



CHICAGO WIND SYMPHONY

Michael McCain, Artistic Director

SATURDAY, JANUARY 7, 2023

7:00 PM

PROGRAM

Wild Nights! _____ Frank Ticheli
Molly on the Shore _____ Percy Grainger, ed. Mark Rogers
Third Symphony, op. 89, III. Mesto (for Natalie) _____ James Barnes

- intermission -

Fiesta en La Caleta _____ Jaime Texidor, arr. Carlos Ayento
One Life Beautiful _____ Julie Giroux
Festival Variations _____ Claude T. Smith

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

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music purchase, and other associated fees.

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PERSONNEL

Michael McCain, conductor

Piccolo

Kelly Parker

Flute

Laura Biccicchi
Sarah Morong
Kelly Parker
Stephen Todd

Alto Flute

Stephen Todd

Oboe

Lindsay Haukebo
Andrew Nogal
Dustin Remmler

English Horn

Lindsay Haukebo

Bassoon

Jacob Darrow
Jon Schuler

E-flat Clarinet

Karen Stafford

Clarinet

Erick Alvarez-Sarabia
Carlos Ayento
Laura Chalmers
Michael Ippolito
Madison Vienna
David Brian Vrablic
Patrick Wall
Richard Zili

Alto Clarinet

David Brian Vrablic

Bass Clarinet

Brian Chang
Karen Stafford

Contra Alto Clarinet

Matthew R. Bordoshuk

Contrabass Clarinet

Matthew R. Bordoshuk

Soprano Saxophone

Keegan White

Alto Saxophone

Cody Stocker
Keegan White

Tenor Saxophone

Anthony Svejda

Baritone Saxophone

Lara Ochoa Regan

Trumpet

Hamed Barbarji
Amelia Horton
Amber Hozey
Andrew Hunter
Erin Mays
Gregorios Papaefthymiou
Sean Smith

Flugelhorn

Hamed Barbarji
Amelia Horton

French Horn

Gary English
Erika Hollenback
Sander Marøy
Megan McLaughlin
Paulette Velazquez
Lara Ward

Trombone

Roger Menning
Eric A. Miller
Felix Ponce

Bass Trombone

Daniel Hubert

Euphonium

Cameron Randall
Christopher Stafford

Tuba

Daniel Bulpitt
Chrisjovan Masso
Juan Peinado

String Bass

Phillip W. Serna

Percussion

Richard Daily
Timothy M. King
Kevin Lepper
Jair E. Manzanares
Eric Morong
Steve Sinde
Samantha Soto

Harp

Jennifer Entwistle

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

Wild Nights!

Frank Ticheli (1958-)

(2007)

Wild Nights! is a joyous, colorful seven-minute musical journey inspired by Emily Dickinson's poem:

Wild nights! Wild nights!
Were I with thee,
Wild nights should be
Our luxury!

Futile the winds
To a heart in port,
Done with the compass,
Done with the chart.

Rowing in Eden!
Ah! the sea!
Might I but moor
To-night in thee!

Numerous composers have set the words of "Wild Nights!" to music (Lee Hoiby's song setting and John Adams' Harmonium come immediately to mind). However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines "Done with the compass,/Done with the chart" and "Rowing in Eden!/Ah! the sea!" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises are found at every turn, and continue right through the final cadence.

Wild Nights! was commissioned by the California Band Directors Association in celebration of their 50th anniversary.

- Note by Frank Ticheli

Molly on the Shore

Percy Grainger (1882-1961),
ed. R. Mark Rogers (1955-)

(1920/1998)

One of the reasons why things of mine like *Molly on the Shore* and *Shepherd's Hey* are good is because there is so little gaiety and fun in them. While other composers would have been jolly in setting such dance tunes, I have been sad or furious. My dance settings are energetic rather than gay.

In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and passionate sway it exerts.

- Note by Percy Aldridge Grainger

Third Symphony, op. 89, III. Mesto (For Natalie)

James Barnes (1949-)

(1997)

The Third Symphony was commissioned by the United States Air Force Band in Washington, D.C. The conductor of the band at the time, Col. Alan Bonner, told me that he wanted a major work for wind band. He said that he didn't care about style, length, difficulty, or anything else; I was given complete freedom to write whatever I wanted to. I began to work on it in earnest at a very difficult time in my life, right after our baby daughter, Natalie, died. This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I believe that "Tragic" would be appropriate. The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. [...] The third movement is a fantasia about what my world would have been like if Natalie had lived. It is a farewell to her.

- Note by James Barnes

Fiesta en La Caleta

Jaime Texidor (1884-1957),
arr. Carlos Ayento (1980-)

(1943/2022)

World Premiere of New Arrangement

La Caleta is a popular beach in the City of Cádiz in Spain, where yearly festivals are held. *Fiesta en La Caleta* was first published in Texidor's compilation of *Alegrías No. 16*. The *Alegrías* series was a yearly publication from 1928 to 1956, written for Spanish military bands that included about ten to fifteen of Texidor's original compositions in various musical formats (boleros, polkas, tangos, foxtrots, pasodobles, etc.). Very few examples of the series survive today; but many of Texidor's popular pasodobles debuted within these publications, some of them returning as second or even third editions.

The first publication of the *Alegrías* series was in 1928, making the earliest date of publication for *Alegrías No. 16* during 1943, but due to World War II, it is possible that the publication was delayed until 1945, as *Alegrías No. 21* was released in 1950, with *Fiesta en La Caleta* receiving its 2nd edition release. *Fiesta en La Caleta* would prove to become very popular in Spain, but it was never published outside of its home country. To date, there has been no European or American adaption of this fantastic pasodoble.

- Note by Carlos Ayento

One Life Beautiful

Julie Giroux (1961-)

(2010)

One Life Beautiful was written in memory of Heather Cramer Reu for her "one life beautiful that brought so much love and joy to our lives." The piece was commissioned by Ray and Molly Cramer, husband Phillip Reu and children, and brother Jeremy, his wife, Michelle, and children.

The opening is marked "Adagio with internal motion," which is a request to continually push phrases and chords delicately to their peaks and back down with great care not to over exaggerate. As a small reference to divine creation, chords are purposely overlapped, allowing them to rise and sink in and out of each other.

One Life Beautiful -- The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in "one life" that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's "sweet sorrow," the frailty and strength of life, the meaning of what it is to truly live *One Life Beautiful*.

- Note by Julie Giroux

Festival Variations

Claude T. Smith (1937-1987)

(1982)

In response to the overwhelming reception *Festival Variations* received at its premiere, Col. Arnald Gabriel, Commander/Conductor, The United States Air Force Band (Ret.) wrote:

Festival Variations by Claude T. Smith was premiered by the United States Air Force Band at the 75th Anniversary of the Music Educators Music Conference (now NAFME) and the Texas Music Educators Association combined convention on February 10, 1982. The response was vociferous. Seldom has a composition met with such immediate and overwhelming acceptance.

Festival Variations, with its brilliant technical passages coupled with its glorious romanticism, will certainly rank as one of the monumental compositions of the 20th century.

Although extremely difficult and taxing to perform, many fine wind ensembles throughout the world have added this magnificent work to their repertoire. It is performed regularly in some of the most important concert halls across the globe.

- Note by Wingert Jones Publications

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