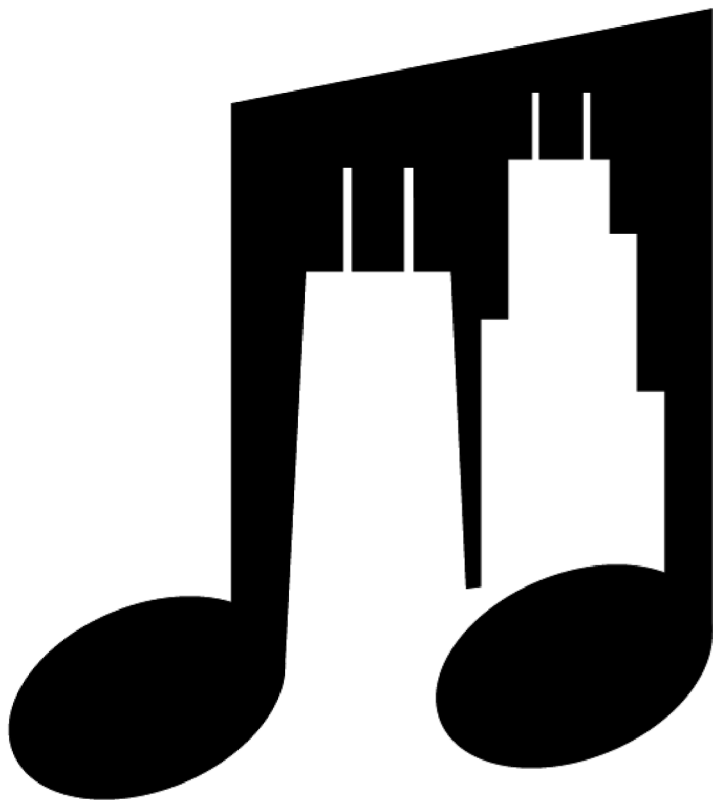


CHICAGO WIND SYMPHONY



Saturday, August 20, 2022
7:00 pm



Proud member of the
ASSOCIATION OF CONCERT BANDS:
The International Voice of Community Bands
www.acbands.org

PROGRAM

Inaugural Concert

Michael McCain, conductor

Galop

Dmitri Shostakovich/Hunsberger

Hymn to a Blue Hour

John Mackey

Tempered Steel

Charles Rochester Young

-Intermission-

"The Gum-Suckers" March

Percy Grainger

La Fiesta Mexicana

H. Owen Reed

1. Prelude and Aztec Dance
2. Mass
3. Carnival

ABOUT

Michael McCain

Michael McCain received his Bachelor in Music Education from Lawrence University and his Master of Music Education from Vandercook College of Music.

He has been a band director on the southwest side of Chicago for the past ten years. His duties have included directing Beginning Band, Intermediate Band, Marching Band, Jazz Band, New Orleans Brass Band, Chorus, and many small ensembles. He has had the fortune to have his students perform at many outstanding locations, including The Midwest Clinic, The Allstate Sugar Bowl, Millennium Park, Washington DC Memorial Day, Christkindlmarket, Universal Studios Orlando, McDonald's Thanksgiving Day Parade, Navy Pier, and more.

Under his direction, his students have regularly earned Superior ratings at city and statewide competitions. Mr. McCain continually puts the interests of his students ahead of his own personal accolades and is proud to be a member of Phi Mu Alpha Sinfonia.



PERSONNEL

Piccolo

Kelly Parker

Flute

Laura Bicchichi
Maria Schwartz
Stephen Todd

Oboe

Andrew Leitza
Andrew Nogal
Dustin Remmler

English Horn

Andrew Leitza

Bassoon

Kathy Bohlman
Franny Lefevre

Alto Saxophone

Cody Stocker
Keegan White

Tenor Saxophone

Michael Block

Bari Saxophone

Carlos Ayento

E♭ Clarinet

Karen Stafford

B♭ Clarinet

Nicholas Carlson
Chris Prohaska
Lara Ochoa Regan
Ruth A. Rhodes
Patrick Wall
Richard Zili

Bass Clarinet

Brian Chang
Karen Stafford

Contrabass Clarinet

Matthew R. Bordoshuk

Trumpet/Cornet

Angela Golden DeStefano
Erin Mays
Leah Schuman
Sean Smith

French Horn

Erika Hollenback
Stephanie Palocz
Paulette Velazquez
Lara Ward
Emily Whittaker

Trombone

Roger Menning
Eric A. Miller
Felix Ponce

Bass Trombone

Daniel Hubert

Euphonium

Michael Sliwinski
Christopher Stafford

Tuba

Chrisjovan Masso
Juan Peinado
Scott Tegge

String Bass

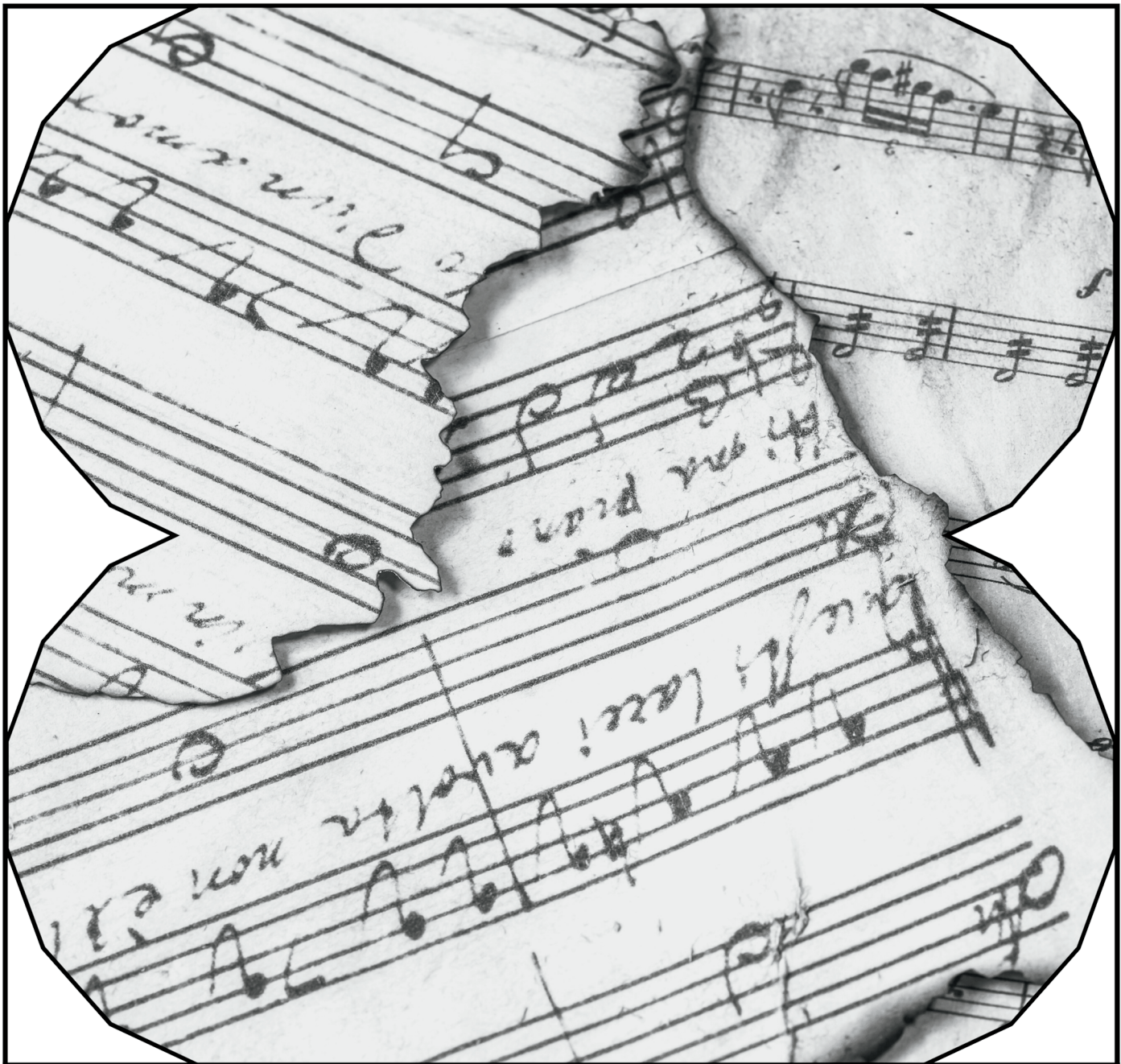
Phillip W. Serna

Percussion

Richard Daily
Kevin Lepper
Eric Morong
Zack Urbach
Maura Vizza
James Yakas

Piano

Victoria Lowczyk



PROGRAM NOTES

Galop
(1959/1971)

Dmitri Shostakovich (1906–1975),
arr. Donald Hunsberger (1932–)

Admirers of Shostakovich's symphonies and concertos are likely unaware that the composer also wrote a substantial quantity of lighter music. In his early days he composed incidental music and songs for many plays and even created full-fledged operas and film scores. Among them is the operetta *Moscow, Cheryomushki* which opened on January 24, 1959, to substantial success. *Moscow, Cheryomushki* (often shortened to *Cheryomushki*) is an operetta (light opera) in three acts, libretto by the team of Vladimir Mass and Mikhail Chervinsky, the leading Soviet humorists at that time.

The satirical plot deals with a theme common to the people of Soviet Russia and the Cheryomushki District: affordable housing. This district became the location for a massive subsidized housing project in the 1950s. The operetta tells a story of a group of friends who have been granted new apartments in the Cheryomushki. With each character, we see common issues associated with living in these areas: shared living spaces, corrupt politicians, and sneaky bureaucrats. *Galop* is representative of the light, humorous style of the operetta. With its fast moving and comical lines, Shostakovich captures the humor (and melancholy) of the libretto, expertly.

- Program Note by the San Francisco Wind Ensemble

The Chicago Wind Symphony
would like to extend a
special thanks to
Nicholas Carlson
and the
UIC School of Theater and Music

Hymn to a Blue Hour
(2010)

John Mackey (1973–)

The blue hour is an oft-poeticized moment of the day -- a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's Hymn to a Blue Hour.

Programmatic content aside, the title itself contains two strongly suggestive implications -- first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music. Certainly Hymn to a Blue Hour is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing -- an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece.

The piece is composed largely from three recurring motives -- first, a cascade of falling thirds; second, a stepwise descent that provides a musical sigh; and third, the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium -- creating a texture spun together into a pillowy blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20th century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise "blue" emotive context -- a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose.

- Program Note by Jake Wallace

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special thanks to



Tempered Steel
(1997)

Charles R. Young (1965–)

As we grow stronger and more resilient through hardship, we become "tempered." Tempered Steel is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes.

Tempered Steel was "forged" in 1997 as the first work to be commissioned by the Big 12 Band Directors Association. It was premiered by the Baylor University Wind Ensemble at the College Band Directors National Association convention in Kansas City, Missouri, that year.

- Program Note by Charles R. Young

"The Gum-Suckers" March
(1914/1942)

Percy Grainger (1882–1961)

'Gum-Suckers' is a nickname for Australians from the state of Victoria, sucking refreshing blades from the typical Eucalyptus trees of the region during the warm summers. The pianist and writer Joseph Robert Smith had the following to say about Grainger and such titles: "The general public is not aware of the sophisticated musicianship of his music, while the celebrated tastemakers are not generally attracted to pieces with such titles as 'The Gum-Suckers'."

This march is the fourth movement from *In a Nutshell Suite*, orchestrated for band in 1942 and dedicated to 'Henry and Abbie Finck, with love'. The piano is not really treated as a virtuoso solo instrument here, it still is a somewhat outstanding item in the scoring.

- *Program Note by Bjarte Engeset*

La Fiesta Mexicana (1949/1954)

H. Owen Reed (1910–2014)

1. Prelude and Aztec Dance
2. Mass
3. Carnival

Prelude and Aztec Dance – The tolling of the church bells at midnight officially announces the opening of the Fiesta, which has previously been unofficially announced by the setting off of fireworks, the drinking of tequila and pulque, and the migration of thousands of Mexicans and Indians to the center of activity – the high court surrounding the cathedral. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, attention is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

The second movement, Mass, presents the tolling of the bells, reminding that the Fiesta is a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship. Mexico is at its best on the days of the Fiesta in which passion governs the love, hate and joy of the Mestizo and the Indio.

The third movement, Carnival, reflects the entertainment for both young and old – the itinerant circus, the market, the bullfight, the town band, and always the cantinas with their band of mariachis.

- *Program Note by H. Owen Reed*

The Chicago Wind Symphony's mission is to provide musicians in Chicago with an opportunity to perform premier wind band literature. The CWS is unique in that, unlike groups that rehearse weekly, it goes from first rehearsal to performance in 24 hours, giving musicians the opportunity to perform in a professional-level ensemble without the usual time commitment.

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