University Wind Ensemble Personnel
Patrick Dunnigan, conductor
Devan Moore and Matthew Boswell, graduate associate conductors

Piccolo
Carissa Kettering

Flute
Caelynn Christensen*
Kylie Boschen
Peyton Dillon
Allison Acevedo

Oboe
Jessica Belleire*
Alec McDaniel*
Alex Rushe

English Horn
Alec McDaniel

Bassoon
Abbie Whitehurst*
Ryder Kaya
Morgan Meese, Contra

B-flat Clarinet
Renzo DeCarlo*
Sadie Murray
Kiltie Morton
Will Kozel
Jalen Smalls
Ethan Burke
Rachel Gebeloff
Jamie Key

Bass Clarinet
Jared Finkel

Trumpet
Vance Garven*
James Popper*
Thana Rangsiyawaran
Anders Foster
Thum Rangsiyawaran
Robert Kerr

Horn
Luis Oquendo*
JP Collins
Ian Belloise
Pat Creegan
AC Caruthers
Julia Freeman

B♭ Clarinet
Riane Neal*
Joshua Stambaugh

Saxophone
Parker Franklin, alto
Andrew Becker, alto
Jason Shimer, tenor
Zach Lindsay, baritone

Trombone
Will Roberts
Carter Wessinger
Cole Dekle, Bass

Euphonium

Tuba
Ken Luke*
Matthew Morejon

String Bass
Alejandro Bermudez

Piano
Matthew Boswell

Percussion
Gus Barreda
Dell Mitchell*
Jacob Dell
Connor Willits
Jackson Kowalczyk

* Principal/Co-principal

University Wind Ensemble
Patrick Dunnigan, Conductor
Chandler L. Wilson, Guest Conductor
Devan Moore and Matthew Boswell, Graduate Associate Conductors

Tuesday, February 22, 2022
7:30 p.m. | Ruby Diamond Concert Hall
Hindemith: Symphony in B-flat

One of the Twentieth Century’s leading composers, Paul Hindemith (1895-1963) was born in Germany and received acclaim for his composition skills by his early 20s. However, his modern and experimental style ran afoul of the Nazi party in the years preceding World War II. Hindemith fled to Switzerland in 1938 and ultimately settled in the United States for a time, working as a composition professor at Yale University. His large compositional output spans the gamut from large-scale symphonic works to chamber music for nearly every instrument. Hindemith’s mature compositional style features rich, complex, and thoughtful counterpoint using a twentieth-century tonal harmonic language.

Tonight’s work, the *Symphony in B-flat* (1951), is widely recognized as one of the greatest works written for the wind band. Commissioned for and premiered by the United States Army Band, the three-movement neoclassical work borrows formal elements from the traditional symphonies of the past. Yet, Hindemith slightly modifies the overall structure to accommodate his extensive counterpoint. Each movement contains three large sections with the first two introducing new thematic material. An attentive listener will notice that the third section of each movement sees the multiple themes combined together in brilliant counterpoint.

The first movement opens with a declamatory fanfare, presented by the trumpets, accompanied by frenetic woodwind lines. That frenetic energy continues into the second section of the movement with extensive syncopations passed throughout the ensemble. The second movement opens with a pensive and march-like duet between trumpet and alto saxophone. The following section includes a tarantella-like dance that passes through the woodwind families. The final movement features an angular fugue and is followed by a sinuous and chromatic melody in the second section. The closing of the work features, as before, the third movement’s themes superimposed. However, Hindemith adds an additional layer—a restatement of the opening theme from the first movement—bringing the work to an exciting and cyclic close.

– Program notes compiled by Devan Moore and Matthew Boswell.

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Nelson: Rocky Point Holiday

Ron Nelson (b. 1929) has gained wide recognition as a composer and conductor of choral, band, and orchestral works. In 1993, his Passacaglia (Homage on B-A-C-H) made history by winning the "triple crown" of major wind band composition prizes. In all, more than 90 works are published primarily by Boosey & Hawkes, Carl Fischer, and Ludwig Music. Conductor Leonard Slatkin writes, "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."

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 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." This composition helped "typecast" the composer as a writer of "flaşhy, high energy overtures." The composer states in the notes to the disc, "Rocky Point is... fun to play and listen to."

Ticheli: Folk Suite for Band

One of the foremost African American composers of the twentieth century, William Grant Still (1895-1978) grew up in a musical family. He studied first at Wilberforce University in Ohio before pursuing graduate study at the University of Southern California's Thornton School of Music in 1931 as Professor of Composition—a position he still holds. Many of his band works have become standards in the repertoire including works like Joy (1950) and Portrait of a Clown (1988) for young bands and works like Cajun Folk Songs (1990) and Shenandoah (1999) for intermediate bands. Dr. Ticheli’s extensive writing for advanced wind ensembles includes his Symphony No. 2 (2003) which was commissioned by former FSU’s own Dr. James Croft upon his retirement as FSU’s Director of Bands. Ticheli’s accessible style of music has made his music some of the most frequently performed in the wind band world today.

Sanctuary (2006) was commissioned by the Michigan Band and Orchestra Association in honor of R. Robert Reynolds’ retirement after many years as Director of Bands at the University of Michigan. The stately work employs a three-chord motif throughout and features prominent horn, flute, and clarinet solos. The wistful mood of the work seems to evoke feelings of fond memories and gratitude for shared experiences in lieu of a more elegiac tone found in similar works. After an emotional high point performed by the full ensemble an extended solo section offers individual players the chance to comment on the work’s thematic material. A brief recapitulation of the opening is followed by a quiet, contemplative ending.