

# CCM

WIND SERIES  
PRESENTS

## WIND ENSEMBLE ETERNAL LIGHT

Kevin Michael Holzman, music director and conductor  
Patty Saunders and Ben Wilcox, graduate student conductors

With Cincinnati Junior Youth Wind Ensemble (Jr. CYWE) and  
the CCM Brass Choir

Richard Canter, music director and conductor, Jr. CYWE

Taryn Rupp, assistant conductor, Jr. CYWE

Timothy Northcut, music director and conductor, CCM Brass  
Choir

Featuring music of composer John Mackey, composer in residence

**Thursday, November 16, 2023**  
**Corbett Auditorium**  
**7:30 p.m.**

# PROGRAM

## **CCM Brass Choir**

Fanfare for Full Fathom Five

John Mackey  
(b. 1973)

Timothy Northcut, music director and conductor

## **Cincinnati Junior Youth Wind Ensemble**

Foundry

John Mackey

Taryn Rupp, assistant conductor

Lightning Field

John Mackey

Richard Canter, music director and conductor

## **Intermission**

## **CCM Wind Ensemble**

Early Light

Carolyn Bremer  
(1957-2018)

Patty Saunders, graduate student conductor

Some treasures are heavy with human tears

John Mackey

Moth

Viet Cuong  
(b. 1990)

Benjamin Wilcox, graduate student conductor

Deep Field\*

Eric Whitacre  
(b. 1970)

A deep reverberation fills with stars

John Mackey

*\*The Deep Field App is available for Apple users [here](#) or via the QR codes posted.*

# PROGRAM NOTES

## **Fanfare for Full Fathom Five** - *John Mackey (b. 1973)*

In *The Tempest*, this rather foreboding and gloomy text is sung by the tormented spirit Ariel to the young prince of Naples, Ferdinand, who has just escaped a shipwreck caused by the eponymous storm and is unaware of whether his father — the King, Alonso — has survived. In reality, Ariel's dire taunt proves to be somewhat inaccurate, but his song has a place in the English lexicon partly due to two phrases which have entered common usage: "full fathom five," a nautical reference that indicates a placement under a depth of thirty feet of water but is used metaphorically to imply an impossible and unavoidable doom; and "sea-change," which describes an unexpected and profound transformation. Both of these images, along with the backdrop of a tumultuous squall, paint the musical language of John Mackey's *Fanfare for Full Fathom Five*.

The fanfare is scored for an athletic array of brass and percussion: six trumpets (deliberately split into two quasi-antiphonal trios), six horns, three tenor trombones, three bass trombones, two tubas, and four percussion, with an *ad libitum* organ and the possible substitution of contrabass trombone. The orchestration and architecture of the piece is designed to be analogous to Richard Strauss' *Wiener Philharmoniker Fanfare*, but where Strauss' fanfare is emotionally straightforward with bounds of unstoppable heroism, Mackey's is more complex, taking the traditional fanfare rhythms and motifs and blurring them with a whirlwind of dissonance through chromaticism and murky glissandi that present the whole in a darker and more sinister context. All of the typical hallmarks of the fanfare genre are present: vibrantly articulated triplets in the trumpets, soaring horn lines, and brash pedal points in the low brass (doubled colorfully by the organ). The harmonic language is one of abrupt shift; the blustery opening seems to clearly establish B-flat major as the home key, but each time it seems to reaffirm this notion, it veers wildly into unexpected territory. The piece ends triumphantly in E-flat, but along the way it also takes detouring ventures through D-flat, G-flat, and perhaps most strangely, E major during the work's contrastingly delicate midpoint. In the end, despite a journey that is continuously rich and strange, the heroes win the day and, as in *The Tempest*, all comes to a happy and victorious conclusion.

*Program Note by Jake Wallace*

## **Foundry** - *John Mackey (b. 1973)*

The idea with *Foundry* was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an "instrument." Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion -- things like salad bowls and mixing bowls and piles of wood?

In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what sound I wanted (play a "clang" — a metal instrument, probably struck with a hammer, that creates a rich "CLANG!" sound), and allowed the percussionist to be creative in finding the best "instrument" to make the sound I described.

It won't be surprising that *Foundry*, for concert band with "found percussion," much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10-12 percussionists for allowing his ridiculous requests to continue. Clang.

*Program Note by composer*

# PROGRAM NOTES

## **Lightning Field** - John Mackey (b. 1973)

John Mackey's *Lightning Field* takes its title from a work of art by Walter De Maria. That work is a massive expanse, 385 acres, of New Mexico desert, claimed and transformed by the artist via an installation of 400 steel rods: planted in the earth and reaching toward the sky, they call down its power -- literally creating man-made lightning storms. Like them, Mackey's piece speaks to the ancient impulse to summon nature's power, and the magic such acts unleash. A sense of energy runs throughout the work, with the driving onstage percussion enhanced by the sound of thunder (provided by inexpensive hand-held percussion instruments called "thunder tubes") surrounding the audience.

*Program Note from publisher*

## **Early Light** - Carolyn Bremer (1957-2018)

*Early Light* was written for the Oklahoma City Philharmonic and received its premiere performance in July, 1995. The material is largely derived from "The Star-Spangled Banner." One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

*Program Note from score*

## **Some treasures are heavy with human tears** - John Mackey (b. 1973)

At 1:05 a.m. on Sunday, August 4, 2019, in the Oregon Historic District of Dayton, Ohio, a man armed with a semiautomatic AM-15 approached a crowded neighborhood bar and opened fire. In under 30 seconds, he fired 41 rounds, killing nine people and injuring another 17. That's where the story of John Mackey's *Some treasures are heavy with human tears* begins. One of the victims of the shooting was Megan Betts, a 22-year-old woman who had played trumpet in her high school band in nearby Bellbrook. The Bellbrook program reached out to Mackey to commission a work that would commemorate the tragedy, a task he approached with some reluctance:

"I've been asked on several occasions to write pieces in response to tragedies, but I've rarely felt like it was appropriate. Something about this, though -- happening in Dayton, where I've been many times, and so close to Columbus, where I grew up -- that I felt like I wanted to try to say something musically, even though I was at a loss for what I could say verbally. Fortunately, Abby (my spouse) found this incredible title, which says so much before the music even starts. The last thing the community needed was a piece of music that relived the event. The piece isn't trying to sound like WHAT happened; it's trying to convey what it feels like to KNOW that it happened."

The piece is not programmatic. Rather, it exists in abstraction: a meditation on grief. In framing the work in this way, Mackey's music transcends elegizing a singular horrific event and instead provides an artistic representation of how we cope with all tragedies, both those that are intensely personal and the ones that are communal. It explores a wide range of emotions, from denial through shock, fury, and anguish before finally finding an incomplete peace.

# PROGRAM NOTES

## **Some treasures are heavy with human tears (cont.)**

Some treasures are heavy with human tears begins with a simple motivic gesture: a rocking oscillation between flute and vibraphone that sounds akin to a lullaby. This principal motive carries throughout the piece, acting as the listener's avatar through the emotional journey. A melody spins out from it, accompanied by ethereal ringing provided by crystal glasses and whirly tubes, and although the overall mood is one of melancholy, the atmosphere is also peaceful until a disorienting fog of trombone glissandi passes over. The songlike melody continues, at times abruptly shifting from the resigned mood of the home key of G minor to the distantly bright C major, evoking a fleeting remembrance of a more hopeful spirit, before just as quickly dissipating back. The simplicity of the opening returns, but this time fuller, with more voices joining before the glissando cloud returns (this time augmented by timpani), ushering in a new mood: confusion. The opening gesture reemerges, ceaselessly rocking in a rhythmic nature, oblivious to a building torment in the surrounding harmonies which become brasher and angrier as the piece approaches its dramatic climax. The apex of the piece is a wail, acknowledging the reality of the trauma in a moment of agony bordering on rage. This too, however, subsides, and the peacefulness of the beginning of the work returns to stay with one exception: as the final phrase of the work cadences and the last tones decay, a single muted trumpet rises from the silence in a bright flash and is suddenly extinguished.

*Program Note by Jacob Wallace*

## **Moth - Viet Cuong (b. 1990)**

The "moth to the flame" narrative is a familiar one. We have all seen moths in the glow of flames or stadium lights. Scientists call this phenomenon "phototaxis," but I prefer to think of this attraction in much more romantic terms. The dusty moth, though destined to live in shadow, has an insatiable craving for the brightness of day. Drab, but elegant; nervous, but swift; his taste for the glow of the flame or the filament is dire. Perhaps he dances in the light because it holds the promise that he might be as beautiful as his favored kin, the butterfly. For only there, in its ecstatic warmth, may he spend the last of his fleeting life, and believe himself to be.

Moth seeks inspiration from the dualities between light and dark, beautiful and grotesque, reality and fantasy, and the ultimate decision to sacrifice sensibility for grace.

Thank you to the members of the Brooklyn Wind Symphony and their artistic director, Jeff W. Ball, for trusting me to write a piece for their momentous 2013 Midwest Clinic performance. I have nothing but gratitude and respect for their dedication to the music, and for their commitment to sharing the wind repertoire with the New York City community. The Brooklyn Wind Symphony's ability to flourish outside of an institution is, in a word, extraordinary.

*Program Note by composer*

# PROGRAM NOTES

## **Deep Field** - Eric Whitacre (b. 1970)

In 1995, the Hubble Space Telescope captured one of the most influential and humbling images in history -- the Hubble Deep Field. The image covers a speck of the sky only about the width of a dime seen from 75 feet away. The exposure lasted 10 consecutive days, or approximately 150 orbits. Though the field is a very small sample of the heavens, it is considered representative of the typical distribution of galaxies in space, because the universe, statistically, looks largely the same in all directions. Gazing into this small field, Hubble uncovered a bewildering assortment of at least 1,500 galaxies at various stages of evolution.

Deep Field was co-commissioned by Minnesota Orchestra and BBC Radio 3. It premiered with the Minnesota Orchestra and Minnesota Chorale on 8 May 2015 in Orchestra Hall, Minneapolis. The second performance and European premiere took place at the BBC Proms on 9 August at the Royal Albert Hall with the Royal Philharmonic Orchestra, BBC Singers & BBC Chorus. It is scored for orchestra, large chorus, and cellphone app.

*Program Note by composer*

*[A smart-phone app available for Apple users will be cued for the audience by the conductor. This app should be downloaded in advance via the App Store by clicking [here](#). Open the app and select "Concert Experience." When cued by the conductor, press play once.]*

## **A deep reverberation fills with stars** - John Mackey (b. 1973)

This is the biggest piece I've written since being medicated for ADHD [attention deficit hyperactivity disorder] (I was diagnosed in mid-2020), and it's the most substantial piece I've written since the start of the pandemic. (I've written very little; it was basically impossible for me to motivate myself when concerts grinded to a halt. Things feel much more normal -- and creative -- again.)

So the idea with this one, partially by design, but largely just because it happened to turn out this way once I started writing, is that of emerging from darkness, "a deep reverberation," with the return of some sense of normalcy, coinciding with, at least for me, some hope of an improvement of mental health.

That said, none of this piece is sorrowful. It starts with handbells! (Thank you, Larry Livingston, for your help with that!) But it does spend eight minutes pulling back and forth between levels of tension before finally "filling with stars."

*Program Note by composer*



# COMPOSER RESIDENCY

## ABOUT JOHN MACKEY



John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic), Christopher Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.

## ABOUT CCM WINDS

The CCM Wind Symphony and Wind Ensemble have received wide acclaim for the quality of their performances as well as the diversity and originality of their programming. Dedication to bringing the finest traditional and contemporary literature to their audiences, the ensembles perform chamber music, selected transcriptions, concerti and original full ensemble repertoire spanning five centuries.

[Explore CCM Wind Studies](#)

## ABOUT CINCINNATI JUNIOR YOUTH WIND ENSEMBLE (JR. CYWE)

CCM Junior Youth Wind Ensemble (Jr. CYWE) is for students in 6th through 8th grades who play flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, euphonium, tuba and percussion. Students need a minimum of two years' experience playing their instruments. Jr. CYWE ensembles are skill-enhancing and enriching experiences that supplement students' experience in their own school bands and help them reach future goals. Jr. CYWE rehearses once a week. The ensemble performs 2-4 full-band concerts with CYWE each year and seeks to provide members with educational and performance opportunities in a positive, challenging and supportive learning environment to bring about lifelong personal growth.

# ROSTER

## CCM WIND ENSEMBLE

*Kevin Michael Holzman, music director and conductor*

### Flute/Piccolo

Valentina Arango Sánchez  
Allison Clifford  
Minkyoung Choi  
Isabella Saldana

### Oboe/English Horn

Alexis Doremus-Wessels  
Jonah Hertzman  
Isaac Lookadoo  
Anna Lower

### Clarinet

Beatrice Aldrich  
Madi Bosch  
Ian Bunt  
Zac Dietz  
Shannon Joyce  
Kevin Lawrence  
Marian Mayen  
Geovanny Morales-Santos  
Aidan Peters  
Kylie Quinn  
Clara Spears  
Kale Welte

### Bassoon

Bailey Aber  
Angylynn Kiss  
Ella Sweeney

### Saxophone

Noah Burns  
Josh Duebber  
Israel Saldivar  
Tessa Stephens  
Andrew Strawn

### Horn

Justin Ciccone  
Sophia Hannan  
Kelly James  
Emily Riker  
Duoran Wang  
Alyssa Webb  
Sarah Zhukenova

### Trumpet

Gabriel Curtis  
Shelby Gault  
Ethan Maycon  
Ethan Murden  
Caroline Niederhausen  
Travis Sandomierski  
Joey Theobald

### Trombone

Diego Castro-Lainez  
Samantha Monday  
Ryan Riegle  
Mark Troy

### Euphonium

Nick McDermott  
Kelley Ozier

### Tuba

Edmund Brumback  
Bruce Deal  
Kelson Laska  
Greg Preston

### Double Bass

Peter Kim

### Percussion

Madeline Bodie  
Maya Chamberlin  
Elliot Hungler  
Koen Scheid  
Jacob Weir  
Wyatt Hatch, graduate  
assistant

### Piano

Isabel Mearini

### Harp

EJ Busby  
Olivia Henderson

## CCM BRASS CHOIR

*Timothy Northcut, music director and conductor*

### Trumpet

Joshua Krovetz  
Olivia Passerini  
Weifeng Zhao  
Austin Park  
Caroline Niederhausen  
Mason Kibble

### Horn

Brian Walsh  
Justin Ciccone  
Kaylee Skaris  
Gilbert Trevino  
Zihao Song  
Joe Muhl  
Douran Wang

### Trombone

Dalton Hurst  
Bryson Hunt  
Sean LaRoy  
Declan Phelps  
Bass Trombone  
Jakob Larson

### Tuba

Caroline Habig  
Larenz Oriondo  
Isaiah Buzdygon  
Christopher Messinger

### Percussion

Maya Chamberlin  
Elliot Hungler  
Koen Scheid  
Jacob Weir



# ROSTER

## CINCINNATI JUNIOR YOUTH WIND ENSEMBLE (JR. CYWE)

*Richard Canter, music director and conductor*

*Taryn Rupp, assistant conductor*

### **Flute**

Malissa Li  
Ethan Li  
Yuxin Liu  
Lyla Pan  
Vivienne Schaeffer  
Natalie Schau  
Naomi Tan  
Amber Yang  
Elizabeth Yeoh  
Yixen You  
Bryan Zhang  
Angella Zong

### **Oboe**

Gwen Stapp  
Lukas Turner

### **Clarinet**

Emily Gibbs  
Anna Iwasawa  
Jun Kim  
Vivienne Kolar  
Elin Lindquist  
Olivia Ogden  
Caroline Pohlman  
Emerson Proctor  
Gus Smith-Rogers  
Edward Riddle  
John Trokan  
Miya Zhang  
Helena Zhu

### **Bass Clarinet**

Nora Crowdus  
Ryleigh Foster

### **Bassoon**

Jacob Hixenbaugh  
Sid Nambiar  
Drew Mitchell

### **Alto Saxophone**

Parker Adams  
Molly Gardner  
Ross Treshchev  
Kyler Zheng

### **Tenor Saxophone**

Paxton Bolanos  
Elo Hebard  
Colin Mefford

### **Baritone Saxophone**

Rohan Joshi

### **Trumpet**

Charlotte Hess  
Aaron Fridman  
Bennett Kreeger  
John Kreuzmann  
Karthik Prabhakar  
Lucas Shoemaker  
Evan Wilson  
Charlie Yeatman

### **Horn**

Jane Deardorff  
Blake Gibson  
Tristian Shiffett

### **Trombone**

Cavin Ewing  
Chloe Hartman  
Logan Shaw

### **Euphonium**

Jocelyn McCoy  
Silas Shanks

### **Tuba**

Evelyn Gauer  
Owen Talavage

### **Percussion**

Benjamin Hofmann  
Saralyn Otto  
Harrison Szabo  
Logan Weisman  
Allison Hoffman

# IN THE WINGS

7:30 p.m. Friday, Nov. 17

• Winds Series •

**SONGS FROM THE END OF THE WORLD**

**CCM Wind Symphony**

**CCM Youth Wind Ensemble (CYWE)**

**CCM Youth Saxophone Ensemble**

**Kevin Michael Holzman, music director and conductor**

The CCM Youth Wind Ensemble and CCM Wind Symphony present a thrilling program featuring the music of renowned guest composer John Mackey.

COLEMAN: Fanfare for Uncommon Times

MACKEY: Songs from the End of the World

MACKEY: Wine-Dark Sea: Symphony for Band

MACKEY: Strange Humors

COPLEY: Infinity

MACKEY: Aurora Awakes

**Estimated run time:** 90 minutes

**Location:** Corbett Auditorium

**Tickets:** \$19.50 adult, \$15 Student, \$15 UC faculty/staff, \$10 UC student, \$5 CCM student; group discounts available. [Buy tickets online.](#)

*Flash photography, video and audio recording of performances is prohibited without prior written approval from CCM.*

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