Symphonic Band

James Ancona, conductor
Tim Mason, graduate conductor
Sarah Koviack, graduate conductor

featuring

Christopher Nichols, clarinet

Thursday, October 19th, 2023
8:00pm
Puglisi Orchestra Hall
Roselle Center for the Arts
PROGRAM

Festivo (1985) .................................................. Edward Gregson (b. 1945)


Mosaics (1999) .................................................. Timothy Kramer (b. 1959)

The Last Hive Mind (2021) ............................... Shuying Li (b. 1989)

INTERMISSION

Rahoon (after James Joyce) (1965) .................. Alfred Reed (1921-2005)

Christopher Nichols, clarinet

Lasting Light (2018) ......................................... Viet Cuong (b. 1990)

Folk Dances (1942) ........................................... Dmitri Shostakovich (1906-1975)

Edited by H. Robert Reynolds
ABOUT THE GUEST ARTIST

Critically acclaimed clarinetist Christopher Nichols enjoys a dynamic career with performances across the United States and abroad. As an instrumental soloist, he received praise from the American Prize: “…lovely long line, evocative playing, flexible…tone is rich and round, welcoming, clean and elegant…fine performances from a skilled artist.”

Nichols regularly performs with regional orchestras throughout the Mid-Atlantic, is a member of Christiana Winds, and has recently collaborated with the acclaimed Serafin Ensemble, as well as members of the Philadelphia Orchestra, Detroit Symphony Orchestra, New York Philharmonic and Baltimore Symphony Orchestra. He has served for over a decade in Army Bands and is currently first sergeant of the 287th Army Band of the Delaware National Guard.

A dedicated pedagogue, Nichols joined the faculty of the University of Delaware School of Music in 2013 where he is Associate Professor of Clarinet. As an artist clinician, he regularly appears at universities throughout the United States. His students have found success in competitions, won positions in military bands, and serve as music educators.

Nichols has appeared as a featured soloist at international conferences and festivals. Additionally, the Australian Broadcasting Corporation and public radio in Kansas, Vermont, New Hampshire, New York and Michigan, have broadcast his recordings. In 2015, the Delaware Division of the Arts awarded him an Established Artist Fellowship recognizing his work as a solo recitalist. He has released solo and chamber music recordings on internationally distributed labels including Navona Records, Vuduus Records and Albany Records, which have won praise in publications such as Gramophone, Fanfare, NACWPI Journal, De Klarinet, and Pizzicato.

As a Légère Reeds Endorsing Artist, Silverstein Pro Team Artist, and a Buffet Crampon USA Artist Clinician, Nichols performs exclusively on Légère Signature Series reeds, Silverstein ligatures and Buffet R-13 clarinets. Additionally, he is an RCW Artist and plays on RCW clarinet barrels. Additional information is available at www.christophernicholsclarinet.com
PERSONNEL

Piccolo
Rachel Mattson   Cinnaminson, NJ
Eliana Tucker*  Old Bethpage, NY
Lillian Woulfe  Newark, DE
Sidney Beckerich  Nyack, NY
Zofi Steffen  Edina, MN

Flute
Rachel Mattson   Cinnaminson, NJ
Eliana Tucker*  Old Bethpage, NY
Lillian Woulfe  Newark, DE
Sidney Beckerich  Nyack, NY
Zofi Steffen  Edina, MN

Oboe
Natalie Weaver*  Audubon, NJ
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Clarinet
Sean Partington*^  West Milford, NJ
Nate Peterson  Eldersburg, MD
Allison Black  Towson, MD
Natalie Wilder  Columbia, MD
Taylor Keenan  Wayne, NJ
Kat Severson  Rising Sun, MD
Leif Boddie  Cumberland, ME
Kimberly Diaz-Hanzer  Georgetown, DE
Yinbo Hu  Newark, DE

Bass Clarinet
Eva Gallegos  Abingdon, MD

Bassoon
Owen Fresolone*  Wilmington, DE

Alto Saxophone
Olivia Marro*+  Chesapeake City, MD
Chance Trumbauer  Lewes, DE
Ryleigh Berry  Saint Leonard, MD

Tenor Saxophone
Michael DiPascale  Berlin, NJ
Robert Koteen^  Norwalk, CT
Levi Bielewicz  Newark, DE

Baritone Saxophone
Ariana Moore  Sickerville, NJ
Vince Yonek  Pittsburgh, PA

Trumpet
Cole Gliem*  Wilmington, DE
Ryan Smith  Easton, PA
Ilsa Larson  Bethesda, MD
Hailey Wells  Arlington, VA
Kylie Youse  Millsboro, DE
Salem Goss  Dover, DE

Horn
Daniel Ruoff*  Piscataway, NJ
Julia Vaughn  West Chester, PA
Roman Norquest  Dover, DE
Shira Lerner  Harrisburg, PA

Trombone
Calvin Harper*^  Ridgewood, NJ
Ike Eichenberg  Milford, DE
AJ Fiore  Newtown, PA
Noah Orler  Royersford, PA

Euphonium
Ben Myers*  Potomac, MD
Kathy McAuliffe  Wilmington, DE

Tuba
Natalie Kully*+  Joppa, MD
Connor Burnham*  Elicott City, MD
Tim Mason  Hagerstown, MD

Percussion
Julia Mescallado*  East Northport, NY
Alison Janes  Horace, ND
Kelvin Ventura-Velasquez  Georgetown, DE
Aidan Dworkin  Voorhees, NJ
Angel Serrano  Felton, DE
JT Clancy IV  Tucson, AZ
Brandon Leonhard  Newark, DE
Jacob Fisher  Carney's Point, NJ

Piano
Will Doyle^  Townsend, DE

* Principal players
+ Sigma Alpha Iota
^ Phi Mu Alpha
**PROGRAM NOTES**

**Festivo**

Edward Gregson is a prolific and well-known English composer. Known for his contributions to the wind band idiom, his distinctive European character is alive in several masterworks for wind band, one of which was featured on our most recent Spring program: *The Sword and the Crown*. He is also known for his solo repertoire, among the most significant being his *Tuba Concerto*, which is a standard in the canon.

Commissioned in 1985, *Festivo* was premiered celebrating the tenth anniversary of the Bolton Youth Concert Band in Kortrijk, Belgium. The piece contains three distinct rhythmic ideas and, as the title suggests, all of them are presented in festive harmonies. Throughout the piece there are many instances of complex meters that contrast the fanfare style introduced at the beginning of the piece. Gregson also features various solo voices throughout the ensemble and highlights the unique colors of the full wind band to develop this challenging and engaging masterwork.

**Remember the Remarkables**

Grace Baugher's *Remembering the Remarkables* is a beautiful and flowing piece written in homage to the 100th Anniversary of the Women’s Suffrage Movement. The title “Remarkables” refers not only to the women who were a part of the suffrage movement, but also to mountains in many ways. On a trip to New Zealand, Baugher experienced The Remarkables, a mountain range in the country’s South Island. While completing the strenuous mountain climb in the summer of 2018, Baugher reflected on lessons that apply not only to mountain climbing, but to life. In the words of Baugher, “…climbing a mountain has two victories: getting to the top and then getting back to the bottom again. Each has their own challenges, but they are all part of the same goal. The second is that mountains have false peaks. You may think you are nearing the top only to realize you are only halfway up.” These unforgettable mountain climbing life lessons also symbolize the determination and hard work the Women of the Suffrage Movement had, especially as they continued through their “false peaks” in their journey to the mountain’s summit.

Grace Baugher is an emerging voice in the wind band repertoire known for composing thematic works that capture human experiences through music.
In Remembering the Remarkables, one of Baugher’s earlier works for Wind Band, many repeated melodies can be heard working to symbolize the similarities between the journey up and back down the mountain.

Mosaics

Mosaics was commissioned in 1999 by the Board of Directors of the Midwest Clinic. According to the composer, the initial ideas were to design a piece in which simple figures would build larger, more complex musical objects. As a result, this work is based on a small four-note group (C,D,F, G and its transpositions) that forms harmonic, melodic, and motivic patterns throughout the piece. Material made from relatively simple rhythms is then used to create larger gestures and motion. In many cases, patterns are broken between pairs of instruments, registers, or choirs within the ensemble. On a formal level, the work presents itself as a fantasy with five interior sections surrounded by an introduction and coda. Each section takes on a different mood and texture, displaying various perspectives of the mosaic "tiles" from which the work is constructed.

The Last Hive Mind

The Last Hive Mind was written for conductor Glen Adsit and the Foot in the Door Ensemble at The Hartt School. Inspired by several episodes of the British TV series Black Mirror and the general idea of recent increasing debate around the artificial intelligence and how it will affect our daily lives as human being, I put some of my personal thoughts, standing, and imagination into this work. Thanks to Glen who came up with this very dynamic and matching title at the preliminary stage of my writing of it—the title also helped in the shaping of how the musical narrative is navigating its own way throughout.

Specifically, I was struck by the idea in one episode of Black Mirror, the “Metalhead.” After the unexplained collapse of human society, a group of people tried to flee from the robotic “dogs,” a huge hive mind with metal-built bodies and powerful computer “brains.” The failure is almost predictable, but one detail that struck me the most was that the whole reason that a few human beings got trapped in the crazy chasing by the robotic dogs was because of their effort of searching a comforting gift for a very sick child — and the gift is just a fluffy teddy bear.

In The Last Hive Mind, there are two forces fighting with each other — the robotic, rhythmic, seemingly unbreakable “hive mind” music, versus the dreamy, melodic, and warm “lullaby” tune. Lastly presented by the piano,
the “lullaby” music is also a quote from my mini piano concerto *Canton Snowstorm*. As the title indicates, this work depicts the struggle between the artificial intelligence, or the hive mind, and the dimming humanity; furthermore, the work implies the final collapse and breakdown of the last hive mind followed by its triumph.

- Program Note by composer

**Rahoon**

Rahoon is a rhapsodic piece by American neoclassical composer Alfred Reed (1921-2005). It was commissioned by the University of Delaware for the clarinetist Eudgene F. Gonzales in 1965 and is notable for being very different in tone and technique from most of Reed’s other pieces. Reed writes this piece is “after James Joyce”. James Joyce (1882 - 1941) was an Irish novelist and poet, author of the well-known works *Ulysses* (1922), *Dubliners* (1916), *A Portrait of the Artist as a Young Man* (1916), and *Finnegan's Wake* (1939). In 1913, Joyce composed a poem titled *She Weeps Over Rahoon*, which provided the inspiration for Reed's piece.

*She Weeps Over Rahoon*

Rain on Rahoon falls softly, softly falling  
Where my dark lover lies.  
Sad is his voice that calls me, sadly calling  
At grey moonrise.

Love, hear though  
How desolate the heart is, ever calling,  
Ever unanswered – and the dark rain falling  
Then as now.

Dark too our hearts, O love, shall lie, and cold  
As his sad heart has lain  
Under the moon-grey nettles, the black mould  
And muttering rain.

Reed’s work encapsulates the haunting and saddened tone of this poem, a work written about the emptiness the narrator feels after her lover passes away. The solo clarinet rises above the band, the sad voice of the lover calling out from the grave, a desolate expression of loneliness which, fittingly, is unanswered. Behind the clarinet, the band sets the scene of the grey darkness, the horns pulsing the rain’s beat while the winds shine the
dim moonlight, surrounding the narrator as she contemplates her new existence, empty of love.

- Program Note by Oscar Lewis

Lasting Light

Lasting Light was inspired by a visit the composer took to the Grand Canyon with his family. Mr. Cuong wanted to write a work that would reflect the sunset over the canyon, followed by the lingering sunlight, then the hazy greyish blue light of dusk, and then the light of the stars.

Folk Dances

Shostakovich wrote the suite Op. 63, Native Leningrad, in 1942 as a tribute to the courage of the citizens of Leningrad. This suite was culled from the incidental music for a "concert play spectacle" entitled Native Country or Motherland. It was scored for tenor and bass soloists, choir and orchestra, and was premiered on November 7, 1942, at the Dzerzhinsky Central Club.

The suite has four movements: Overture – October 1917, Song of the Victorious October (Song of the River Neva), Youth Dance (Song of the Sailors), and Song of Leningrad. The Youth Dance is the movement transcribed as Folk Dances. It first received this name when transcribed for piano by Lev Solin. The name stuck when re-transcribed for military band by M. Vakhutinsky. H. Robert Reynolds rescored Vakhutinsky's transcription, making it suitable for American wind bands.

While the melodies used in Youth Dance are reminiscent of folk tunes, Shostakovich's work is original. Considering the programmatic nature of the work, it is justifiable to assume Shostakovich wished to evoke an overt Russian sentiment in the same way that Gustav Holst's First Suite in E-flat and Gordon Jacob's An Original Suite sound and feel distinctly British.