The Hartt Omni Wind Ensembles
Glen Adsit and James E. Jackson III, Conductors
Rusty Koenig, James Minnix, Chris Ramos, Guest Conductors

Saturday, September 17th, 2022
7:30 p.m.
Millard Auditorium

**Symphony Band**

*Sound and Smoke* (2011)
- I. (feudal castle lights)
- II. (avalanche of eyes)

James E. Jackson III, Conductor

*This Cruel Moon* (2017)

Rusty Koenig, Conductor

*MARCH!* (2021)

Chris Ramos, Conductor

**Intermission**

**Wind Ensemble**

*Chester: Overture for Band* (1957)

James Minnix, Conductor

*Colonial Song* (1919/1997)

Glen Adsit, Conductor

Symphony in B flat (1951)
- I. Moderately Fast, with vigor
- II. Andantino Grazioso
- III. Fugue (rather broad)

Glen Adsit, Conductor
### Hartt Symphony Band
James E. Jackson III, conductor
Megan Camilleri, ensemble manager

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Members</th>
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<tbody>
<tr>
<td>Flute</td>
<td>Megan Camilleri, Wanqin He, Asia Palmer, Nicole Paquette, Madison Rombough, Emma Ross, Lindsey Wearne</td>
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<tr>
<td>Oboe</td>
<td>Matthew Ehle, Alyssa Hiener</td>
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<td>Bassoon</td>
<td>Emily Byrne, Rusty Koenig</td>
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<td>Clarinet</td>
<td>Samuel Beckwith</td>
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<td>Saxophone</td>
<td>Jessica McCready, Ryan Newell, Jenna Pavis, Jaclyn Petrelli, Katherine Campbell</td>
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<td>Trumpet</td>
<td>Marissa Berthiaume, Noah Bissell, Paige Buchan, Jack MacDonald</td>
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<td>French Horn</td>
<td>Zach Stowe-Alekman, Michael Widjuja</td>
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<td>Tuba</td>
<td>Jack Sais</td>
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<td>Trombone</td>
<td>Olivia Depatie, Emily Liao, Parker Main, Dylan Reyes</td>
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<tr>
<td>Percussion</td>
<td>Joseph Dunkelberg, Jason Feldman, Erick Lee</td>
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<td>Double Bass</td>
<td>Ben Wolgang</td>
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### Hartt Wind Ensemble
Glen Adsit, conductor
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<tr>
<td>Flute</td>
<td>Grace Boniello, Kaitlin Hershey, Chaosupei Gao, John Keating, Julius Lagoa-Iacono, Yunlu Tong</td>
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<tr>
<td>Oboe</td>
<td>Wan-Chi Chang, Justin Tan</td>
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<td>Bassoon</td>
<td>Luke Ashworth, Morgan Pope, Abby Veilleux</td>
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<td>Clarinet</td>
<td>Samuel Beckwith, Jonathan Maginnis, Linus Poon, Francesca Scavone, Jung Kyu Song, Chadwick Thomas</td>
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<td>Saxophone</td>
<td>Lauren Bagshaw, Robert Brown, Hannah Hickman, Jason Novellano, Max Votolato, Josh Park</td>
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<td>Trumpet</td>
<td>Hannah Batsford, Aaron Heine, Lauren Holtshouser</td>
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<td>French Horn</td>
<td>Margie Jarsulic, Phaelon Koski, Mark Murphy, Dylan Prothro</td>
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<td>Tuba</td>
<td>Austin Lowery, Dan Powers, Casey Stringer, Harrison Wells</td>
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<td>Percussion</td>
<td>Honoka Masuyama, Jacob Molea, Will Yankee, Joe Turner, John Zazo</td>
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<td>Harp</td>
<td>Alyssa Hall</td>
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<td>Double Bass</td>
<td>Ben Wolgang</td>
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<td>Euphonium</td>
<td>Thomas Dziekan, Tyler Miller</td>
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Program Notes

**Sound and Smoke**, Viet Cuong

Both the title and concept of *Sound and Smoke* were derived from a line from Johann Wolfgang von Goethe’s play *Faust*, when Faust equates words to “mere sound and smoke” and declares that “feeling is everything.” Each of the two movements has been given an abstract, parenthetical title to further incorporate Goethe’s conjecture that words will never be able to fully express what feelings and, in this case, music can. Therefore, these titles serve merely as starting points for personal interpretation and should not interfere with the music itself.

The first movement, (*feudal castle lights*), blurs the many different timbres of the ensemble to create a resonant and slowly “smoldering” effect. Because reverb is essentially built into the orchestration, harmonies must shift using common tones and are always built upon the notes preceding them. The second and final movement, (*avalanche of eyes*), opens with an alternating unison-note brass fanfare that is then spun out into a fast-paced toccata. Suspense and excitement are created as the spotlight moves quickly between the various colors of the ensemble and the fanfare is transformed.

The original concept of “sound and smoke” unifies these two otherwise dissimilar movements; oftentimes ideas are presented and then promptly left behind or transformed. Musical events therefore appear and dissipate as quickly as sound and smoke.

- Viet Cuong

**This Cruel Moon**, John Mackey

This piece is an adaptation of the middle movement of “Wine-Dark Sea: Symphony for Band.” The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus’ journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

“This Cruel Moon” is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

- John Mackey

**MARCH!**, Jennifer Jolley

When I received a commission from the American Bandmasters Association, I knew that I wanted to write a march. How do you not write one for an organization that John Philip Sousa belonged to? Besides, who doesn’t love a good march? Their rhythmic drive and infectious melodies are irresistible. Even the word itself -- “march” -- is sharp and percussive. It’s like they were engineered to give us sonic sugar highs. Yet there is another side to the sonic pleasures of the march -- since antiquity, marches have been recognized and principally employed to incite combatants gearing up for battle.

At first it seemed strange to make this association. The migration of the march from martial processions that celebrated rulers and nations to an art-music genre performed in the auditoriums of educational institutions is usually dated to the late nineteenth and early twentieth centuries. The ardor it inspires has long been divorced from the promotion of grim acts of violence. At best, the march motivates decidedly non-lethal athletic competition.
realized, however, during my research and writing of this piece that this is only a partial description and that the march’s original functions have persisted.

This is because the story of the march’s conversion to political neutrality isn’t one narrative but two. While it is true that the march retreated to the aesthetic realm in Europe and the United States, it was simultaneously advancing in the accompaniment of political and economic dominion abroad. Though often uncredited, it’s actually the march that introduces Western music to the non-Western world. It wasn’t orchestras performing the canon in concert halls, but military bands playing amongst cannons in colonial ports. For much of humanity, the reception of the march is impossible to uncouple from the imperial project it provided a soundtrack to. Moreover, we see this legacy of the march continue today only on a global scale. New marches are being written for elected officials, sovereigns, and the increasing number of despots and proto-autocrats to legitimize their stations, to provoke expansionist and nationalist fantasies, and to inflame their followers.

With March! I wanted to follow my connections to both legacies. The work is a combination of my devotion to a type of musical composition and my uncertain feelings towards its historical past and present. Fortunately, I had a precedent in the form of Dmitri Shostakovich’s March of the Soviet Militia (1970) to offer assistance in my efforts (listeners may detect a loose homage to his work in my opening). Like Shostakovich’s late work, my march is a dark parody. But where Shostakovich used the march form in excess to turn pomp into pomposity in “hon”or of a brutal armed force, I sought to deconstruct my march. I wanted my crisp, uncomplicated anthems and quotations of unsettling North Korean patriotic melodies to be interrupted and broken apart by irreverent percussion, sputtering tempos and audio taken from the Korean demilitarized zone. My intention was to blunt the march’s aural seductions. I still wanted the bravado, but I wanted to make it insubstantial and alienating.

Importantly, I depart from Shostakovich in my proximity to the brutal regime referenced. He lived in the midst of the Stalinist nightmare. I exist in a wounded but still functioning liberal democracy far from the nightmare of the Kim dynasty. And while there is personal connection -- my mother was orphaned during the Korean War -- the selection of North Korean marches should ultimately be understood as representative of our contemporary moment: one where dictatorships and backsliding democracies embrace repression, ethno-nationalism, and brutality to thunderous cheers and fanfare.

- Jennifer Jolley

**Chester: Overture for Band, William Schuman**

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called THE SINGING MASTER’S ASSISTANT. This book became known as “Billings’ best” following as it did his first book called THE NEW ENGLAND PSALM SINGER, published in 1770. CHESTER was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

Let tyrants shake their iron rod,
And Slav’ry clank her galling chains,
We fear them not, We trust in God,
New England’s God forever reigns.

Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet’rans flee, before our Youth,
And Gen’rals yield to beardless Boys.

What grateful Off’ring shall we bring?
What shall we render to this Lord?
Loud Hallelujah let us sing,
And praise His Name on Ev’ry Chord.
Billings, born in Boston in 1746, started his career in life as a tanner’s apprentice but soon gave up this trade for music in which he was apparently self-taught. He organized singing schools, composing music for them which was all the more welcome because relations with England had reached the breaking point and the colonists were glad to have their own native music. Billings’s many “fuguing tunes” achieved great popularity, but by the time he died in 1800 this kind of music gradually fell into disfavor leaving Billings as a major figure in American music. His indomitable spirit still shines through the sturdy tunes he wrote.

- William Schumann

*Colonial Song*, Percy Aldridge Grainger

In this piece the composer has wished to express feelings aroused by thoughts of the scenery and people of his native land, Australia. It is dedicated to the composer’s mother.

- Percy Aldridge Grainger

*Symphony in B flat*, Paul Hindemith

Hindemith’s *Symphony in B-flat for Band* was composed during his time in the United States, at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered by “Pershing’s Own” on April 5, 1951, with Hindemith conducting. Featuring strong melodies, great contrapuntal writing, and complex rhythmic organization, variation, and texture, the Symphony is another true pillar of the repertoire. This masterwork elevated the scope of content available to the concert band, opening the doors for future composers and offering free license to explore the genre, cementing the validity of the wind and percussion ensemble as a medium for serious music.

- Andrew Grenci and Joel Baroody for the United States Coast Guard Band concert program, 22 December 2017