

Chicago Wind Symphony



Michael McCain, Artistic Director



Saturday, April 27, 2024

7:00 PM

University of Illinois Chicago,
School of Theatre & Music,
1040 West Harrison Street
Chicago, IL 60607



-PROGRAM-

In Living Color.....Katahji Copley

Embers.....Michael Markowski

City of Ambition.....Theresa Martin

- I. City of Ambition
- II. Night View (from Above)
- III. Stealing the Sky

-INTERMISSION-

Ride.....Samuel Hazo

Ghost Train.....Eric Whitacre

- I. Ghost Train: The Ride
- II. At the Station
- III. Motive Revolution

-PERSONNEL-

ALL SECTIONS ARE LISTED ALPHABETICALLY

PICCOLO

Kelly Parker
Stephen Todd

FLUTE

Suzanne Hannau
Kelly Parker
Alexandra Rodriguez
Stephen Todd

OBOE

Lindsay Haukebo
Andrew Leitza
Andrew Nogal

ENGLISH HORN

Lindsay Haukebo

BASSOON

TJ Holly
Jon Schuler

E-FLAT CLARINET

Karen Stafford

CLARINET

Erick Álvarez-Sarabia
Michael Ippolito
Brandon Pace
Katherine Scharfenberg
Michael Thompson
Richard Zili

BASS CLARINET

Brian Chang
Geronimo Melendez
Karen Stafford

CONTRABASS CLARINET

Geronimo Melendez

ALTO SAXOPHONE

Kyle Soliz
Keegan White

TENOR SAXOPHONE

Cody Stocker

BARITONE SAXOPHONE

Sage Degand

TRUMPET

Vicki Beck
Brandon L. Czubachowski
Amber Hozey
Andrew Hunter
Jason Kehr
Sean Prislinger
Benjamin Siff

HORN

Lindsay Brown
Rebekah Green
Christine Hansen
Sander Marøy
Paulette Velázquez
Dakota Williams

TROMBONE

Dom Gaietto
Carol Macpherson
Eric A. Miller

BASS TROMBONE

Daniel Hubert

EUPHONIUM

John Ingram
Christopher Stafford

TUBA

Chrisjovan Masso
Juan Peinado
Tim Schachtschneider

CELLO

Gita Srinivasan

STRING BASS

Jeff Schaller

PERCUSSION

Angela Andolfi
Richard Daily
Danielle Dileto
Kevin Lepper
Chris Minette
Eric Morong
Christian Perez
Steven Vonderohe

PIANO/CELESTA

Zachary Zwahlen

HARP

Jennifer Ruggieri

-PROGRAM NOTES-

In Living Color (2021)

Katahj Copley (1998-)

In 2020, the world had to pause as the global pandemic of COVID-19 entered all of our lives. So many events and so much of life's simple joys were taken from us including for many the opportunity to perform music. Music is one of the greatest means of communication and when taken away, the language of music becomes foreign and for some the passion for music is lost. Now as the world slowly begins to turn again, the passion of music and the passion to hear live music has grown. Through separation, we have grown stronger.

This is why I wrote this piece. *In Living Color* is an ode to live music and the return to the wind band stage. This piece was inspired by the different colors of modern jazz like Snarky Puppy and the likes of George Gershwin to hits like Estelle's *American Boy* in order to create a kaleidoscope of colors and energy. This is a celebration of life and all the small things that lead to the big things. This is *In Living Color*.

-Program note by the composer

Embers (2015)

Michael Markowski (1986-)

Embers is a little difficult to put into words because it's partly about my dad's mental health, which has slowly been fading, and the grace that my mom has carried herself with even as her 29-year marriage also fades. My dad's condition didn't diminish overnight; unfortunately, it's been much more insidious than that, taking nearly ten years for anyone in our family to recognize (or admit) that something in him seems significantly different.

I don't want to share too much information here, because these issues are both incredibly personal and particularly complex, but I do want to say that it has been kind of interesting (for lack of a better word) to watch my mom and myself try to figure out the best way to try and help my dad. (I think it's important to note that he still doesn't recognize that his behaviors have changed, which makes professional diagnosis a challenge when therapy and counseling are generally only voluntary.)

And so we've loved and supported him as best we can, but I've recently realized that after all this time, my mom and I have spent a lot of time waiting — waiting in sort of a hopelessly romantic way. We share the thought that maybe someday my dad will have a moment of self-realization

where he says to himself, “You know, something doesn’t feel quite right. Maybe I should get myself checked out.”

But unfortunately, it’s not usually that easy. My mom seems to keep saying, “We’ll see what tomorrow brings,” but waiting for new symptoms to arise in order to seek any kind of medical or psychological treatment feels a bit like purgatory.

So now I figure that if I don’t know how to help my dad, if I’m stuck somewhere between simply loving him and strong-arming him into counseling, maybe I can at least attempt to help myself and help my mom make some emotional sense of our situation by taking all these complicated feelings and expressing them in a piece of music.

–Program note by the composer

City of Ambition (2007 / 2016)

Theresa Martin (1979–)

In this work I explore the connection between sound and image, drawing my inspiration from historic photographs of New York City. Movement one is inspired by Alfred Stieglitz’s 1910 photograph “City of Ambition,” which captures a view of towering skyscrapers and billowing smoke along the New York City waterfront. The beginning of the movement mimics both the shimmering surface of the water in the image as well as the photograph’s hazy appearance. Inherent in the photograph’s title is the idea of a city bustling with energy and constant activity. In this movement I seek to portray these qualities of motion through persistent rhythmic drive, metric displacement, and abrupt shifts in orchestration.

Movement two, entitled *Night View (From Above)*, is based on Berenice Abbott’s photograph “Night View,” taken in 1932 from atop the Empire State Building. This movement is evocative of sights and sensations I imagine one might have experienced while gazing down from the top of the building. At the opening of the movement, the percussion, harp and piano suggest the glittering lights of the city through “beat interference” occurring between dissonant intervals. A sense of suspension is created through the use of unresolved harmonies, fermatas, and ringing percussion. A brief but contrasting middle section, necessary to the symmetry of the movement, provides a nightmarish interruption which gradually blurs back into the dreamlike state of the opening.

A collection of Lewis Hine photographs of steelworkers constructing the Empire State Building in 1930-31 motivated me to write the third movement, *Steeling the Sky*. The music depicts the complicated relationship

between humans and machines. Several passages symbolize the strength, courage and toil of men as well as the fear and imminent danger posed by hazardous work. Descending gestures suggest the fear of falling, while the overall harmonic motion ascends to the instruments' highest registers, depicting the rise of the skyscraper. The timbre of the brass instruments, historically used to recall both war and hunting, is employed here to portray the strength and courage of the workers through bold musical statements. The jarring noise and rhythmic nature of the machinery are expressed through the use of ratchet and junk metal percussion as well as by repetition of musical gestures and phrases.

The overall form of this piece is similar to a skyscraper in its design. The three movements are arranged symmetrically in terms of tempo, with a slow second movement between fast first and third movements. All three movements have sections which climb stepwise through key areas, as if reaching toward the sky. The overall harmonic gesture of the piece is ascending as well, beginning in C-sharp minor and ending in D major. If ambition is defined as the desire to achieve a particular goal, then this piece achieves that goal, harmonically, in the end, with its half-step resolution.

-Program note by the composer

Ride (2003)

Samuel Hazo (1966-)

Ride was written as a gesture of appreciation for all of the kind things Jack Stamp has done for me, ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 and 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he had made to band directors about new pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "Just keep sending us the music," which I could only take as the privilege it was, as well as an opportunity to give something back that was truly unique.

In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of

Pennsylvania. I was to present alongside Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko and Aldo Forte. This forum was affectionately referred to in my house as “four famous guys and you.” It was such a creatively charged event, that everyone who took part was still talking about it months after it happened. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (a/d/a Gavorkna House) from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen-minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. *Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were equal in their inspiration as the beautiful Indiana, Pennsylvania, countryside blurring past my car window.

-Program note by the composer

Ghost Train (1994-1995)

Eric Whitacre (1970-)

The legend of the Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore, and it was this spirit I worked to capture.

The compositional challenge came in creating a larger three-movement work from the first movement which was originally conceived and performed as a single event. I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but I wanted to save the integrity of the original while using it as the architectural foundation. *At the Station* is just that: the train comes to a roaring halt and the passengers depart. In this movement I see countless images: friends and family reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence of the era. After a reflective pastiche the locomotive builds up steam and slowly departs, grand and graceful. The *Motive Revolution* is twofold in its implication. The name refers to the period between 1850 and 1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the country side, moonlight glistening off it's dark steel, and ends with a final, heroic tribute to these machines and the people who worked them.

The first movement was written in the winter of 1993-1994 and received its premiere March 7th, 1994. Movements II and III were written in the winter of 1994-1995, and the entire triptych received its premiere on March 14th, 1995. *Ghost Train* was written for and is dedicated to Thomas G. Leslie and the University of Nevada, Las Vegas Wind Symphony.

-Program note by the composer

-BOARD OF DIRECTORS-

Kelly Parker, President

Lara Ward, Vice President

Lindsay Haukebo, Communications Director

Paulette Velázquez, Finance Director

Felix Ponce, Diversity, Equity, and Inclusion Director

Karen Stafford, Marketing Director

Brian Chang, Personnel Director

Cody Stocker, Operations Director

Chicago Wind Symphony is a volunteer group of professional-level adult musicians from the Chicagoland area whose mission is to perform high-quality wind music for local audiences. The group goes from first rehearsal to performance in 24 hours, giving musicians the opportunity to perform premier wind band literature in a professional-level ensemble without the usual weekly time commitment.

CWS is a 501(c)(3) non-profit organization. While our concerts are free and open to the public, we gratefully accept tax-deductible donations supporting the cost of performing each concert, including rental of space and music purchases.

To help support us, visit chicagowindsymphony.org/donate, or make a contribution to the donation boxes at the door.