

# SCHOOL OF MUSIC

2023 – 2024

## Wind Ensemble

### *Concerto Winners*

Lauren Reynolds, conductor

Eric Martinez, graduate conductor

Tim Mason, graduate conductor

Robert Strauss, flute

Tempest Brass Quintet

Jacob Rylko, Anthony Salabarría, Zachary Lohrmann,  
Liam Archer, Jackson Duffy

**Thursday, April 4, 2024**

**8:00 PM**

**Puglisi Orchestra Hall  
Roselle Center for the Arts**



# PROGRAM

Masque (2001)

Kenneth Hesketh (b. 1968)

Eric Martinez, graduate conductor

Poem (1918/2017)

Charles Griffes (1884-1920), trans. Webb

Robert Strauss, flute

Shadowcatcher (1996)

Eric Ewazen (b. 1954)

I. Offering to the Sun

II. Among the Aspens

Tempest Brass Quintet

Jacob Rylko, Anthony Salabarría, Zachary Lohrmann,

Liam Archer, Jackson Duffy

## *Intermission*

Octet for Wind Instruments (1923)

Igor Stravinsky (1882-1971)

I. Sinfonia

II. Tema con Variazioni

III. Finale

American Guernica (1982)

Adolphus Hailstork (b. 1941), ed. Levine

for Carol, Addie May, Cynthia, and Denise

Tim Mason, graduate conductor

Tarot (2021)

Lindsay Bronnenkant (b. 1988)

I. The Fool

II. The King of Cups

III. The Tower



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# PERSONNEL

## **Piccolo/Flute**

Miracle Johnson\*#  
Nicholas Danseglio\*  
Beverly Ellwood  
Katelyn Viszoki  
Katie Gilroy  
Angellia Brenneman

## **Oboe/English Horn**

Axel Ferguson\*  
Natalie Weaver  
Mekhi Tyree

## **Bassoon**

Austin Perry\*#  
Julia McDonnell\*#

## **Eb Clarinet**

Yukai Chen

## **Clarinet**

Nathan Soric\*  
Yukai Chen\*#  
Brittany Barry  
Joe Gonzales  
Nate Peterson  
Julia Grossman  
Jessica Ryan  
Allison Black

## **Bass Clarinet**

Kurt Hammen  
Julia Grossman

## **Alto/Soprano Saxophone**

Evan Johnson\*  
Emily Eisenberg

## **Tenor Saxophone**

Michael DiPascale

## **Baritone Saxophone**

Stephen Goulet

## **Horn**

Madilynn Leslie\*  
Anna Flynn  
Autumn Capes  
Shira Lerner

## **Trumpet**

Andrew Steinberg\*#  
Hannah Goldstone\*#  
Chris Briody  
Joshua Goldstein  
Billy Metten

## **Trombone**

Katherine Snyder\*#  
Hunter Maddock  
Daniel Xu  
Simeon Jooste#

## **Euphonium**

Racquel Hackman\*  
Ben Myers

## **Tuba**

Ryan Miller\*  
Natalie Kully

## **Piano**

Logan Slansky

## **String Bass**

Cooper Lofft

## **Harp**

Cheryl Cunningham^

## **Percussion**

Carl Tafoya\*  
Joe Tremper  
Jake Grimsley  
Kyle Skinner  
Bryce Cotton  
Haolin Li  
Yiming Zhong  
Liz Kern  
Gabe Labell

## **Graduate Conductors**

Brittany Barry  
Sarah Koviack  
Eric Martinez  
Tim Mason

\*principal/co-principal

^guest artist

#Stravinsky personnel

## ABOUT THE SOLOISTS



Robert Strauss is a 3rd year undergraduate student at the UDSOM pursuing a double major in flute performance and composition. He has been playing the flute for 11 years. At UD, he has played with the UD Wind Ensemble, Symphony Orchestra, Chamber Orchestra, and Opera Orchestra. He also played as a part of the Pine Trio from 2022-2023. Before studying with the wonderful Prof. Eileen Grycky at UD, he studied all of grade school with Jenny Cline. He has also studied with Gary Schocker, Keith Bonner, and Tara Helen O'Connor. After graduating, he is hoping to earn his master's degree in music studying in NYC. He will present his junior recital in Gore recital hall at 5:30 pm on Saturday, May 4th.

As a composer, Robert has written a variety of chamber works, primarily for strings and woodwinds. At UD, he has studied under Dr. Jennifer Margaret Barker and Dr. Yoshiaki Onishi. Robert was also the 2nd prize composition winner for two years in a row at the International Summer Academy of Music in Ochsenhausen Germany, for his works "Water Skipper" and "Breaking Point". There he studied with Ofer Ben-Amots and Jan Jirásek. His Sonatina for clarinet and piano will premiere at Michael Fascetta's Senior Recital in Gore Recital Hall at 5:30 pm on Sunday, April 21st.



The **Tempest Brass Quintet** is the Graduate Brass Quintet in-Residence at the University of Delaware School of Music. The quintet is composed of five first-year graduate students from each of the brass studios. The Tempest Brass Quintet is an active performing ensemble on UD's campus and in the surrounding community of Newark, DE.

**Anthony Salabarría** is a trumpet player from Tampa, Florida. Anthony did his undergraduate studies at Florida State University with Chris Moore. Anthony is currently a student of Mark Clodfelter.

**Jacob Rylko** is a trumpet player from Owasso, Oklahoma. Jacob attended Oklahoma State University and the University of Colorado - Boulder where he studied with Ryan Gardner. Jacob is currently a student of Mark Clodfelter.

**Zachary Lohrmann** is a horn player from Manahawkin, New Jersey. Zach attended the College of New Jersey and studied with Kathryn Mehtens. Zach is currently a student of John David Smith.

**Liam Archer** is a trombone player from Carver, Massachusetts. Liam studied with Greg Spiridopoulos at the University of Massachusetts. Liam is a current student of Bruce Tychinski.

**Jackson Duffy** is a tuba player from Saginaw, Michigan. Jackson studied with Don Harry at Eastman School of Music. Jackson is a current student of Brian Brown.

The Tempest Brass Quintet is thankful to have the support of the UD College of Arts and Sciences in addition to the faculty and staff of the UD School of Music, especially to the brass faculty: Dr. Underwood, Dr. Smith, Dr. Tychinski, and Professor Brown. In addition to local performances, the Tempest Brass Quintet is a semi-final group for the International Trumpet Guild Chamber Music Division in May 2024. Please join the for the final Tempest Brass Quintet Recital on May 4th, 2024 in Gore Recital Hall at 12:30 PM.

# PROGRAM NOTES

## **Kenneth Hesketh, Masque**

The Masque has had a varied history, certainly a varied spelling (masque, maske, even maskeling). However, the historian E.K. Chambers in his book *The Medieval Stage* defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice."

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternating with full-bodied tutti) with a dash of wildness is the character of this piece -- I hope it may tease both players and listener to let their hair down a little!

- Kenneth Hesketh

## **Charles Griffes, Poem**

New York-born Charles Griffes studied in Germany and developed ethnological interest in the music of both Asian and Celtic cultures. His orchestral style was akin to French contemporaries whose music gained popularity in early twentieth century America. *Poem*, a short through-composed concerto for flute and orchestra was premiered by the renowned flutist Georges Barrère with the New York Symphony Society in 1919. Its affect is a musical nod to Debussy's *Prelude to the Afternoon of a Faun* (1894), famous for its flute solo, also premiered by Barrère. *Poem* has firmly established itself in the standard flute solo repertoire, beloved for its variety in character and evocative melodies.

## **Eric Ewazen, Shadowcatcher**

Edward Curtis, the great American photographer who traveled throughout the American West during the early decade of the 20<sup>th</sup> century, took literally tens of thousands of photographs of Native Americans. He chronicled their ancient lifestyle – capturing a time and place destined to disappear in the onrush of the modern age. His mysterious, beautiful, and powerful photographs had a distinctive play of light and dark, and the Native Americans dubbed him the "Shadowcatcher." Four of his photographs are the inspiration for this composition [notes for the two movements performed tonight detailed below]:

1. *Offering to the Sun* (Tewa, 1925) – between the rock cliffs at San Idelfonso, a Tewa Indian, clutching feathers, raises his arms in supplication to the brilliant sunrise. The opening brass quintet music, with free rhythms and ornamentation, is influenced by traditional Native American flute music – complex and improvisational. A quiet, prayerful chorale leads to music portraying the beauty and excitement of a new day.

2. *Among the Aspens* (Chippewa, 1926) – portrait of a teepee in the midst of a thick grove of Aspen trees bordering a stream. An introduction, consisting of traditional Indian drum beats and pentatonic melodies leads to a scherzo portraying the rushing waters of the innumerable streams and rivers of the Chippewa nation.

"Shadowcatcher" was commissioned by and is gratefully dedicated to the American Brass Quintet who premiered the work with the Butler University Wind Ensemble under the direction of Robert Grechesky in Indianapolis, Indiana in October 1996.

- Eric Ewazen

## **Igor Stravinsky, Octet for Wind Instruments**

Stravinsky wrote, "The octet began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music ... I awoke from this little concert in a state of great delight and anticipation, and the next morning began to compose."

At the time well-known for his neo-primitivist Russian ballets, Stravinsky confused the *Octuor's* premiere audience, whose minds were likely recalling the riots that accompanied the premiere

of his *Rite of Spring*. The Octet and its surprisingly light, neoclassical aesthetic and form shocked listeners, many of whom actually thought it was a joke!

Aaron Copland, who attended the premiere, later wrote:

"I can attest to the general feeling of mystification that followed the initial hearing. Here was Stravinsky... now suddenly, without any seeming explanation, making an about-face and presenting a piece to the public that bore no conceivable resemblance to the individual style with which he has hitherto been identified... No one could possibly have foreseen... that the Octet was destined to influence composers all over the world."

### **Adolphus Hailstork, American Guernica**

American Guernica began as a technical challenge to myself to combine gospel-flavored material with contemporary compositional techniques. That led to the idea of an interrupted church service, which called to mind the bombing (in which 4 girls were killed and another child was blinded) in Birmingham, Alabama, September 15, 1963. What would that moment (and music reflecting that moment) contain? Sunday School music, explosion sounds, chaos, anguish, screaming. Eventually, there would be a funeral.

From the standpoint of design, American Guernica is in two major contrasting sections (Allegro and Solemn) with an extensive coda. Each section is interrupted by a piano solo.

#### Allegro

A Short Piano A Transition  
Solo Clarinet Solo

#### Solemn

B Long Piano B Coda  
Solo

The upward chromatic scale that opens the work dominates the material of the first main section. It returns transfigured in the coda.

- Adolphus Hailstork

### **Lindsay Bronnenkant, Tarot**

Gustav Holst was incredibly interested in Indian culture, going so far as to teach himself Sanskrit. Some evidence suggests that he tried to incorporate Indian rāgas into his works, and after investigating Holst's resources and analyzing his *Planets*, I believe that Holst tried to reference rāgas that evoked similar characters to those of the planets in his suite. Holst's access to authentic performance of Indian music was limited, however, and like many composers -- especially as a British composer entrenched in modal composition during the English folk song revival of the early twentieth century -- he took what he understood of rāgas and filled in the gaps with Western theoretical knowledge, resulting in the treatment of what were once rāgas as scales or modes.

I decided to compose a suite that traces Holst's footsteps but applies his musical experimentation to a new topic: Tarot. Like astrology, Tarot cards have been used for divination, and as each planet in modern astrology represents specific characteristics and personality traits, so too does each Tarot card. Some elements of the Hindustani thāts, Karnātak mēlakarta rāgas, and pitch sets Holst references in his *Planets* are referenced in Tarot using a similarly Western approach to portray Tarot card analogs.

In Tarot, the Fool represents someone who dives head-first through open doors with enthusiasm (and sometimes with a blissful ignorance of any looming danger). The card represents new beginnings, playfulness, naïveté, and optimism. The first movement, *The Fool*, contains several intentionally comedic moments as the Fool, unaware of the luck manifesting from his will, manages to skip through a minefield unharmed. The movement references the pitches of the Kalyān that are found in *Jupiter*, a benefic planet of good fortune, to represent the Fool's beginner's luck. The movement also uses the whole-tone scale hinted at in some of Holst's themes for Uranus, a chaotic and unpredictable planet, to depict the unintentional mayhem that inevitably follows each of the Fool's steps.

In Tarot, the suit of cups corresponds with emotional energy and the element of water. A deeply empathic soul, the King of Cups tempers his emotions by balancing his heart with his head. The King leads diplomatically through compassion. The second movement, *The King of Cups*, references the pitches of mēlakarta rāga Dhavalāmbari from Neptune as a nod to a fellow intuitive and ruler of the sea, and additionally employs the pitches of the Bhairavī that are found in Venus to allude to the King's kind and gentle countenance.

*The Tower* represents surprise, upheaval, and destruction. It represents the collapse of structure, the crumbling of façades based on faulty foundations. The final movement references *Mars, the Bringer of War* with two similar pitch sets: the one Holst uses in *Mars*, as well as a theme that Holst may have meant to draw from, Bhairav.

- Lindsay Bronnenkant