

**CCM**

**WIND SERIES  
PRESENTS**

# WIND SYMPHONY “HOMAGES”

Kevin Michael Holzman, music director

Pearce Nitta and Patty Saunders, graduate  
conductors

**Friday, October 13, 2023  
Corbett Auditorium  
7:30 p.m.**

# PROGRAM

Toccata Marziale

Ralph Vaughan Williams  
(1872-1958)

Pearce Nitta, graduate conductor

Bulosan: On American Democracy\*

Andres Luz  
(b. 1974)

Erik Nordstrom, narrator

The Promise of Living

Aaron Copland  
(1900-1990)  
trans. Kenneth Singleton

## *Intermission*

Cathedrals

Katheryn Salfelder  
(b. 1987)

Patty Saunders, graduate conductor

Double Concerto Fantasy\*

Allen Molineux  
(b. 1950)

Michael Mergen, trumpet  
Timothy Anderson, trombone

First Suite in E-flat

Gustav Holst  
(1874-1974)

*I. Chaconne*  
*II. Intermezzo*  
*III. March*

*\*World Premiere*

# PROGRAM NOTES

## **Ralph Vaughan Williams - Toccata Marziale**

Toccata Marziale, written in 1924, was Vaughan Williams's second work for military band and is one of the most significant contributions to the wind band literature. The word "toccata" comes from the Italian toccare, meaning "to touch," hence its association with the early Baroque virtuoso keyboard pieces written by Frescobaldi and others. Toccata Marziale is a contrapuntal masterpiece for wind ensemble, in which textures are juxtaposed in massed effects with large sections of winds and brasses. A rhythmic vigor, as suggested by the title, permeates the piece, and Vaughan Williams's brilliant scoring reveals the fundamental properties of the band's sonority and its instrumental virtuosity and color.

-Frederick Fennell

## **Andres Luz - Bulosan: On American Democracy**

Bulosan: On American Democracy for Narrator, Wind Symphony, and Fixed Media draws inspiration from selected excerpts from two important literary opuses written by the Filipino-American labor activist and writer, Carlos Bulosan (1913-1956), who was active in California and Washington State in the 1930s and 40s. In both his semi-autobiographical novel, *America is in the Heart* (1946), and the essay, "Freedom from Want" (1943), commissioned by the *Saturday Evening Post* to accompany Norman Rockwell's painting of the same name, Bulosan wrote on themes about the preservation of American democracy at a time when it was under threat by the rise of Fascism in Western Europe, Authoritarian Communism in the Soviet Union, and systematized racism at home. As the U.S. had emerged from the years of the Great Depression and entered the Second World War on two fronts, Bulosan stressed that for democracy to survive at home, the nation must seek to preserve a thriving, independent, and well-educated populace situated in a culture that values the natural rights of individuals as well as intellectual and artistic freedoms. Despite numerous instances of rampant racism and violence, Bulosan steadfastly believed in the American values of liberty, opportunity, and excellence, even in the face of abject poverty, poor working conditions, and societal marginalization which he and his colleagues had experienced living in the United States. Despite the current body of literature and scholarship focused on the writer's life and contributions, as well as the inclusion of *America is in the Heart* in offerings of Asian American studies and California history courses in select universities, Bulosan's reputation largely remains unknown to most. Therefore, one of the main drivers of this work is to provoke interest in and pay homage to the legacy of Carlos Bulosan's ideas, particularly at a time when the principles of American democracy and personal liberty for all are being challenged in our time.

# PROGRAM NOTES

Assembled from Carlos Bulosan's novel, *America is in the Heart* (1946) and the essay, "Freedom from Want" (1943), the text is meant to illustrate a ruminative evolution from darkness to light—a gradual movement (1) from a spirit of steadfastness in the face of fierce antagonism and gross inequality, (2) to a consideration of value placed upon national unity and the many faces of the American identity, and finally (3) to a contemplation on the fulfillment of the American ideal based on democracy's fundamental aims supported by the many people who embody them.

Bulosan: *On American Democracy* was selected in the 2022 Ablaze Records Wind Orchestra Masters International Call-for-Works for the first volume of its upcoming series. The work is also the winner of the 2023 American Prize in Composition, College/University Wind Ensemble Division.

-Andres Luz

## **Aaron Copland - The Promise of Living**

Copland's only full-length opera, *The Tender Land* (1952-1954), tells the story of a young girl, Laurie Moss, who grows up on a Midwestern farm and is about to leave home. Two numbers from this opera have become choral favorites. In *The Promise of Living*, at the close of the first act, three generations of the Moss family and their hired hands sing a hymn of gratitude for life, the land, and the spring harvest. *Stomp Your Foot* is a rousing square dance number sung by the entire cast at Laurie's high school graduation party.

-San Luis Obispo Wind Orchestra

## **Kathryn Salfelder - Cathedrals**

Written as a creative commentary on Renaissance style, *Cathedrals* is a fantasy based on Gabrieli's *Canzon Primi Toni* from the collection *Sacrae Symphoniae* (1597). Antiphonal music became a standard in Venice's musical epicenter, St. Mark's Cathedral, in the 16th century. The technique "cori spezzati" was used to highlight the architecture's resonant space by splitting choirs of instruments or voices into two groups placed opposite of one another. *Cathedrals* includes two brass choirs on the left and right sides of the woodwind and percussion ensemble. The use of 16th century counterpoint and music in canon is heard throughout its form that is structured on the golden ratio, a ratio used by Renaissance composers such as Palestrina. A mix of these Renaissance techniques with Salfelder's use of modern ideas of phasing create simultaneous layers of musical line.

-Patty Saunders

# PROGRAM NOTES

## **Allen Molineux - Double Concerto Fantasy**

Allen Molineux's Double Concerto Fantasy features solo trumpet and trombone against the backdrop of the wind ensemble. This composition is built on concise, musical themes and includes moments of haunting beauty and high energy. Whirling woodwind flourishes, punchy brass lines, stacked rhythms, and changes in time and note length are used to diversify the motives. The conversation created between the soloist's phrases and the wind ensemble joins, interrupts, and trades places throughout the work.

-Patty Saunders

## **Gustav Holst - First Suite in E-flat**

[The year] 2009 marks the 100th anniversary of the First Suite in E-flat by Gustav Holst, now considered one of the masterworks and cornerstones of the band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: Chaconne, Intermezzo, and March. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the Chaconne are Eb, F and C, and the first three notes of the melody when it first appears in the Intermezzo are Eb, F, and C. In the third movement, March, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

The Chaconne begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant Eb Major chord that concludes the movement.

# PROGRAM NOTES

The Intermezzo is light and brisk and features soloistic passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The March begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original Chaconne melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

-Esmail Khalili

# ROSTER

## CCM WIND SYMPHONY

Kevin Michael Holzman, music director and conductor

### Flute/Piccolo

Valentina Arango  
Sanchez  
Lianna Barlett  
Betania Canas  
Dayna Hagstedt

### Oboe/English Horn

Evan Dial  
Ben Goodly  
Luca Ortolani

### Bassoon

Bryan Benson  
Justin Bruss  
Evan Schultz  
Kyle Sodman

### Clarinet

Kotaro Fujiwara  
Logan Leister  
Shuta Maeno  
Talor Marren  
Marian Mayen  
Matthew Mitchell  
Amay Pant  
Leila Sereki  
Tyler Song

### Saxophone

Guangcong Chen  
Ian Dabin  
Josh Herrera  
Seok Jun Yang  
Dean Haynes

### Horn

Seth Johnson  
Grace Kim  
Hayden LaVelle  
Zihao Song  
Natalie Sweasy  
Emma Van Zuyle

### Trumpet

Solomon Abang  
Jessica Barrick  
Mae Deeter  
Joseph Keller  
Joshua Krovetz  
Joseph Rau  
Anna Sheppard  
Weifeng Zhao

### Trombone

Sean Reynolds  
Sean LaRoy  
Madison Smith  
Cameron Webb

### Euphonium

Kelley Ozier  
Isaac Slavens

### Tuba

Isaiah Buzdygon  
Chris Messinger

### Percussion

Ryan Donahue  
Jacob Hess  
Peter Loferski  
Kyle Roemer  
Jett Stevens  
San-Lou Wei  
Jun Zheng

# IN THE WINGS

7:30 p.m. Tuesday, Oct. 17

• Winds Series •

## **FOLK FESTIVAL**

### **CCM Wind Ensemble**

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

Join the CCM Wind Ensemble for a program of works celebrating folk music from both sides of the pond.

SHOSTAKOVICH: Folk Festival

STILL: From the Delta

IVES: Old Home Days

GRANTHAM: Southern Harmony

GRAINGER: Lincolnshire Posy

**Estimated run time:** 90 minutes

**Location:** Corbett Auditorium

**Admission:** FREE

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

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