

The University of St. Thomas
Department of Music Presents

THE UST BANDS

Symphonic Band

Dr. Douglas Orzolek, conductor

Symphonic Wind Ensemble

Dr. Matthew George, conductor

A Gala Concert Event

Thursday, December 8, 2005

8 p.m.

O'Shaughnessy Auditorium

College of St. Catherine

2004 Randolph Avenue

St. Paul, MN



UNIVERSITY of ST. THOMAS

Program

SYMPHONIC WIND ENSEMBLE

Königsmarsch

Richard Strauss/arr. Barrett

Richard Strauss, known to many as a composer of operas and tone poems, also wrote a number of splendid marches and fanfares throughout his long lifetime. *Königsmarsch* along with *Parade March Nos. 1 and 2*, was composed originally for piano in 1906. The work was premiered in an orchestral setting for a palace concert in Berlin in 1907 with the composer conducting. During this concert ceremony King Wilhelm II granted Strauss a citizenship award of the "Imperial Order of the Third Class." The dedication of *Königsmarsch* reads: "To His Majesty the Kaiser, King Wilhelm II in profound respect and honor given by the composer."

This march is characterized by the Romantic forces of rich scoring, rigorous flourishes, and a bold sense of harmonic power all working together to excite the listener's senses. Strauss incorporates a beautifully lyrical trio scored for woodwinds, horns, and harp and an unusual hymn section for brass alone. – Roger Barrett

My Sister's Tears

Ralph Hultgren

****American Premiere****

I was always told to take care of my little sister. She was almost nine years younger than I was and I was the eldest, the responsible one. Mum let me know in no uncertain terms that her well being was my responsibility.

For some reason she decided that on the 5th of November 2003 she would leave this life. No one knows why and no messages were left for her family. In fact, in the only message she left behind that evening she said she had no family. I had been shattered by the death of our niece the year before; another who sought to leave this world at her own determined time. My sister Heather dying was unbearable.

But what I remember is a lovely little girl dancing and playing in the yard. I remember a beautiful little girl smiling and bringing great joy to a family that was a little emotionally challenged. The twirly dress she wore to dance in, the hair pulled back like it should be, the love my heart bore for her; such memories flood my heart.

So what can I make of such things? What can I do to intervene for others? What can I do to make the world a place where these things can be discussed and confronted and where the pain that those minds and hearts go through might be mitigated in some way?

How useful – all I can do is write music!

But this music may lead to discussions amongst young people, like those performing for you tonight or between a parent and a child in this audience. It could make you aware of the blackness that permeates the lives of some of those around us.

Or this music could be just the reminiscences of a precious memory of a little girl in a twirly dress.

I have had to question how to come to terms with her passing, especially given my recently found Christian faith and those considerations that come from that position. What of mortal sin; what of redemption?

A young friend spoke with me about such loss yesterday and over night he emailed me something that encapsulates how I understand this emotional place I find myself in. It may assist you also.

The article he sent, anonymous as I much as I can gather, says:

"God is infinitely more understanding, loving, and motherly than any mother on earth. We need not worry about the fate of anyone, no matter the cause of death, who exists this world honest, over-sensitive, gentle, over-wrought, and emotionally-crushed. God's understanding and compassion exceed our own."

Knowing all of this however, doesn't necessarily take away our pain (and anger) at losing someone to suicide. Faith and understanding aren't meant to take our pain away but to give us hope, vision, and support as we walk within it.

A proper human and faith response to suicide should not be horror, fear for the victim's eternal salvation, or guilty second-guessing about how we failed this person. Suicide is indeed a horrible way to die, but we must understand it (at least in most cases) as a sickness, a disease, an illness, a tragic breakdown within the emotional immune system. And then we must trust, in God's goodness, God's understanding, God's power to descend into hell, and God's power to redeem all things, even death, even death by suicide. – As read by the composer at the World Premiere, June 2005.

SYMPHONIC BAND

Ouverture from Les Dragons de Villars

Louis-Aimé Maillard/Arr. Barnes

Louis-Aimé Maillard (1817-1871) was born at Montpellier, France, the son of a provincial actor who founded an artistic agency. Maillard was a talented student who at sixteen entered the Paris Conservatoire where he studied composition under Halévy. He won the Grand Prize of Rome for Composition and spent two years studying in Rome before returning to Paris. His first opera, *Gastibelza* was a great success and opened the doors to the Opéra-Comique Théâtre where two other works appeared and preceded his operetta, *Les Dragons de Villars* (1856). This is the only work for which he is now remembered.

I Am

Andrew Boysen, Jr.

I Am was commissioned by Craig Aune and the Cedar Rapids (Iowa) High School Band in February of 1990. It was written in memory of Lynn Jones, a baritone saxophone player in the band who was killed in an auto accident during that winter. The work is basically tonal in nature, but includes extended techniques such as an aleatoric section and singing from members of the ensemble. The aleatoric section is intended to represent the foggy morning crash