



Evening Concert Series

2021–2022 Season

Helen M. Hosmer Hall

Wednesday, April 6, 7:30 PM

Concert Band
William L. Lake, Jr., conductor

Featuring:
Crane School of Music Vocalists
Nils Kykken, conductor
Crane Laptop Ensemble
Jerod Sommerfeldt, director
Casey Grev, Saxophone
Olivia Capozzi, Soprano
Riley Hill, Soprano

“Good in the Worst – Evil in the Best”
adapted from Dr. Martin Luther King, Jr

“Break Forth O Beauteous Heavenly Light” (1737) J.S. Bach
from *Christmas Oratorio*

Crane School of Music Vocalists
Crane Laptop Ensemble

Luminescence (2009) David Biedenbender

One Life Beautiful (2010) Julie Giroux

In memory of Elizabeth Howell, Crane '22

Sonata for Alto Saxophone, Op. 29

Robert Muczynski

trans. Anthony LaBounty

Casey Grev, alto saxophone

Of Our New Day Begun (2015)

Omar Thomas

Brief Pause

Goodnight Moon (2017)

Eric Whitacre

Riley Hill, soprano

Angles in the Architecture (2009)

Frank Ticheli

Olivia Capozzi, soprano

Concert Band Personnel

Flute

Samala Rubin*
Abby Mitchell*
Chris Connors
Alexandra Zagara
Gillian Jullien
Rosalind Hoffman
Liz Combs

Oboe

Cora Vare*
Kayla Outman*
Josephine Smith

Clarinet

Jaelyn Twitchell*
Emily Oldfield
Ainsley Hipp
Bailey Lapo-McDermott
Christin Cummings
Nicholas Derderian
Ashley Colucci
Jordan Dales
Katherine Proscia
Kayla Jaques
Zoey Riches
Ethan Feuer
Evan Mintz

Bassoon

Jalen Johnson*

Horn

Sophia Randazzo*
Dario Longobardi
Jonah O'Hearn
Hayden Aron

Saxophone

Nathaniel Cobb*
Clesete LaFlamm
Megan Henry
Kerri Rauschelbach

Trumpet

Brianna Novotny*
Lila Wieclaw
Mike Digman
Casey Asaro
John Esposito
Nick Bedell
Taylor Finch
Megan Privatera

Trombone

Brenden Cope*
Zach Sawyer
Octavia Duvigneaud
Vivian Redmond

Euphonium

Casey DeJesus-Webb*
Aiden Timko

Tuba

Henry Stringer*
Joseph Hudson
Noah Tan
Daniel Yankow
Walter Brown
Nathan Deptaie

Percussion

Luke Connolly
Jonathan Lasek
Gracianna Whal
Quinn Kinney
Sasha Truax
Brianna Lizzo
Drew Spina

*Principal

Laptop Orchestra Personnel

Olivia Cole-Berry
Chris Connors
Kenneth Gonzales

Dylan Maebert
Alex Mena Jimenez
Erika Murata

Phoebe Reuther
Amanda Rizzo
Derian Rowe

Crane School of Music Vocalists

Soprano

Maddy DeWater
Angelica Zara

Alto

Emily West
Jayne Matzelle
Olivia Pierotti
Sam Yetter
Rose Recce

Tenor

Adam Beiter
Tyler Schiavone

Bass

TaeJean LaCroix
Jake Ruiz

Program Notes

This concert titled, “Good in the Worst – Evil in the Best” is derived from a famous quote in “*A Gift of Love, Sermons from Strength to Love and other Preachings*” by Dr. Martin Luther King, Jr. The unabridged quote, “there is some good in the worst of us and some evil in the best of us” reminds us that all of us are capable of contributing to peace – chaos, love – hate, and justice – malice. Uniquely in the face of evil we find good and, in times of good, one can sometimes find evil. Thus, it is important, as John Wesley admonished, to:

“Do all the good you can, By all the means you can, In all the ways you can, In all the places you can, At all the times you can, To all the people you can, As long as ever you can.”

Luminescence – David Biedenbender

David Biedenbender (b. 1984, Waukesha, Wisc.) is an American composer and teacher. Biedenbender's first musical collaborations were in rock and jazz bands as an electric bassist and in wind and jazz bands as a bass trombone and euphonium player. He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor, and the Bachelor of Music degree in composition and theory from Central Michigan University.

Composer David Biedenbender's music has been described as “simply beautiful”, “striking” and “brilliantly crafted” and is noted for its “rhythmic intensity” and “stirring harmonies”. “Modern, venturesome, and inexorable... The excitement, intensity, and freshness that characterizes Biedenbender's music hung in the [air] long after the last note was played”. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic Music.

His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

Luminescence is based on fragments from the melody Break Forth O Beauteous Heavenly Light, which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach. Break Forth O Beauteous Heavenly Light was first known as “Ermuntre dich, mein schwacher Geist” (Rouse thyself, my weak spirit), and was published in Leipzig in 1641 in Johann Rist's *Himmliche Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. Johann Sebastian Bach probably found an altered version of the tune in Johann Crüger's *Praxis Pietatis Melica* (1647)

and subsequently harmonized it in various settings. This particular setting is from the second cantata of his Christmas Oratorio from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. This setting is still sung in modern churches at Christmas and is commonly known as Break Forth O Beauteous Heavenly Light.

Program Note by composer

One Life Beautiful – Julie Giroux

Julie Ann Giroux (b. 1961, Fairhaven, Mass.) is an American composer of orchestral, choral, chamber, and numerous concert band works.

She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith. Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats.

Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

One Life Beautiful - The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in "one life" that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's "sweet sorrow," the frailty and strength of life, the meaning of what it is to truly live One Life Beautiful.

Program Note from publisher

Sonata for Alto Saxophone, Op. 29 – Robert Muczynski

Robert Muczynski (b.1929 – d. 2010) was a Polish-American composer who studied piano with Walter Knupfer and composition with Alexander Tcherepnin at DePaul University in Chicago, where he received both his Bachelor of Music degree (1950) and his Master of Music degree (1952) in Piano Performance. Muczynski later taught at DePaul University, Loras College, and Roosevelt University, before settling in Tucson in the 1960s

where he joined the faculty of the University of Arizona as a composer-in-residence and chairman of the composition department. He held both positions until his retirement in 1988.^[1]

This two movement work, *Sonata*, has been a standard in the saxophone repertoire ever since it was composed in 1972. The slow contemplative first movement (= 52) marked “Andante maestoso” is balanced by the quick second movement (J = 144-150) marked “Allegro energico.” Both movements include frequent meter shifts and considerable rhythmic variety. The brass and percussion instruments are used somewhat sparingly, and the scoring allows the soloist to be heard throughout

Program Note from The Instrumentalist, Jan. 2014, p. 30.

Of Our New Day Begun – Omar Thomas (b. 1984, Brooklyn, NY)

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson’s time-honored song, *Lift Every Voice and Sing* (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions,

and the inclusion of the tambourine in these sections is a direct nod to black worship services.

This work received its premiere on February 20, 2016, at the College Band Directors National Association (CBDNA) Conference, held at The Gaillard Center in Charleston, South Carolina. Members of the Mother Emanuel AME congregation were in attendance.

This work was commissioned by a consortium led by Dr. Gary Schallert and Dr. Jeff Bright of Western Kentucky University to honor the nine victims and families of the June 17, 2015, terrorist attack on Mother Emanuel A.M.E. Church in Charleston, SC.
- Program Note by composer

Angels in the Architecture – Frank Ticheli

Frank Ticheli (b. 21 January 1958, Monroe, La.) is an American composer and conductor.

Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Angels in the Architecture was commissioned by Kingsway International and received its premiere performance at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from Australia and the United States, conducted by Mathew George. The work unfolds as a dramatic conflict between the two extremes of human existence -- one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come.
To protect my chosen band
And lead them to the promised land.

This "angel" -- represented by the singer -- frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light, played by instruments rather than sung, include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known 16th-century Genevan Psalter, *Old Hundredth*. These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears sings the same comforting words. But deep below, a final shadow reappears -- distantly, ominously.

- Program Note by composer



The Crane School of Music celebrates the life of Dean Emeritus Dr. Lonel Woods by proclaiming his salutation the 2021-2022 theme. The curator of this program has chosen at least one musical work on this concert that resonates with our community emphasis: "Peace & Love."