



Evening Concert Series

2021–2022 Season

Helen M. Hosmer Hall

Thursday, November 18, 8:00 PM

Symphonic Band
Brian K. Doyle, conductor

Simmering Sunshine (2019)

Kevin Day
(b. 1996)

Serial Music (1970)

Elliot Del Borgo
(1938-2015)

Improvisation II (2021)

The Symphonic Band

Moorscape (2018)

Kim Archer
(b. 1973)

Brief Pause

Selections from The Danserye (1551)

La Morisque

Bergerette

Les quatre Branles

Fagot

Den hoboecken dans

Ronde & Aluid

Basse danse: Mon Desir

Pavane La Bataille

Tielman Susato
(c.1510-aft.1570)
trans. Patrick Dunnigan

L'Inglesina (1897)

Davide Delle Cese
(1856-1938)

Symphonic Band Personnel

Piccolo

Alexandra Zagara

Flute

Zana Northrop *

Karina Piscatelli *

Kaylee Hovick

Camryn Ramlogan

Liz Combs

Jasmine Fauler

Gillian Julien

Kayla Sumberg

Gabe Donovan

Oboe

Christopher Mavrogian *

Annelise Herschbein

Kayla Outman

English Horn

Kayla Outman

Bassoon

Mary Conway

Nolan Ostrowski

E-flat Clarinet

Ainsley Hipp

Clarinet

Kaytie Lamica *

Emily Oldfield

Manya Kester

Heather Pereira *

Tessa Yan

Kat Proscia

Kayla Jacques *

Nicholas Alvarez

Ashley Colucci

Saxophone

Chris Panullo *

Carina Phillips

Megan Henry

Celeste LaFlamm

Andrew Zimlinghaus

Trumpet

Sophie Mejia *

Layne Sullivan

Mike Digman

Casey Asaro

Lila Wieclaw

Taylor Finch

Joe Garcia

Nicholas Bedell

Horn

Angel Doll *

Dario Longobardi

Natalie Hartmann

Haley Sullivan

Trombone

Danny Neri *

Aaron Baldwin

Zach Sawyer

Octavia Duvigneaud

Bass Trombone

Vivian Redmond

Euphonium

Aidan Sears *

Luca Truex

Tuba

Seth Williams *

John Lithco

Dan Shaw

Nathan Depatie

Eric Dunbar

Noah Somers

Double Bass

Victoria Harriger

Percussion

Cameron Canniota *

Jaren Emerson

Noah Webster

Joey Lashomb

Dustin Hayden

Aiden Sherwood

Piano

Ainsley Hipp

Librarians

Samuel Forrester

Mia Kilker

Chris Panullo

Keegan Wallace

** Principal Player*

SYMPHONIC BAND

Program Notes • 18 November

SIMMERING SUNSHINE

Kevin Day

Shimmering Sunshine is a composition that depicts the sun whenever it is positioned at high noon, at its brightest point during the day. Throughout the piece, there are different "shimmers" of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and, at the same time, powerful.

This work was written in conjunction with the M.O.T.I.F triptych consortium, including *Across a Golden Sky* by Quinn Mason and *Midnight Skyline* by Josh Trentadue. The complete triptych is titled *Of Day and Night*.

Program note by Kevin Day

SERIAL MUSIC

Elliot Del Borgo

A 1960 graduate of the Crane Department of Music, Elliot Del Borgo returned to his Alma Mater in 1966 as a faculty member. He wrote his first wind band work, *Chorale and Variant*, for Willard Musser and the Crane Wind Ensemble that year. The CWE premiered his *Symphonic Essay* in 1969, with Del Borgo conducting.

Del Borgo finished his *Serial Music* on August 13, 1970, premiering it that November with the Blue Band, one of Crane's three, co-equal "color" bands. The impact of this work on the student body must have been tremendous, as the members of the Wind Ensemble immediately petitioned their conductor, Harry I. Phillips to include the work on their Spring Tour in March of 1971, which he did. The CWE also reprised *Serial Music* on their program for the College's 40th Annual Festival of the Arts.

The work remained in manuscript, unpublished and unperformed, until a chance discussion in 2015 between the Brian K. Doyle and (now) retired audio engineer Gary Galo brought *Serial Music* to light once again. As a member of the Blue Band trumpet section in 1970, Mr. Galo performed on the premiere, and memories of the performance and work resonated strongly, some 45 years later! Thanks to the benevolence of Nancy Del Borgo, we were able to procure the manuscript score and parts, leading to tonight – the work's fourth reprise performance.

Using the principles pioneered by Arnold Schoenberg, Del Borgo masterfully crafts a dynamic musical journey through the wind band soundscape. Using permutations of the initial tone row, Del Borgo explores a host of emotional states as well as contrapuntal devices – imitation, canon, double canon, all culminating in a tightly organized fugue at the climax of the work.

MOORSCAPE

Kimberly Archer

Moorscape in many ways represents an escape from writer's block. Because it was commissioned shortly after the premiere of my *Symphony No. 3*, by the same school that commissioned the symphony (albeit a different conductor, for the second band), it was hard for me to come down from the euphoria of a major musical experience and get to work on a whole new piece. In fact, I was afraid I wouldn't be able to do it at all – that perhaps I had spent so much effort on the symphony that I simply had nothing left.

Then, in the summer of 2008, I had a dream that involved passing through a quiet, yet somewhat ominous landscape during a murky twilight. In fact, it was a landscape that much resembled the Hadrian's Wall area of northern England. In the course of the dream, I met one of my early composition teachers, who prodded me until I admitted, much to my surprise, that my problem was not with lack of ideas or even exhaustion, but instead, with fear of failure. The dream was so vivid and powerful, I held onto the image of this landscape, cast purple and orange under a fading sun, and allowed my imagination to fill in even more details. This experience rekindled my creativity and allowed me to start composing again.

Thus, *Moorscape* is a musical portrait of this dark and unsettling dream landscape, but also a reminder to myself about overcoming fear – particularly the unfocused kind.

Program note by Kimberly Archer

IMPROVISATION

Musician, composer, improviser and educator Chris Azzara has rightly observed that two words usually come to mind when *improvisation* is brought up: “jazz,” and “scary.” However, improvisation need not be either.

Historically, the decline of improvisation in classical music bears an inverse relation to the rise and accessibility of printed music. Over time, classical performers deferred more and more to the notated and printed score as ultimate authority, relying less upon their own extemporaneous creative skills in performance. Music became more about being *prepared* than reacting *to* the moment or inspirations *of* the moment. Popular music has always remained less likely to receive an authoritative, codified, and written edition, and thus musicians have always felt more inclined to make that music uniquely their own in terms of expressive intent. The notion of “covering” standard classics like *Take the A-Train* or *Hey Jude* is not at all controversial. In fact, those pieces retain their intrinsic identity *despite* being covered. However, creating a cover of Beethoven's *Moonlight Sonata* or Stravinsky's *Rite of Spring* seems somehow “off-limits,” with some arguing that the “essence” of the work would be lost through this treatment.

Making music your own is a skill in which every musician must invest. Sometimes we call this skill *interpretation* when performing notated works. What about non-notated music? Those of us who work in classical music must re-ignite the direct link between our creativity and musicality – improvisatory skill, which at its heart is real-time, extemporaneous play. The members of Symphonic Band have spent time this semester exploring the paths by which 65 people can *create* at the same time. One of the ways we do this is through a mediated process called *Soundpainting*, a series of interactions created by Walter Thompson of Woodstock, NY. Tonight is a culmination of our inaugural efforts this semester.

SELECTIONS FROM THE DANSERYE

Tielman Susato

The Danserye is a set of instrumental dances based on popular tunes of the middle sixteenth century composed or arranged by Tylman Susato and published in 1551 as *Het derde musyck boexken*. With more than fifty individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings were available. It is not known which tunes Susato composed and which tunes are arrangements of preexisting material. Some of the melodies are found in collections published by other individuals, so strict authorship, in some cases, cannot be determined. Music historians believe that the collection is mostly arrangements of popular tunes.

Selections from The Danserye is a setting for wind band consisting of nine dances fashioned into an extended symphonic suite. The arrangement uses the full resources of the modern wind band, featuring various sections (or consorts) of instruments in alternation with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects. This blend of sound generates a “new, but familiar” element, thus making something very contemporary out of music that is more than four hundred and fifty years old.

Note by Patrick Dunnigan

L'INGLESINA

Davide Delle Cese

Davide Delle Cese, a native of Pontecorvo, Italy, received his initial music instruction from Antonio Geminiani, a former theater conductor and received further training at the Conservatory of San Pietro a Majella. At 26 years of age, Delle Cese scored all the known national anthems for wind band at the direction of the Italian War Office. This commission took him three years to accomplish. Following military service, he led bands in Pontecorvo, Venice and San Leo before settling in Bitonto as resident band master. Bitonto, known for its fine olive oil, is nestled near the Adriatic seaport city of Bari - a historic port of embarkation during the Crusades which remains an often-visited center for exchanges between East and West. After World War I, Delle Cese devoted most of his life to composing and teaching.

In addition to the national anthems scored for wind band, Delle Cese wrote numerous marches, concert pieces, ballets, intermezzi and lyric works. Many of these works have evocative titles such as: *Fiax Lux* [Let there be Light], *Marcia Lunatica* [March of the Lunatic], *Il Songo delle Silfide* [The Sylphid's Dream] and *Vede Napoli e poi Muori* [See Naples and then Die].

Delle Cese penned *L'Inglesina* [The Little English Girl] in 1897 while he was band master at Bitonto. Of his more than 400 works, this march remains his most popular. With eight different sections of contrasting material, *L'Inglesina* is a Grand March reminiscent of an operatic overture. True to March style, there are several euphonium countermelodies and woodwind obbligato to enjoy. The march concludes with a "Grandioso" strain typical of the Italian Grand March style.