducting and musical leadership. The Dartmouth Youth Wind Ensemble, a musical outreach ensemble pairing middle school music students from the Upper Valley of New Hampshire and Vermont with Dartmouth student mentors, and the annual Culley Concerto Competition are also organized and directed by Messier. Several exciting new projects have also been initiated by him since arriving at Dartmouth, including the 2020 Wind Ensemble Composition Competition, a College Band Director's National Convention (CBDNA) Conference in the Fall of 2020, and a DCWE tour of Mexico in the Spring of 2021.

In addition to his work at Dartmouth, Messier is founder and Artistic and Managing Director of the 2016 American Prize winning Valley Winds ([www.thevalleywinds.com](http://www.thevalleywinds.com)) based in the Pioneer Valley of Massachusetts. Under Messier's direction, the Valley Winds has collaborated with renowned guest artists including Principal Oboist of the Minnesota Orchestra Basil Reeve, Grammy-nominated trumpeter Eric Berlin, pianist Nadine Shank, saxophonist Jonathan Hulting-Cohen, trombonist Greg Spriridopoulos, bassist Shigefumi Tomita and clarinetist Romie de Guise-Langlois.

Messier received his bachelor's degree in music education

from Ithaca College, his master's degree in wind conducting from the University of Massachusetts, and his doctoral degree in conducting from the University of Minnesota. His doctoral research on audience attraction, engagement and retention has resulted in his participation in the New Audiences and Innovative Practices program in Iceland and guest speaking engagements in Minnesota and the Netherlands; and his appointment to the CBDNA 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. Notable examples include a Murder Mystery Concert; a Flamenco Ballet production of Bizet's *Carmen*; and ensemble sourced compositions, narrations, animations and program notes.

A select, auditioned wind ensemble, **Dartmouth College Wind Ensemble (DCWE)** 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  
Henry Jin '23, stage manager

## Piccolo

Maria Roodnitsky '22

## Flute

Gyuri Hwang '23  
Sheen Kim '23  
Emma Dereskewicz '23  
Madeline Miller C  
Summer Jing '20

## Oboe

Esther Lee EX  
Hana Dai '20  
Eric Forehand '21  
Julian Wu '22  
Sophia Sulimirski '23

## English Horn

Camille Pierce FS

## Bassoon

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

## E♭ Clarinet

Dwight Aspinwall C

## B♭ Clarinet

Elias Rosenberg '22  
Catherine Pollack GR  
Abbie Schaefer '23  
Jonathan Oakes C  
Michael Geilich C  
Gayeong Song '22  
Jim Lenz C (+ bass clarinet)  
Anne Bailey '22  
Marjorie Tassey C  
Max Zaslaw C

## Bass Clarinet

Evan Griffith TH (+ contra)  
Brandy Zhang '22

## Alto Saxophone

Abby Mans '22 (+soprano)  
Devon Chen '22  
Hannah Bliska '20  
Minnue Uhm C

## Tenor Saxophone

Liam Locke '21

## Baritone Saxophone

Jacob Dell '22

## Trumpet

Karsten Kleyensteuber '23  
Steve Felix C  
Margaret Ferris '22  
Kaleb Christman '21  
Glenn Griffin C  
Stephen Langley C  
Dean Oaks C

## French Horn

Nat Alden '23  
Jack Duranceau '23  
Janet Proctor C  
Teddy Press '23  
Barbara O'Mara C

## Trombone

Sarah Chacko '23  
Denzel Acheampong '23  
Danielle Connerty C

## Euphonium

Rafael Escobedo FS  
Steve Gasiorowski C

## Tuba

Ben Bonner C  
Larry Jones C  
Demitri Papadopoulos C

## Double Bass

Soham Maiti '23

## Harp

Hannah Cope C

## Piano

Aaron Lee '22

## Percussion

Dustin Patrick C  
Rashaad Greene C  
Christian Rizzuto MED  
Brandon Zhou '22  
Soren Tyler '23  
Dennis McGrath C

## Timpani

Rocio Mora C

FS = Dartmouth Faculty/Staff  
TH = Thayer School graduate  
MED = Geisel School of Medicine  
C = Community Member  
EX = Exchange Student  
GR = Graduate Student

# Upcoming Events



## DSO & Coast Jazz Orchestra Together! Two Nights, Two Programs

Fri & Sat, Feb 21 & 22, 7:30 pm

Two of Dartmouth's flagship student ensembles present the world premiere of a major new Taylor Ho Bynum creation that joins jazz and classical music—and Shakespeare.



## Passion for Bach and Coltrane Imani Winds and Harlem Quartet

Tue, Mar 31, 7:30 pm

Classical winds and strings, a jazz trio and a poet weave together the music of two innovative geniuses.



For tickets or more info, call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu). Share your experiences! #HopkinsCenter

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