Chicago Wind Symphony



Michael McCain, Artistic Director



Saturday, October 28, 2023



7:00 PM

Oak Park & River Forest High School
201 N Scoville Ave,
Oak Park, IL 60302

-PROGRAM-

Morning, Noon, and Night in ViennaFranz von Suppé
CanzonaPeter Mennin
Into the Silent LandSteve Danyew Trevor Schonman, narrator
-Intermission-

Metroplex: Three Postcards from Manhattan......Robert SheldonSide-by-side with members of the OPRFHS Wind Ensemble

Dali......Aldo Rafael Forte

- 1. The Unicorn
- 2. Don Quijote
- 3. Elephant Spatial
- 4. The Persistence of Memory
- 5. Dante's Inferno Dali's Ghastly Images

-CWS PERSONNEL-

BASS CLARINET TROMBONE **PICCOLO** Matthew R. Bordoshuk Kelly Parker Dom Gaietto **Brian Chang** Carol Macpherson Geronimo Melendez Eric A. Miller FLUTE Daniel Hubert Priya Fink Stephanie Jensen CONTRABASS CLARINET Kaitlyn Sibre Matthew R. Bordoshuk BASS TROMBONE Daniel Hubert SOPRANO SAXOPHONE OBOE Lindsay Haukebo Sage Degand EUPHONIUM Dustin Remmler Christopher Stafford Ava Wirth ALTO SAXOPHONE Mike Taylor Sage Degand ENGLISH HORN Cody Stocker TUBA Lindsay Haukebo Keegan White Chrisjovan Masso Juan Peinado BASSOON TENOR SAXOPHONE Tim Schachtschneider Jacob Darrow Anthony Svejda STRING BASS Victoria Long BARITONE SAXOPHONE Phillip W. Serna E-FLAT CLARINET Lara Ochoa Regan Karen Stafford PERCUSSION TRUMPET Richard Daily Eric Caldwell CLARINET Reed Flygt Emory Freeman Brandon L. Czubachowski John Hanev Michael Ippolito Amber Hozev Chris Minette **Brandon Pace** Thomas Hubel Eric Morong Andrew Hunter Kennison Ther Katherine Scharfenberg David Soro Gregorios Papaefthymiou Karen Stafford Sean Prislinger PIANO Nathan Vilhena Kock Brian Chang Richard Zili Horn Emma Brown ALTO CLARINET Christine Hansen Geronimo Melendez Mitchell Hansen Sander Marøy Paulette Velázquez

Lara Ward

-OPRFHS PERSONNEL-

FLUTE

Clay Gearhart

Hails Donald Qui Kiet Lu Mai Sugimoto

BASSOON

Lucie Rosenblum

CLARINET Elia Wei-Henrys

Henry Lloyd Daniel Pattie Sophia Keberlein

Ned Eggert Ava Albukerk

BASS CLARINET

Corry Shannon

ALTO SAXOPHONE

Henry Schacht

Indi Shannon Abe Koransky

Sela Snyder

Dino Pantazopoulos

TENOR SAXOPHONE

Kaden Garland

BARITONE SAXOPHONE

Gavin Jones

TRUMPET

Owen Ruszczyk Connor Kuehl Evan Max

Lindsay Chyna

Horn

Drew Lingenfelter Brook Lingenfelter

Linnea Nam Carolyn Rainey

TROMBONE

Lynn Warwick Alex Bukalski

Louis Morelli

EUPHONIUM Ella Klem

Poppy Booth

TUBA

Joshua Pomerenk

Kris Swets

PERCUSSION

Octavio Torres-Bojanowski

Brett Linzing
Lude Peterson

Trevor Schonman

William Reinholdt

-PROGRAM NOTES-

Morning, Noon, and Night in Vienna (1845) Franz von Suppé (1819–1895)

Arr. Henry Fillmore (1881-1956), Ed. Robert E. Foster (1939-)

The overture Morning, Noon, and Night in Vienna was one of over twenty scores that Franz von Suppé composed for the theater in the years between 1843 and 1845. During this time he was in the employment of several different theaters in and around his adopted home, Vienna. In 1845 he moved to Franz Pokorny's newly acquired theater in Vienna, where he served as Kapellmeister (music director or conductor) for the next seventeen years. He was a prolific writer, composing over 134 theater-related works.

Henry Fillmore created this transcription when he was the director of the Syrian Temple Shrine Band in Cincinnati, Ohio. The Shrine Band was his first important conducting opportunity, and he took full advantage of the situation. Under his leadership the band became one of the most successful Shrine Bands in America, winning all national competitions and contests in which they were entered.

Fillmore arranged *Morning, Noon, and Night in Vienna* for concert band in 1922, and it has since become one of the very popular and enduring traditional overtures in the concert band's repertoire.

-Program note by the publisher

Canzona (1951)

Peter Mennin (1923–1983)

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Canzona was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by the Eastman Wind Ensemble, Frederick Fennell conducting, in New York on 15 June 1951.

-Program note by the composer

Into the Silent Land (2018) Steve Danyew (1983–)

On December 14, 2012, twenty children and six educators were killed by a gunman at Sandy Hook Elementary School in Sandy Hook, Connecticut. Having grown up in Sandy Hook just a mile from the school, this is where I attended grades 3-5. For the past several years, I have thought about writing a piece of music that would reflect on this tragedy, but I have struggled to know where to start. Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling. When I came across *Remember*, a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering — not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel — I realized this is what I wanted and needed to communicate through music.

The music incorporates elements of a funeral march, as well as a lament, using a descending tetrachord as a ground bass. The funeral march and the lament are combined early in the piece and after the ground bass repeats and grows to a climax, the funeral march gradually fades and a more ethereal music emerges.

Into the Silent Land was commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College.

-Program note by the composer

Metroplex: Three Postcards from Manhattan (2006) Robert Sheldon (1954–)

A musical portrait of Manhattan's cityscape, *Metroplex* opens with a vision of the New York City skyline, evoking looming buildings and concrete canyons. From there, the melody travels to the heart of an urban jazz scene, characteristic of the city's famous night clubs. Finally, the piece takes us on a wild taxi ride through the heavy traffic of a bustling metropolis. The skyline is seen once more as we leave Manhattan, hopefully to return again soon.

-Program note by the composer

Dali (2003 / 2006)

Aldo Rafael Forte (1953-)

Dali is a five-movement work for band of about eighteen minutes in duration inspired by contrasting sculptures and paintings of the Spanish artist Salvador Dali. The work was commissioned by and is dedicated "To Matthew George and the University of St. Thomas Wind Ensemble of St. Paul, MN."

Dali is scored for standard American concert band instrumentation. Even though there are some passages in a "Spanish style," all material is entirely original. There are no quotes from pre-existing works.

I. The Unicorn. The composition opens with a depiction of the 1977 bronze sculpture, "The Unicorn." A nude woman lies on the ground next to a unicorn who has just pierced a heart on a wall. The heart is "bleeding down the side of the wall." The music weaves material which is at once sentimental, solemn, tragic, and passionate into a musical web of sorrow. Tranquil and introspective music contrasts with a few impassioned outbursts. This is the expressive core of the composition.

"tour de force" movement of the work. It abounds in Spanish-isms symbolizing the gallant knight who is the subject of Dali's painting and drawings on Miguel de Cervantes's novel. A great majority of the musical material for the movement is derived from transformations of the themes and rhythms of the opening six bars. The movement begins innocently subdued and calculatingly builds to a bold tutti, symbolizing the valor and courage of the hero Don Quijote. This "hero" music provides a contrast to the opening material. Afterward,





a little suspense begins to ensue. Eventually, the Don begins his fight with the windmills. Ascending motifs scaling a tritone representing the knight's "upward" advances with his sword at the windmills' blades are quickly answered by accented "bang" notes as the blades of the windmills hit the Don. Cacophonous harmonies are contrasted with fleeting developments of the opening material and bold Spanish style music. Finally Don Quijote has his final showdown with the windmills. The return of the "hero" music signals a victory for Don Quijote over the windmills!!

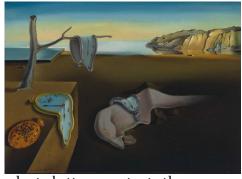
III. Elephant Spatial. As the tempo indication states, this movement is "sassy and outrageous" through and through! The "Elephant Spatial" sculpture was cast in bronze by Dali in 1980. This comical looking elephant with huge spindly legs and a pyramid on its back is also featured in Dali's 1944 painting "Dream Caused by the Flight of a Bee Around a Pomegranate, a Second Before Waking Up" inspired by a dream that



Dali's wife Gala reported to him. The artist saw these elephants as existing in a mystical nether-region, halfway to the heavens but still attached to the earth. My music concentrates totally on depicting the absurd and humorous nature of this creature. The music contrasts high tones (the elephant's spindly legs) with low tones (the elemental heaviness of all elephants). Various instrumental combinations poke fun at the elephant with often scandalous music as in the circus-like statements led by the trumpets and alto saxes. The bassoons and the tuba on the other hand provide light comic relief. Highs and lows eventually come together in "boogie down" telegraph-like rhythms! At two points in the movement the elephant even "tries to dance" but its spindly legs produce only a lopsided step in 5/8 time!!

IV. The Persistence of Memory. "The Persistence of Memory" is one of Dali's most popular paintings. It includes the first appearance of what is perhaps his most enduring image: the "soft watch" or "melting clocks." These melting clocks appear not only in later paintings but in sculptures as well. The "soft watch" acts as a metaphor for the ephemeral nature of mankind, our inevitable decay, and our subsequent obsession with the nature of time set against us. Musically, persistent rhythms of

mostly quarter and eighth notes denote the consistent "ticking" of the melting clocks while the modal harmonies symbolize the painting's bleak, barren, and lifeless landscape. Other repetitive motifs seem to be "stuck in time." There is intentionally relatively little



bass register in this movement in order to better accentuate the "transparency" and uncomplicated nature of the painting. The alto saxophone melody further enhances the "barren landscape."

V. Dante's Inferno —
Dali's Ghastly Images. The
finale, "Dante's Inferno —
Dali's Ghastly Images" is a
collection and collage of
"horrific" soundscapes
depicting not only the Dante's
Inferno series but also Dali's
other bizarre paintings like



"The Horseman of Death," "The Face of War," "The Invention of Monsters," etc., etc. Different thematic ideas and harmonic systems are constantly tugging with each other to create a

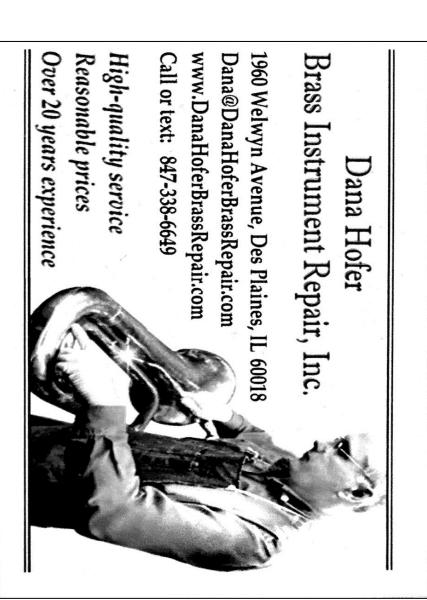
"sound inferno" of sorts. Menacing themes accompanied by pounding percussion (as in the beginning of the movement) compete with tragic thematic material which feature harmonies of minor and augmented triads. All this confusion is compounded by sections in 5/8, 7/8, etc. After a huge development of all this material, everything is finally resolved in a collaged recap including some burlesque glissandi from the trombones symbolizing the outrageous nature of many of the artist's works. Even the elephant spatial music is very briefly recalled!! In the end, the music "brightens" up briefly depicting the "heaven" of Dante's "The Divine Comedy" series, and the entire work concludes with a bold and majestic "Grandioso" celebrating the genius of Salvador Dali. A few Spanish ornamentations pay tribute to the artist's heritage!

-Program note by the composer









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The 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, January 6, 2024

CHICAGO WIND SYMPHONY

Ganz Hall
Roosevelt University
425 S. Wabash, 7th floor

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