Wind Ensemble

Lauren Reynolds, conductor

Brittany Barry, graduate conductor

Sunday, May 7, 2023
5:30 PM
Puglisi Orchestra Hall
Roselle Center for the Arts
Re(new)al                Viet Cuong (b. 1990)

I. Hydro
II. Wind
III. Solar

University of Delaware Graduate Percussion Group
Daniel Albertson
Jake Grimsley
Gabriel Labell
Zach Odom

At Evening (2022)                Quinn Mason (b. 1996)

Brittany Barry, graduate conductor

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 (EH)

**Bassoon**
- Meghan Freer*
- Margaret Borinski

**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/Organ**
- Logan Slansky*
- Tim Mason

**String Bass**
- Cooper Lofft

**Harp**
- Anne Sullivan^ 

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

**Graduate Conductors**
- Katie Rice
- Eric Martinez
- Tim Mason
- Brittany Barry

*principal/co-principal
^guest artist
ABOUT THE SOLOISTS

The award-winning Graduate Percussion Group is a fully funded fellowship program. Each member is awarded a fellowship for their studies at UD by co-directing and performing in this ensemble. Coached and mentored by the faculty ensemble in residence (Quey Percussion Duo), the Graduate Percussion Group is actively engaged in artistic creativity on a daily basis through rehearsing, performing, and administration of a self-sustaining ensemble that straddles the line between collegiate and professional performing experiences. The Graduate Percussion Group presents regular programs throughout the year in addition to numerous projects related to audio recording, video production, outreach, recruiting, competitions, and composer-performer experiences. Graduate Percussion Group members also often perform side-by-side with guest and faculty artists. In addition to performances, as a self-sustaining ensemble, each student will assume administrative roles to guarantee the success of the ensemble such as scheduling, programming, recruiting, outreach, marketing and promotion, and social media management to name a few.
PROGRAM NOTES

Viet Cuong, Re(new)al

I have tremendous respect for the renewable energy initiatives and the commitment to creating a new, better reality for us all. Re(new)al is a percussion quartet concerto that is similarly devoted to finding unexpected ways to breathe new life into traditional ideas, and the solo quartet therefore performs on several “found” instruments. And while the piece also features more traditional instruments, such as snare drum and vibraphone, I looked for ways to either alter their sounds or find new ways to play them. For instance, certain notes of the vibraphone are prepared with aluminum foil to recreate sounds found in electronic music. The entire piece was conceived this way, and it was a blast to discover all of these unique sounds with the members of Sandbox Percussion.

Cooperation and sympathy are also core themes of the piece, as I believe we all have to work together to move forward. All of the music played by the solo quartet is comprised of single musical ideas that are evenly distributed between the four soloists (for those interested, the fancy musical term for this is a hocket). The music would therefore be dysfunctional without the presence and dedication of all four members.

Re(new)al is constructed of three continuous movements, each inspired by the transcendent power of hydro, wind, and solar energies. The original chamber work was commissioned for the 2017 American Music Festival by David Alan Miller and the Albany Symphony in partnership with GE Renewable Energy, and is dedicated to Sandbox Percussion.

- Viet Cuong

Quinn Mason, At Evening

Quinn Mason (b.1996) is a Dallas-based composer and conductor. He currently serves as the Artist in Residence of the Hartford Symphony Orchestra and, until recently, served as the Detroit Symphony Orchestra's Classical Roots composer in residence for 2022, the youngest composer appointed to the role to date. Mason has composed for several mediums including orchestra, wind ensemble, chamber, solo, and vocal music.

Mason's combination of delicate orchestration and rich harmonic language make possible a sense of stillness and peace in many of his works. He beautifully contrasts tranquility with bursts of intention and energy. Mason describes "At Evening" as, "A short piece that paints a portrait of a quiet and warm evening."

- Brittany Barry

David Maslanka, Symphony No. 4

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work -- its construction principles, its orchestration -- but nearly impossible to write of its soul-nature except through hints and suggestions.

The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed -- the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the
voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune Old Hundred, several other hymn tunes (the Bach chorales Only Trust in God to Guide You and Christ Who Makes Us Holy), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg's monumental Abraham Lincoln offers a picture of Lincoln in death. Lincoln's close friend, David Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln's face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes on to describe a scene from Lincoln's journey to final rest at Springfield, Illinois. On April 28, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capital building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing Old Hundred, the coffin was removed to the waiting funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for his age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln, for the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used Old Hundred, known as the Doxology -- a hymn to God; Praise God from Whom all Blessings Flow; Gloria in excelsis Deo -- the mid-sixteenth century setting of Psalm 100.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

- David Maslanka