Wind Ensemble

Lauren Reynolds, conductor
Katie Rice, graduate conductor
Eric Martinez, graduate conductor
Tim Mason, graduate conductor

Thursday, April 6, 2023
8:00 PM
Puglisi Orchestra Hall
Roselle Center for the Arts
PROGRAM

Katie Rice, graduate conductor

CAVEAT (2014) Sally Lamb McCune (b. 1966)

La Lira de Pozuelo (2011) Luis Serrano Alarcón (b. 1972)
Eric Martinez, graduate conductor

I. Prelude
II. Animato
III. Waltz
IV. Dance

Tim Mason, graduate conductor

I. Lively
II. Soulfully
III. Mysteriously
PERSONNEL

Piccolo/Flute
Steven Lester (picc)
Robert Strauss*
Abby Von Ohlen
Francis Jacquette
Nicholas Danseglio
Gwendolyn Ryan

Oboe/English Horn
Amanda Spratt*
Colin Tang
Jillian Fetrow

Bassoon
Meghan Freer*
Margaret Borinski
Zachary Feingold^

Eb Clarinet
Joshua Snively

Clarinet
Andrew Dickinson*
Joshua Snively
Nathan Soric
Brittany Barry
Kurt Hammen
Jessica Ryan
Ethan Wong
Sean Partington
Taylor Eng

Bass Clarinet
Michael Fascetta

Alto/Soprano Saxophone
James Pecsok*
Evan Johnson

Tenor Saxophone
Emily Eisenberg
Evan Taylor

Baritone Saxophone
Matt Greco

Horn
Kevin Romano*
Madilynn Leslie
Noah Silverman
Russell Perdue

Trumpet
Jacob Rylko*
Taryn Hairston
Andrew Steinberg
Anthony Salabarria
George Mayo III
Alex Holguin

Trombone
Brannon “Marshall” Marsh*
Katherine Snyder
Liam Archer
Hunter Maddock
Rahdeeq’ Johnson

Euphonium
Racquel Hackman*
Ajay Chakraborty*

Tuba
Jackson Duffy*
Mikayla Vangelo*

Piano
Logan Slansky

String Bass
Cooper Lofft

Electric Guitar
Elliott Bastian

Percussion
Daniel Albertson*
Zachary Odom
Graeme Leighton
Sae Bin An
Natalie DiTommaso
Elizabeth Kern
Yiming Zhong
Benjamin Hausman

Graduate Conductors
Katie Rice
Eric Martinez
Tim Mason
Brittany Barry

*principal/co-principal
^guest artist
PROGRAM NOTES

Leonard Bernstein, trans. Grundman, Slava!

Leonard Bernstein wrote Slava! A Political Overture in 1977 for Mstislav “Slava” Rostropovich for Rostropovich's inaugural concert as Music Director of the National Symphony Orchestra. According to Jack Gottlieb's program note for the world premiere of Slava! at the Kennedy Center, the piece featured a tape recording of “election conventioneering” slogans fading into the roar of a crowd. Clare Grundeman's 1978 transcription for Concert Band does not feature the tape but does reorchestrate Bernstein's original melodies that were inspired by “political campaign hijinks.” The piece features vaudevillian themes with solos from muted trumpet and trombone and a soprano saxophone and electric guitar duet in 7/8 time. It contains quotations from songs from 1600 Pennsylvania Avenue and the "Coronation Scene" of Mussorgsky's Boris Godunov. The piece ends in an exclamation of the word “Slava!,” meaning “glory,” as a final homage to Rostropovich.

- Katie Rice

Sally Lamb McCune, CAVEAT

Growing up in middle-class Detroit in the 1960s and 70s, it was impossible not to be aware of and influenced on some level by assembly-line production of automobiles. First installed by Henry Ford in 1913, the moving assembly involved human workers performing limited and repetitive tasks at as fast a rate as possible. Because this ultimately had a negative effect on productivity and quality, automation was a logical evolution, gradually replacing humans with machines. In some cases, assembly lines today consist of machines running machines. In others, humans work alongside sophisticated automatons to accomplish production goals.

Lately, I've become more intrigued by the relationship between humans and machines. New advances in technology range from drones (unmanned flying aircraft) and highly skilled industrial robots to “family” robots and humanoids that can have conversations. Although cautionary tales of man-made creations gone awry are not new, I thought it would be interesting to create a kind of musical cautionary tale. In CAVEAT, I imagined a musical idea or creature itself being constructed assembly-line style. As it moves through time, the idea undergoes constant tinkering. Abruptly shifting from one station to another, without regard to a natural sense of pace or cadence, the music is intended to sound mechanistic but playful. As the story progresses, some traits of the object that were once slightly off-kilter become over-developed.

- Sally Lamb McCune

Luis Serrano Alarcón, La Lira de Pozuelo

Composed in 2010, La Lira de Pozuelo is a pasodoble commissioned by the Asociación Músico-Cultural La Lira of Pozuelo in Madrid to celebrate the 20th anniversary of the establishment of this society. The piece was written for the society's Symphonic Band of the same name, “La Lira de Pozuelo,” and is the first non-professional music band in the Community of Madrid. The piece follows the common structure of a symphonic pasodoble, with some added tonal and tempo variations to create a charming take on this traditional dance music.

- Eric Martinez
Katahj Copley, Serenade for Wind Nonet

This is a piece originally seen as an anti-serenade. I wanted to write about the idea of a relationship going bad. However, I took that idea and decided to go in a different route. Instead of this being a piece for the love of someone or the breakup of someone … this is the growth of a person from heartache.

The first movement is written from the perspective of someone out of a relationship, hence the rather somber beginning; however, the movement shifts into a change of mood for the person -- a more hopeful mood. Second movement is a quirky encounter between two people -- they are both shy and don't know what the future holds for them. The third movement is a scene for a first date for the couple. The final movement begins with the clarinet and is rather slow. However, as the movement progresses, it gets faster and louder until the end. This movement represents the pacing of the couple so that they finally admit their love for one another.

- Katahj Copley

J. Scott McKenzie, Black Tie Blu-bop

Black Tie Blu-Bop was conceived from the notion of creating a piece that was both challenging and enjoyable to the performer. The composer, Scott McKenzie, incorporated various “blue” notes with intriguing rhythmic figures to create unique musical ideas that are shared and passed around the ensemble in solo, sectional, and ensemble playing.

After the introduction of a dance-like percussion groove, a simple melody is passed around the ensemble represented in various tone colors, including a piccolo and bass clarinet duo. In contrast, a frequently occurring 5/8 meter and scalar blues pattern gives a nod to the many popular culture “secret agent” themes, with an evocative big-band sound.

- Tim Mason

Carlos Simon, AMEN!

AMEN! (2017) was commissioned by the University of Michigan Symphony Band and is a homage to my family’s four-generational affiliation with the Pentecostal church. My intent is to re-create the musical experience of an African American Pentecostal church service that I enjoyed being a part of while growing up in this denomination. Pentecostal denominations, such as Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, Apostolic, Holiness Church, among many others, are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting, and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation.

The three movements in AMEN! are performed without break to depict how the different parts of a worship services flows into the next. In the first movement, I’ve imagined the sound of an exuberant choir and congregation singing harmoniously together in a call-and-response fashion. The soulful second movement quotes a gospel song, I’ll Take Jesus For Mine, that I frequently heard in many services. The title, AMEN!, refers to the plagal cadence or “Amen” cadence (IV-I), which is the focal point of the climax in the final movement. Along with heavily syncopated rhythms and interjecting contrapuntal lines, this cadence modulates up by half step until we reach a frenzied state, emulating a spiritually heighten state of worship.

- Carlos Simon