



Northwestern State University of Louisiana WIND SYMPHONY

February 21, 2020 - 8:30pm
CBDNA Conference
Northwestern State University
A.A. Fredericks Fine arts Auditorium
Natchitoches. Louisiana

DEAR

SCHOOL OF CREATIVE
AND PERFORMING ARTS



Northwestern State University Wind Symphony

The Wind Symphony is the premiere performing ensemble of Northwestern State University's band program. The group boasts nearly 50 graduate and undergraduate students from all over the United States, Central America and South America. The Wind Symphony is part of a comprehensive band program comprised of over 340 wind and percussion players. Students in the band program participate in a variety of ensembles including the 325 member "Spirit of Northwestern" Marching Band, Wind Symphony, Wind Ensemble, Fredericks Concert Band, Magale Concert Band, Honors Chamber Winds and the "Purple Haze" Pep Band. The musicians of the Wind Symphony have attained the highest level of proficiency on their instruments and consistently perform a variety of the finest repertoire for wind band. The Wind Symphony has recently had the honor to perform at the World Association for Symphonic Bands and Ensembles International Conference, Louisiana Concert Band Invitational and the Louisiana Music Educators Association Conference. Additionally, the Wind Symphony has premiered works by Martin Ellerby, Michael Daugherty, Rob Wiffen, and Fisher Tull. Dr. Jeffrey Mathews has been the conductor of the Wind Symphony since 2013.

Program

Lauds (1991)

Ron Nelson (b. 1929)

Dan McDonald, Conductor

Labyrinth of Love (2012)

Michael Daugherty (b. 1954)

- IV. If I may have it, when its dead
- V. On the Difficulty of Loving an Invisible God
- VII. Oh, come to me in dreams my love!
- VIII. Short Talk on the Sensation of Aeroplane Takeoff

D'nissa Hester, soprano

Picture Studies (2008)

Adam Schoenberg (b. 1980)

- I. Intro
- II. Three Pierrots
- III. Repetition
- IV. Olive Orchard
- V. Kandinsky
- VI. Calder's World
- VII. Miro
- VIII. Interlude
- IX. Cliffs of Moher
- X. Pigeons in Flight

Text - Labyrinth of Love

IV. If I may have it when it's dead **Emily Dickinson (1830-1886); American**

If I may have it when it's dead
I will be contented be;
If just as soon as breath is out
It shall belong to me,

Until they lock it in the grave,
'T is bliss I cannot weigh,
For though they lock thee in the grave,
Myself can hold the key.

Think of it, lover! I and thee
Permitted face to face be;
After a life, a death we'll say, --
For death was that, and this is thee

V. On the Difficulty of Loving and Invisible **God (Traigo conmigo un cuidado)** **Juana Ines de la Cruz (1651-1695; Mexican)**

I recall---were it not so---
a time when the love I knew
went far beyond madness even,
reached excesses known to few,

but being a bastard love,
built on warring tensions, it simply fell apart
from its own dissensions.

But oh, being now directed
to the goal true lovers know,
through virtue and reason alone
it must stronger and stronger grow,

Therefore one might inquire why it is I
still languish. My troubled heart
would make reply;
what makes my joy makes my anguish

Yes, from human weakness,
In the midst of purest affection,
we still remain a prey
to natural dejection.

To see our love returned
is so insistent a craving
that even when out of place,
we still find it enslaving.

It means nothing in this instance
that my love be reciprocated;
yet no matter how hard I try,
the need persists unabated.

If this is a sin, I confess it,
if a crime, I must avow it;
the one thing I cannot do
is repent and disallow it....

Text - Labyrinth of Love

VII. Oh, come to me in dreams, my love! Mary Shelley (1797-1851; British)

Oh, come to me in dreams, my love!
I will not ask a dearer bliss;
Come with the starry beams, my love,
And press mine eyelids with thy kiss.

'Twas thus, as ancient fables tell,
Love visited a Grecian maid,
Till she disturbed the sacred spell,
And woke to find her hopes betrayed.

But gentle sleep shall veil my sight,
And Psyche's lamp shall darkling be,
When, in the visions of the night,
Thou dost renew thy vows to me.

Then come to me in dreams, my love,
I will not ask a dearer bliss;
Come with the starry beams, my love,
And press mine eyelids with thy kiss.

VIII. Short Talk on the Sensation of Aeroplane Takeoff

Anne Carson (b. 1950; Canadian)

Well you know that
could be true love
running towards my
life with its arms up
yelling Let's buy it!
What a bargain!



Program Notes

Lauds (Praise High Day) (1991) is an exuberant, colorful work intended to express feelings of praise and glorification. Lauds is one of the seven canonical hours that were selected by St. Benedict as the times the monks would observe the daily offices. Three (terce, sext, and none) were the times of the changing of the Roman guards and four (matins, lauds, vespers, and compline) were tied to nature. Lauds, subtitled Praise High Day, honors the sunrise; it is filled with the glory and excitement of a new day.

Labyrinth of Love (2006) is inspired by the love poetry and prose by eight women: Sappho (612 BC–570 BC; Greek), Lady Mary Wroth (1587–1653; British), Juana Ines de la Cruz (1651–1695; Mexican), Mary Shelley (1797–1851; British), Elizabeth Barrett Browning (1806–1861; British), Emily Dickinson (1830–1886; American), Elizabeth Taylor (1932–2011; American), and Anne Carson (b. 1950; Canadian). The texts I have selected, and the musical landscape I have created, is full of bitterness, desire, longing, ecstasy, irony, tenderness, despair, hope, sadness and humor.” Text IV. If I may have it when it’s dead Emily Dickinson (1830–1886); American If I may have it when it’s dead I will be contented be; If just as soon as breath is out It shall belong to me, Until they lock it in the grave, ‘T is bliss I cannot weigh, For though they lock thee in the grave, Myself can hold the key. Think of it, lover! I and thee Permitted face to face be; After a life, a death we’ll say, -- For death was that, and this is thee

V. On the Difficulty of Loving and Invisible God (Traigo conmigo un cuidado) Juana Ines de la Cruz (1651–1695; Mexican) I recall---were it not so-- a time when the love I knew went far beyond madness even, reached excesses known to few, but being a bastard love, built on warring tensions, it simply fell apart from its own dissensions. But oh, being now directed to the goal true lovers know, through virtue and reason alone it must stronger and stronger grow, Therefore one might inquire why it is I still languish. My troubled heart would make reply; what makes my joy makes my anguish Yes, from human weakness, In the midst of purest affection, we still remain a prey to natural dejection.

Picture Studies (2008) The following is from the composer. “The following impromptu notes were jotted down from initial impressions and repeated viewings of the artwork, after my selections had been made. These original notes helped dictate the form, style, and musical arc of each movement, and ultimately the entire piece.

- I. **Intro:** Ghost-like piano theme (using the piano to pay respect to Mussorgsky) that transports the listener to the inside of the NelsonAtkins Museum.
- II. **Three Pierrots (based on Albert Bloch’s painting, Die Drei Pierrots Nr. 2):** Comedic, naïve, and excited. A triad will represent the three Pierrots, and throughout the movement the triad

Program Notes

will be turned upside down, on its side, and twisted in every possible way. The form will be through composed. End big.
Program Notes

- III. **Repetition (based on Kurt Baasch's photograph, Repetition):** Four figures walking, and each person is clearly in his or her own world. The idea of repetition can lend itself to an ostinato. This is a photograph, a slice of life, and represents only one moment in time. Take this concept of time and manipulate it. Change the scenery (lighting, shade, color), so to speak, with a shutter click before returning to its original state. ABA form with an abrupt switch to B to represent the shutter click.
- IV. **Olive Orchard (Vincent Van Goh's painting, Olive Orchard):** Extended impressionism. Colorful, full of love. Perhaps a meeting place for two lovers. Start thin, gradually build to an expansive texture, end colorful. ABC (C references A to show the organic growth of the piece).
- V. **Kandinsky (Wassily Kandinsky's painting, Rose with Gray):** Geometrically fierce, angular, sharp, jagged, violent, jumpy, and complex. A battleground. Mustard yellow, encapsulates a sustained intensity.
- VI. **Calder's World (Alexander Calder's sculpture, Untitled, 1937):** As if time has stopped, dangling metal, atmospheric, yet dark. Quasi-aleatoric gestures, perhaps improvised. Gradually fade to niente.
- VII. **Miró (Joan Miró's painting, Women at Sunrise):** Childlike, yet delirious. There appears to be a sexually ambiguous tone. Try something new, a saxophone or bombastic Eb clarinet solo. Something spontaneous, bouncy, tribal, and raw.
- VIII. **Interlude:** Return of original Ghost-like piano theme with minimal additional orchestrations. Takes us to the final chapter to be played without pause until the end.
- IX. **Cliffs of Moher (Hiroshi Sugimoto's photograph, Atlantic Ocean, Cliffs of Moher):** Delicate and flowing, find a way to musically represent the ocean and cliffs in the most gentle and subtle means. A return to an ostinato.
- X. **Pigeons in Flight (Francis Blake's photograph, Pigeons in Flight):** I've never looked at pigeons this way. There appears to be so much joy, beauty, and depth. This will be the longest and most expansive movement. Fly away."

Wind Symphony Personnel

Piccolo

Madison Weathers

Flute

Willie Gosey III
Darian Thompkins
Veronica Perez Espinosa

Oboe

Paris Finkbeiner
Jami Rivers
Adriana Zambrano-Martinez

E♭ Clarinet

David Steele*

B♭ Clarinet

Taylor Burch
Laura Cabarcas
Jonathan Friis
Austin Green
Jorge Ojeda Munoz
Alexis Taylor

Bass Clarinet

Tommi Long
Ali Perrillioux

Bassoon

Khairiq Frost
Evan Gray

Alto Saxophone

Julio Galvan
Laura Lovell

Tenor Saxophone

Evan Chapman

Baritone Saxophone

Seth Lowery

Trumpet

Luis Cervantes
Lane Clevenger
Christina Colley
Matthew Howeth
Joshua Monaghan
Nathan Roth

F Horn

Maria Carmona Ruiz
Gabriel LeMoine
Lane Royer
Oscar Sanchez Luna
Angelo Vergara Otero

Trombone

Jessica DuBose
Michael King
Jacob St. Pierre

Bass Trombone

John Irion

Euphonium

Colten Denning
Jake English

Tuba

Justen Garretson
Patrick Murr

Percussion

Andrew Boyd
Miguel Bustillo Aguero
Nestor Mercado Garcia
Adam Trupp
Steven Wimberly
Juan Santos Sierra

Piano

Michael Young

String Bass

Valeria Perez Espinoza

Harp

Jaymee Haefner

Each name of the members in the Wind Symphony are listed in alphabetical order as each member equally contributes to the ensemble.

Jeffrey C. Mathews, D.M.A.

*Director of Bands,
Associate Professor of Music*

After receiving his Bachelor of Music Education degree from Northwestern State University in 1990, Dr. Mathews taught high school band for seven years in the public schools of Louisiana and Texas. Dr. Mathews received the Master of Music Education degree from the University of North Texas, where he served as a Teaching Fellow. He continued his studies with Thomas Frascillo at the University of Southern Mississippi where he earned his Doctor of Musical Arts Degree in conducting pedagogy. He has been on the faculty of Northwestern State

University since 1998 where he is the Director of Bands and an Associate Professor of Music. He has served as Assistant Director of Bands, Director of Athletic Bands, Director of Student Activities and Organizations, and Associate Director of Bands while at Northwestern State. He has taught Band, Marching Band Techniques, Music Theory, Conducting, Music Education, and History of African-American Music. His research has been published by the Journal of Band Research and he has presented clinics at the Louisiana Music Educators



Association Convention and the Texas Music Educators Association Convention. He is also a regular guest conductor with the Royal Northern College of Music Wind Orchestra in the United Kingdom. Dr. Mathews served for 15 years as the Commander and Conductor of the Texas Air National Guard Band. He led this band on a tour of the Czech Republic during the summer of 1999 and to Afghanistan and Iraq in 2007. In 2011, he was appointed Chief, Air National Guard Bands. In this capacity he advises, directs policy, and secures funding for all the Air National Guard Bands in the United States. From November of 2018 to May of 2019, Dr. Mathews was called to active duty to serve as the Commander and Conductor of the United States Air Force Band of the West.



Dan McDonald

*Assistant Director of Bands,
Assistant Professor of Music*

Dan McDonald is Assistant Director of Bands and Assistant Professor of Music at Northwestern State University of Louisiana. At NSU, he directs the “Spirit of Northwestern” Marching Band, the “Purple Haze” Basketball Band, Wind Ensemble, Magale Concert Band and teaches courses in student leadership, music education and conducting. Mr. McDonald is currently pursuing a Doctor of Musical Arts degree in instrumental conducting at the University of Washington

with Timothy Salzman. He earned a B.A. in Music (Saxophone) and a M.M. in Instrumental Conducting from the University of Connecticut. Prior to his graduate work, he taught in Ashford, CT and The Norwich Free Academy in Norwich, CT. He has conducted and directed ensembles that have performed at Benaroya Hall, Chunghwa Clarion Shanghai Spring International Wind Music Festival, the Fight Hunger Bowl, the Alamo Bowl, Tostito’s Fiesta Bowl, the NCAA



Men’s Basketball Championship and on international tour in Beijing, China.



D'nissa Hester

Vocalist

D'nissa Hester is a native of Amarillo, Texas. She holds a Bachelors and Masters of Music with a concentration in Vocal Performance and Choral Conducting from Northwestern State University. Since then she has continued her education by attending programs such as the Taos Opera Institute under world renowned sopranos Mary Jane Johnson and Linda Poetschke, as well as the International Performing Arts Institute, located in Kiefersfelden, Germany, under the instruction

of Dr. Maryann Kyle. In 2010, she became a member of the NSU faculty teaching voice, theory, and piano to music and theatre students. In 2012, Mrs. Hester was the Louisiana representative at the regional NATSAA competition. While at NSU she regularly performs with many ensembles including; Natchitoches-Northwestern Symphony, NSU Jazz Orchestra, NSU Wind Symphony, NSU Percussion Ensemble, as well as multiple faculty recitals and concerts. Also, she performs around the Natchitoches area



with the Red River Choral and Kisatchie Sound. She can also be seen weekly performing with her husband as part of DAT Acoustic Act, a folk/acoustic duo.





Dear School of Creative and Performing Arts

Administration

To learn more about the School of Creative and Performing Arts, please contact:

Dr. Greg Handel, College of Arts and Science
handelg@nsula.edu

Mr. Scott Burrell, School of Creative and Performing Arts
nfburrellc@nsula.edu

Dr. Malena McLaren, Department of Music
mclarenm@nsula.edu

Mr. Brett Garfinkel, Department of Theatre/Dance
garfinkelb@nsula.edu

Mr. Matt DeFord, Department of Fine and Graphic Arts
defordm@nsula.edu

Dr. Brian Gabriel, Department of New Media,
Journalism, and Communication Arts
gabrialb@nsula.edu

Music Performance Faculty

To learn more about the band program please contact:

Dr. Jeffrey C. Mathews, Director of Bands
mathewsj@nsula.edu

Mr. Daniel McDonald, Assistant Director of Bands
mcdonaldd@nsula.edu

Dr. Oliver Molina, Assistant Director of Bands
molinao@nsula.edu

Acknowledgments

The directors would like to acknowledge the significant contributions of the instrumental studio faculty to the success of the NSU band program. Their developing, fostering, and nurturing of the talent on the stage before you is why we are able to perform at the level we do. A huge thank you to:

Dr. Dennette McDermott, Flute

Mrs. Kelsey McDonald, Flute

Ms. Leah Forsyth, Oboe

Dr. Douglas Bakenhus, Bassoon

Dr. Malena McLaren, Clarinet

Mr. David Steele, Clarinet

Dr. Paul Forsyth, Saxophone

Mr. Galindo Rodriguez, Trumpet

Dr. Kristine Coreil, Horn

Dr. J. Mark Thompson, Trombone & Low Brass

Dr. Masahito Kuroda, Euphonium & Tuba

Mr. Kenneth Green, Percussion

Dr. Oliver Molina, Percussion

Mr. Christopher Allen, Double Bass



DOWNTOWN NATCHITOCHE, LOUISIANA



TURPIN STADIUM AND THE NORTHWESTERN STATE UNIVERSITY CAMPUS

