

Colorado State University Wind Symphony  
Chamber Music Concert and Recital

Rachel Dugger, flute  
Merritt Jones, flute  
Rebecca Needham, flute  
Jacquelyn Olivera, oboe  
\*Pablo Hernandez, oboe  
\*Cayla Bellamy, bassoon  
James Kachline, bassoon  
Kyle Minthorn, contrabassoon  
Richard Galbreath, clarinet  
Bradley Irwin, clarinet  
Rachel Phillips, clarinet  
Andrew Rutten, clarinet  
Scotty Vela, clarinet

Mikael Leonhardt, trumpet  
John Pirillo, trumpet  
Benjamin Pouncey, trumpet  
Leah Dunphey, horn  
Jake Elam, horn  
Rachel Nieves, horn  
Erin Wilson, horn  
Carli Castillon, trombone  
Bryce Medlyn, trombone  
Brandon Graese, bass trombone  
Kobe Garrido, tuba  
\*Seth Lewis, string bass

\*guest performer

Matthew Kasper, conductor

*Fanfare pour précéder la Péri*.....Paul Dukas

*Overture "Der Freischütz"*.....C.M. von Weber/arr. Sedlak

*Symphony No. 1 in C*.....Adam Gorb  
II. Andante cantabile con moto

*Sinfonietta, Op. 188*.....Joseph Joachim Raff  
II. Allegro molto  
III. Larghetto  
IV. Vivace

## Program Notes

*Fanfare pour précéder la Péri* (1912/1927)

### **Paul Dukas**

Born: October 1, 1865 (Paris, France)

Died: May 17, 1935 (Paris, France)

Duration: 2 minutes

The influence of Paul Dukas loomed large over Parisian musical life during the turn to the twentieth century. From 1892–1932, his work as a music critic helped document and shape the ever-changing musical landscape of this transitional time period, both in France and abroad. Dukas turned to critical commentary after struggling with his own compositional aspirations as a young man. He enrolled at the Paris Conservatory at the age of sixteen, but after several failed attempts to win the Prix de Rome, he left in 1889 and enlisted in the military. Dukas returned from service in 1891 and briefly resumed his music studies before embarking on a career as a critic-composer. Dukas composed with some degree of success, his most famous piece being *L'apprenti sorcier* (“The Sorcerer’s Apprentice”); however, many works fell victim to his own critical perspective by either remaining unfinished or being destroyed completely.

*La Péri* was Dukas’s last large-scale work—a single-scene dance poem written for and dedicated to Natacha Trouhanova, a Ukrainian-Russian dancer. The ballet tells the story of a prince searching for the Flower of Immortality. He finds it in the possession of a Peri, a winged spirit from Persian mythology. A back-and-forth ensues, depicted through dance, as the two try to steal the flower from the other. The initial premiere was scheduled to occur in June 1911 during a series of performances by the Ballet Russes; however, conflicts between Trouhanova and ballet impresario Serge Diaghilev resulted in the cancellation of those performances. Trouhanova hired a new choreographer, and the work finally received its premiere at the Théâtre du Châtelet on April 22, 1912. Due to the delayed premiere of this highly anticipated work, Dukas added this opening fanfare, supposedly to allow audience members extra time to find their seats.

*Overture “Der Freischütz”* (1821)

### **Carl Maria von Weber**

Born: November 18, 1786 (Eutin, Germany)

Died: June 5, 1826 (London, England)

*Arranged by Wenzl Sedlák*

Duration: 9 minutes

The “Harmonie” ensemble was one of the most popular sources of musical entertainment during the late eighteenth and early nineteenth centuries. Many royal courts throughout the Austrian

Empire—and other wealthy patrons—sought to employ their own ensembles to perform as light entertainment at dinner parties and other social events, an outgrowth of the earlier *Tafelmusik* tradition. While original works were composed for these ensembles, a significant portion of their repertoire consisted of arrangements of popular ballets and operas. The most notable transcribers and arrangers from this time were Johann Wendt, Josef Triebensee, and Wenzl Sedlak.

Wenzl Sedlak (1776–1851) was a court composer and clarinetist employed by the House of Liechtenstein in Vienna from 1808–1835. After the death of Wendt in 1801, Sedlak emerged as the leading Viennese Harmonie transcriber and arranger, supposedly completing over seventy arrangements of ballets, operas, and symphonies by some of the period's most popular composers—Beethoven, Rossini, Donizetti, Bellini, and Weber. Aside from Harmonie arrangements, Sedlak also composed several solo pieces for horn, clarinet, trumpet, and piano, as well as original works for small chamber ensembles. It is still unclear what Sedlak's exact compositional output consisted of, as several surviving documents reference music collections and libraries that remain lost to history.

Carl Maria von Weber's *Der Freischütz* premiered in Berlin on June 18, 1821. Its use of folklore, mysticism, and melodramatic musical elements gave rise to the popularity of the German romantic style in opera. *Der Freischütz* (translated to “The Free-Shooter”) tells the story of a young woodsman, Max, who wants to marry Agathe, the daughter of the village's head woodsman. To do this, however, he must win a shooting contest. Another woodsman, Caspar, tells Max about magic bullets he received from Samiel, known as the Black Huntsman and a portrayal of the devil; Caspar assures Max that these magic bullets will always hit their target and allow him to win the next contest. Caspar agrees to help Max cast a new set of magic bullets with the hope of offering Max's soul to Samiel in exchange for his own. The overture sets the scene of the opera: a tranquil opening with a pastoral horn melody evokes visions of the forest, and the use of parallel major and minor tonalities indicates the ensuing struggle between good and evil with the diminished seventh chord attributed to Samiel. The allegro section features melodies found in two arias: the first is ominous and foreboding, sung by Max during Act 1 (“Doch mich umgarnen finstre Mächte”), and the second is joyful and euphoric, sung by Agathe during Act 2 (“Süss entzückt entgegen ihm”). Sedlak's arrangement closely follows Weber's original orchestral score as he skillfully adapts predominant string parts for the wind ensemble.

*Symphony No. 1 in C* (2000)

**Adam Gorb**

Born: March 12, 1958 (Cardiff, Wales)

Duration: 4 minutes

Adam Gorb is currently Head of School of Composition at the Royal Northern College of Music in Manchester, England. His works have won him numerous awards and have been featured in performances by many ensembles worldwide, including the BBC Philharmonic Orchestra, the BBC Singers, and the Tokyo Kosei Wind Ensemble. With his music being described as “fascinatingly varied”, “unexpected, surprising, and very moving”, Gorb finds new ways of navigating tried and true musical paths as he blends an eclectic variety of influences: classical masterpieces, jazz, American Broadway, and ethnic cultures.

In his own program note, Gorb wrote there exists a common expectation that a composer’s first symphony should be a large-scale work that follows western music tradition. Gorb instead chose to go against this idea by scoring his symphony for chamber winds. The setting for its premiere is also as far removed as one can get from the seriousness of the concert hall, an outdoor birthday party. Capturing this sort of atmosphere—one he likens to “champagne and strawberries on a summer evening”—the general mood throughout is light. Gorb modeled this composition on Beethoven’s first symphony, following similar structural designs and drawing inspiration from its themes. In his own unique way, however, Gorb injects other influences into the work; one may be reminded of Bartok’s *Mikrokosmos* while hearing the canon-like repetition of one of the themes throughout the performance of this second movement.

*Sinfonietta, Op. 188* (1873)

**Joseph Joachim Raff**

Born: May 27, 1822 (Lachen, Switzerland)

Died: June 24 or 25, 1882 (Frankfurt, Germany)

Duration: 17 minutes

Joseph Joachim Raff first came to music through his father, a teacher and organist. Although his father taught him to play violin and organ as a child, it was not until after 1840 that Raff decided to become a musician. He began performing on piano and organ regularly and started composing, as well. In 1844, Raff gave up his career as a primary school teacher in Rapperswil, Switzerland to move to Zurich and work as a piano teacher, recitalist, and music copier. Meeting Franz Liszt in 1845 led Raff to follow him throughout Germany, living in Cologne, Stuttgart, Hamburg, Bad Eilsen, and Weimar while working as a pianist, composer, and assistant to Liszt. In 1865, Raff left Liszt and his circle of followers to settle in Wiesbaden, where he continued to teach piano and singing before becoming director of the Hoch Conservatory in Frankfurt in

1878. It was also during this time in Wiesbaden that Raff's music began to attract serious interest. His popularity as a composer peaked during the 1870s as his music was being performed throughout Europe and the United States; but for as quickly as he rose to prominence, so too did he fade into obscurity. Nearly one hundred years passed before his music was rediscovered via a study of Swiss music and Swiss-born composers.

Raff's music is generally considered to be an amalgamation of various styles with heavy influence by Felix Mendelssohn and Liszt. The mention of these two composers as predominant influences is peculiar given their opposing viewpoints surrounding nineteenth-century musical trends in what some historians refer to as the "War of the Romantics." Central to these debates were issues of form/structure, chromatic harmony, and programmatic music. On one side were those who sought to build upon classical conventions from the previous era (Mendelssohn), whereas the opposing sought more progressive means to push musical boundaries (Liszt). Raff's *Sinfonietta* reveals these philosophical dichotomies. Raff works within traditional forms and structures, even following conventions of symphonic form (the second movement serving as the scherzo). Listening to harmonic progressions, however, one can hear how instances of chromatic movement to unrelated tonal centers pushes the musical boundary during the time period in which it was written. His tuneful melodies can also be described as quintessentially Romantic in their expression and sentimentality.



**Matthew Kasper** is originally from Kansas City, Missouri and currently serves as a graduate teaching assistant at Colorado State University where he assists with all aspects of this comprehensive band program and appears as guest conductor with the CSU Wind Symphony, Symphonic Band, and Concert Band. In addition, he works with the CSU Marching Band, Presidential Pep Band, and basketball pep bands. His primary conducting teachers include Dr. Rebecca Phillips, Professor Wes Kenney, Professor Steve Davis, and Dr. Joe Parisi. Mr. Kasper has participated in several conducting workshops and symposiums, receiving additional instruction from Tim Robblee and Craig Kirchhoff at the Shenandoah Conservatory Instrumental Conducting Symposium and Steve Davis, Joe Parisi, Daniel Schmidt, Kevin Sedatole, and Gary Hill via the Kansas City Conducting Symposium at the University of Missouri-Kansas City (UMKC).

Matthew graduated with honors from the UMKC Conservatory of Music and Dance, receiving a Bachelor of Music degree in instrumental music education. While at UMKC, Matthew was named a Presser Scholar for outstanding undergraduate scholarship in music. Prior to coming to CSU, Mr. Kasper was the director of bands at Farmington Middle School (Farmington, MO) and guided all aspects of that program. In addition, he served as assistant director of bands at Farmington High School where he assisted with the marching and concert bands. During his time in Farmington, Mr. Kasper traveled with the FHS marching band and jazz band for performances in Orlando, FL and Branson, MO.

A versatile musician, Matthew has a variety of musical experiences. He has performed at the Missouri Music Educators Conference, as well as national and regional conferences sponsored by the North American Saxophone Alliance while a member of the UMKC Saxophone Ensemble. As a jazz musician, he has played alongside a variety of artists, such as Jeff Hamilton, Melissa Aldana, Sean Jones, and Michael Dease. Matthew has also traveled internationally as a performing member for the Missouri Ambassadors of Music, performing concerts in England, France, Austria, Switzerland, and Germany. His saxophone teachers include Peter Sommer, Zachary Shemon, and Tim Timmons. He also received additional instruction in jazz from Dan Thomas and Bobby Watson.

Mr. Kasper currently holds membership with the following organizations: National Association for Music Education, College Band Directors National Association, National Band Association, Colorado Music Educators Association, Missouri Music Educators Association, Missouri Bandmasters Association, and the North American Saxophone Alliance.