

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 Vienna.....Franz von Suppé

Canzona.....Peter Mennin

Into the Silent Land.....Steve Danyew
Trevor Schonman, narrator

-INTERMISSION-

Metroplex: Three Postcards from Manhattan.....Robert Sheldon
Side-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-

PICCOLO

Kelly Parker

FLUTE

Priya Fink

Stephanie Jensen

Kaitlyn Sibre

OBOE

Lindsay Haukebo

Dustin Remmler

Ava Wirth

ENGLISH HORN

Lindsay Haukebo

BASSOON

Jacob Darrow

Victoria Long

E-FLAT CLARINET

Karen Stafford

CLARINET

Emory Freeman

Michael Ippolito

Brandon Pace

Katherine Scharfenberg

David Soro

Karen Stafford

Nathan Vilhena Kock

Richard Zili

ALTO CLARINET

Geronimo Melendez

BASS CLARINET

Matthew R. Bordoshuk

Brian Chang

Geronimo Melendez

CONTRABASS CLARINET

Matthew R. Bordoshuk

SOPRANO SAXOPHONE

Sage Degand

ALTO SAXOPHONE

Sage Degand

Cody Stocker

Keegan White

TENOR SAXOPHONE

Anthony Svejda

BARITONE SAXOPHONE

Lara Ochoa Regan

TRUMPET

Eric Caldwell

Brandon L. Czubachowski

Amber Hozey

Thomas Hubel

Andrew Hunter

Gregorios Papaefthymiou

Sean Prislinger

HORN

Emma Brown

Christine Hansen

Mitchell Hansen

Sander Marøy

Paulette Velázquez

Lara Ward

TROMBONE

Dom Gaietto

Carol Macpherson

Eric A. Miller

Daniel Hubert

BASS TROMBONE

Daniel Hubert

EUPHONIUM

Christopher Stafford

Mike Taylor

TUBA

Chrisjovan Masso

Juan Peinado

Tim Schachtschneider

STRING BASS

Phillip W. Serna

PERCUSSION

Richard Daily

Reed Flygt

John Haney

Chris Minette

Eric Morong

Kennison Ther

PIANO

Brian Chang

-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 Albuquerk

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
Jude 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.

II. Don Quijote. This is the technical “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 Dalí. A few Spanish ornamentations pay tribute to the artist’s heritage!

–Program note by the composer



JOIN OUR COMMUNITY!



BRAZILIAN DRUMMING GROUP

NO EXPERIENCE REQUIRED
INSTRUMENTS PROVIDED

CLASSES RESUME JANUARY 11

\$15/CLASS
SLIDING SCALE AVAILABLE

EVERY
THURSDAY
7PM - 8:30PM
NEAR KILBOURN PARK

SecondCitySamba.com



JAMES W. ECKWALL

PIANO TECHNICIAN

FAMILY BUSINESS SINCE 1947

TUNING • REPAIRING
USED PIANOS

6624 HOWARD AVENUE
LA GRANGE, IL 60525
tuner88@yahoo.com

CELL (630) 212-8863
(TUNE)
ALL OCCASION PIANIST



Kevin McOlgan

Music Instruction/Accompanying

Clarinet, Saxophone, Piano, Music Theory,
Church Service Music, Pit Conducting

632 Thomas Avenue
Forest Park, IL 60130
773-484-9100

mcolgank@gmail.com
Master of Music, The University of Michigan



Dana Hofer
Brass Instrument Repair, Inc.

1960 Welwyn Avenue, Des Plaines, IL 60018

Dana@DanaHoferBrassRepair.com

www.DanaHoferBrassRepair.com

Call or text: 847-338-6649

High-quality service

Reasonable prices

Over 20 years experience



-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

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

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

To help support us in our mission, visit our “Donate” page at www.chicagowindsymphony.org, or make a contribution to the donation boxes at the door.