



CHICAGO WIND SYMPHONY

Michael McCain, Artistic Director

SATURDAY, APRIL 29, 2023

7:00 PM



PROGRAM

Victory _____ Rossano Galante
Plus Ultra _____ Daisuke Shimizu
Symphonic Dance No. 3 "Fiesta" _____ Clifton Williams

- intermission -

Danzón No. 2 _____ Arturo Márquez, trans. Oliver Nickel
Come Sunday _____ Omar Thomas
I. Testimony
II. Shout!

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a 501(c)(3) non-profit organization.**

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PERSONNEL

Michael McCain, conductor

Piccolo

Kelly Parker

Flute

Irene Claude
Suzanne Hannau
Stephen Todd

Oboe

Lindsay Haukebo
Andrew Nogal
Melanie Pozdol

English Horn

Lindsay Haukebo

Bassoon

Jacob Darrow
Jon Schuler

E-flat Clarinet

Karen Stafford

Clarinet

Erick Alvarez-Sarabia
Emory Freeman
Michael Ippolito
Adrian Munive
Chris Prohaska
Patrick Wall
Richard Zili

Bass Clarinet

Brian Chang
Karen Stafford

Soprano Saxophone

Cody Stocker

Alto Saxophone

Cody Stocker
Keegan White

Tenor Saxophone

Anthony Svejda

Baritone Saxophone

Mike Matlock

Trumpet

Eric Caldwell
Annie Grapentine
Amber Hozey
Andrew Hunter
Jacinda Ripley
Andrew Roe
Sean Smith

Flugelhorn

Eric Caldwell
Andrew Hunter

French Horn

Gary English
Christine Hansen
Mitchell Hansen
Sander Marøy
Paulette Velazquez
Lara Ward

Trombone

Dominic Gaietto
Carol Macpherson
Eric A. Miller

Bass Trombone

Daniel Hubert

Euphonium

Matt Billock
Christopher Stafford

Tuba

Daniel Bulpitt
Tim Schachtschneider

**String Bass/
Electric Bass**

Jeff Schaller

Percussion

Richard Daily
Reed Flygt
Kevin Lepper
Andy McBeath
Eric Morong
Zack Urbach
Maura Vizza

Piano

Jonathan Hannau

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 more 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, Christkindlemarket, 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.

PROGRAM NOTES

Victory

Rossano Galante (1967-)

(2017)

Victory: achievement of mastery or success in a struggle or endeavor against odds or difficulties.

When approached by Lake Braddock High School to compose a piece for them, and to whom it is dedicated, they recommended that I watch the inspirational speech by James Anthony Valvano, head coach of the basketball team of North Carolina State University. The speech was given three years after his retirement at the ESPY Awards in 1993, where he was accepting the inaugural Arthur Ashe Courage and Humanitarian Award.

To me, there are three things we all should do every day. We should do this every day of our lives. Number one is laugh. You should laugh every day. Number two is think. You should spend some time in thought. And number three is, you should have your emotions moved to tears, could be happiness or joy. But think about it. If you laugh, you think and you cry, that's a full day.

He then announced the creation of The V Foundation for Cancer Research, an organization dedicated to finding a cure for cancer and told the audience that the foundation's motto would be: "Don't give up... Don't ever give up."

He gave this speech less than two months before his own death from cancer.

It was his three keys words, "laugh," "think" and "cry", that stayed with me and helped formulate the structure for Victory.

Victory is comprised of two main themes. The opening melodic statement depicts joyous laughter and happiness incorporating soaring, sweeping melodic lines (laugh). The second theme uses lyrical melodies representing sadness and tears (cry). The last thematic statement is in 7/8 meter and is a rhythmic adaptation of the opening theme, and evokes a feeling of deep thought (think). The piece culminates in a grandiose recapitulation of the main theme.

- Note by Rossano Galante

Plus Ultra

Daisuke Shimizu (1980-)

Commissioned by Aozora Harmony Wind Orchestra (Saitama, Japan) for its 10th anniversary, completed in March of 2018.

Plus Ultra means “Further beyond” in Latin. The composer strongly asserts the sentiment that a bright future awaits by overcoming adversity and continuing to advance. After a stirring introduction, the piece refocuses towards a mysterious chorale. Then becoming rhythmic within irregular time, a refined melody and extended theme coexist, building in excitement to a profound and powerful impact. Subsequently, a grand melody suggests a finale, but the prior rhythmic element returns for the piece’s climax and conclusion.

- Note by Brain Music, publisher

Symphonic Dance No. 3, “Fiesta”

Clifton Williams (1923 – 1976)

(1964/1967)

Symphonic Dance No. 3, “Fiesta,” is one of a group of five works originally commissioned by the Minnie Stevens Piper Foundation commemorating the twenty-fifth anniversary of the San Antonio Symphony Orchestra. The first performance of the complete set of dances for symphonic band [was] conducted by the composer, January 30, 1965. In refashioning the dances for symphonic [orchestra] for symphonic band, composer Clifton Williams achieves a new dimension in sound and color and adds fresh excitement to contemporary band literature.

“Fiesta” depicts the pageantry of Latin-American celebrations—street bands, bullfights, and bright costumes—the colorful legacy of a proud people.

The band version was premiered at the American Bandmasters Association convention in Miami, Florida, March 4, 1967, by the University of Miami’s “Band of the Hour” under the composer’s direction.

- Note by Belwin Band, publisher

Danzón No. 2

Arturo Márquez (1950-),
trans. Oliver Nickel (1973-)

(1998/2009)

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

- Note by Arturo Márquez

Come Sunday

Omar Thomas (1984-)

(2018)

I played trombone in wind ensembles from the 4th grade through college. This experience has contributed significantly to the life I lead now. I had the pleasure of being exposed to sounds, colors, moods, rhythms, and melodies from all over the world. Curiously absent, however, was music told authentically from the African-American experience. In particular, I couldn't understand how it was that no composer ever thought to tell the story of a black worship experience through the lens of a wind ensemble. I realize now that a big part of this was an issue of representation. One of the joys and honors of writing music for wind ensemble is that I get to write music that I wish had existed when I was playing in these groups -- music that told the story of the black experience via black composers. I am so grateful to Dr. Tony Marinello and the Illinois State University Wind Symphony for leading an incredible consortium that brought this piece to life. [...]

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration -- the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own -- I see you and I am you. This one's for the culture!

- Note by Omar Thomas

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