

Chicago Wind Symphony

Michael McCain, Artistic Director



Saturday, January 6, 2024

7:00 PM

Roosevelt University,
Ganz Hall, 7th floor,
430 South Michigan Avenue
Chicago, IL 60605



-PROGRAM-

Fanfare for the Common Man.....Aaron Copland

With Heart and Voice.....David Gillingham

Second Suite in F.....Gustav Holst

- I. March
- II. Song without Words
- III. Song of a Blacksmith
- IV. Fantasia on the “Dargason”

-INTERMISSION-

Man-Mou for Saxophone Quintet.....Nigel Wood

Adagio para orquesta de instrumentos de viento.....Joaquín Rodrigo

Give Us This Day.....David Maslanka

- I. Moderately Slow
- II. Very Fast

-PERSONNEL-

PICCOLO

Kelly Parker

FLUTE

Suzanne Hannau
Stephen Todd

OBOE

Lindsay Haukebo
Andrew Nogal
Melanie Pozdol

BASSOON

Jacob Darrow
Jon Schuler

E-FLAT CLARINET

Karen Stafford

CLARINET

Erick Álvarez-Sarabia
Matthew R. Bordoshuk
Michael Ippolito
Adrian Munive
Katherine Scharfenberg
Karen Stafford
Richard Zili

BASS CLARINET

Brian Chang

CONTRA ALTO

CLARINET

Matthew R. Bordoshuk

ALTO SAXOPHONE

Sage Degand
Cody Stocker
Keegan White

TENOR SAXOPHONE

Anthony Svejda

BARITONE SAXOPHONE

Lara Ochoa Regan

BASS SAXOPHONE

Cody Stocker

TRUMPET/CORNET

Eric Caldwell
Amber Hozey
Thomas Hubel
Andrew Hunter
Bethany Vaughan

HORN

Christine Hansen
Mitchell Hansen
Sander Marøy
Paulette Velázquez
Lara Ward

TROMBONE

Dom Gaietto
Carol Macpherson
Eric A. Miller
Daniel Hubert

BASS TROMBONE

Dom Gaietto
Daniel Hubert

EUPHONIUM

Christopher Stafford

TUBA

Chrisjovan Masso
Juan Peinado

STRING BASS

Phillip W. Serna

PERCUSSION

Richard Daily
Kevin Lepper
Chris Minette
Eric Morong
Kennison Ther

PIANO

Jonathan Hannau

-PROGRAM NOTES-

Fanfare for the Common Man (1942/1944)

Aaron Copland (1900–1990)

From the concert stage to the gridiron halftime show, the Montreal Olympics and television commercials, Copland's *Fanfare for the Common Man* has challenged performers and excited listeners. The score was written in 1943 “for the common man, who, after all, was doing all the dirty work in the war and in the army. He deserved a fanfare.” Copland later used it as an integral part of his *Third Symphony*.

-Program note from *Program Notes for Band*

With Heart and Voice (2001)

David Gillingham (1947–)

With Heart and Voice was commissioned by Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high school. Apple Valley High School's strong commitment to the arts was a major factor in my decision to take on this commission. After visiting the school in December of 2000 and meeting many of the students, faculty, and administrators, I became greatly inspired.

Thematically, the work is based on the Apple Valley High School Alma Mater, an old Spanish hymn which has made its way into most church hymnals under the name of *Come, Christians, Join to Sing*. It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the Alma Mater. Christian Henry Bateman wrote the words for the hymn in 1843, and the first verse contains the line, “Let all, with heart and voice, before the throne rejoice”. Hence, the title, *With Heart and Voice*. What better way to celebrate 25 years of this great high school than with our “hearts” and “voices”? The “voice” in this case is the music, and the “heart” is the emotion that the music renders in celebration.

Although the work is largely celebratory in nature, it begins with a feeling of reticence and apprehension, much like the beginnings of Apple Valley High School. It was at one time only an idea or perhaps a sketch in the mind of the architect. Small fragments of the Alma Mater are heard in the opening moments of the piece. The piece gains momentum, texture, and

volume in this opening section, culminating in a dramatic statement of the first four notes of the theme. A calmness follows and a lyrical flute solo enters. This new material represents the uniqueness of the “mission” of a new school which will have roots in academic excellence and commitment to the visual and performing arts. The euphonium echoes the flute and soon more instruments join in, and the section culminates with a dramatic fanfare. This is followed by a transitional section with much more dissonance and the rhythmic activity, equated to the challenge of bringing life to this new school. A glorious statement of the Alma Mater follows, signifying the dedication of Apple Valley High School, twenty-five years ago. The ensuing section begins as a fugue with underlying unsettling rhythmic activity in the percussion. The obvious reference of this section is to challenge—maintaining the goals and mission of the high school. The section becomes frantic and desperate, but soon subsides into peacefulness. The peacefulness is stated by the marriage of the Alma Mater theme and the “Mission” theme...after all, for the high school to survive, it must never forget its mission. An extended finale follows, which celebrates both themes in playful, joyful, and dramatic exuberance.

-Program note by the composer

Second Suite in F (1911/1984)

Gustav Holst (1874–1934), Ed. Colin Matthews (1946–)

The *Second Suite* consists of four movements, all based on specific English folk songs.

Movement I: March: Morris Dance, Swansea Town, Claudy Banks. The “March” of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune “Glorishears”. After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the “king of marches”, would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, “I’ll Love My Love”. Holst places the fourth folk song, *I’ll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and

moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name "dargason" may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish country side. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, "dargason" is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as "Sedony" (or Sedany) or "Welsh Sedony".

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.

-Program note by Imogen Holst

Man-Mou for Saxophone Quintet (2012)

Nigel Wood (1960-)

Man-Mou was originally commissioned for soprano saxophone and piano by Hong Kong saxophonist Kevin Ling for the 2012 World Saxophone Congress XVI and later arranged for saxophone quintet. It was inspired by the two types of Cantonese Opera plays.

“Mou” plays emphasize war, conflict and strife. In contrast, “Man” plays tend to be gentler, more elegant and poetic. *Man-Mou* is not intended to be programmatic or imitative of Cantonese Opera, rather an evocation of the myriad of musical styles and instruments (both Western and Eastern) that have influenced Cantonese music.

The ornaments in the written part are only suggestions, allowing the performer to embellish in a quasi improvisatory style. After a brief introduction, the main theme (Man), a coquettish, lyrical melody follows. This evolves into a more tense, jazz/funk section (Mou). A restorative calm leads to a peaceful ending.

-Program note from the publisher

Adagio para orquesta de instrumentos de viento (1966/2012)

Joaquín Rodrigo (1901-1999)

At once mournful and sweet, *Adagio* seems to reflect on a past event through the lens of three characters: solo flute, oboe, and clarinet. As if recalling a distant memory, the characters elaborate on similar themes, without exactly engaging in a call-and-response type dialogue we might expect with repetitive melodic material. This opening scene is patient and not overly nostalgic. An energetic and driving B section seems to be a flashback to that distant event, revealing chaotic turmoil. When the solo characters return, we have a better sense of how they are connected, their memories now more present, front of mind. Another flashback interjects before a stoic, resigned conclusion.

Although composer Joaquín Rodrigo did not specify a programmatic intent for *Adagio*, the moods are indicative of many other compositions from his prolific career. Known largely for contributions to the classical guitar repertoire, Rodrigo’s music is decidedly Spanish. Having gone blind at an early age, he became a national artistic figure, receiving Spain’s highest civilian honor in 1996. There are, however, notable reference to other parts of his biography. In *Adagio*, for example, the allegro sections are reminiscent of the

musical storytelling of Paul Dukas, with whom Rodrigo studied in Paris (think: *The Sorcerer's Apprentice*). *Adagio* was Rodrigo's first work for winds.

-Program note by David Stanley

Give Us This Day (2005)

David Maslanka (1943-2017)

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakensness and awareness. *Give Us This Day* gives us this very moment of awakensness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* ("Our Father in Heaven"), #110 from the 371 Four-Part Chorales by J.S. Bach.

-Program note by the composer

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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.

Save the date for our next concert!
Saturday, April 27, 2024

CHICAGO WIND SYMPHONY

**University of Illinois Chicago
School of Theatre & Music
1040 W Harrison St,
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