



Department of Music

presents

Lament and Remembrance

a

Recital

by

The APSU Spark Quartet

7:30 p.m.
October 9, 2026

George and Sharon Mabry Concert Hall
Music Mass Communication Building

—Program—

Quartet for Saxophones

I. Quickly

Elliot Del Borgo

(1938-2013)

Mountain Roads

I. Overture

II. Chorale: Wo soll ich fliehen

III. Aria (in the style of a chorale prelude)

IV. Chorale

V. Aria

David Maslanka

(1943-2017)

—Intermission—

You Know Me

David Bennett Thomas

(b. 1969)

String Quartet No. 1 in G minor Op. 10

I. Animé

Claude Debussy

(1862-1918)

arr. Matthew Pentlicki

Lament and Remembrance

Jeffrey Wood

(b. 1954)

—Program Notes—

Mountain Roads:

This piece by David Maslanka is very striking in its contrast from movement to movement. Most “themes” or “interpretations” of music cannot quite justify these changes, but the one most fitting is the human’s relationship with death. Maslanka himself was fascinated with this relationship throughout his career and *Mountain Roads* is no different. In his program notes, Maslanka describes this piece as “the inevitability of death, but is neither morbid nor about mass destruction. The idea of death is not so much about final end as about change. The process of growth is constantly about “dying” to one way of thinking or feeling, and opening to another. After all is said and done, there is the fact of physical death. The awareness of that fact points up our deep attachment to all the forms of this life. It makes experience of all things both deeply sweet and deeply sad. It also suggests the inevitable release of all the forms that we know, and the movement toward whatever exists beyond form”. To pair with this emotionally charged music, the Spark Quartet will attempt to add to it through the visual storytelling of four spotlights on the four members as beacons of life and the darkness of loss.

Movement 1: All is well as we have a grand and energetic opening statement in unity. The polyphonic interplay between the voices during the development is lighthearted banter between loved ones. This will soon become the memory that makes the loss all the more painful.

Movement 2: This solemn chorale acts as mournful lament. While loss has not gripped us yet, the inevitability of loss can sting worse than the loss itself. This is a 3 minute 40 second goodbye as the first domino falls in our journey through the perspectives of loss. At the end of this movement. The baritone saxophone’s light is extinguished as our first friend has perished.

Movement 3: With one comrade’s demise, their memory will scarcely be forgotten. This movement is a celebration of life. While death’s sting pierces the hearts of all those in its reach, we can make a choice to be thankful for the time we shared with those who were dear. However, even when we choose to scoff at death and celebrate in times of pain, death, unfazed, still chooses its own inevitable timing. This movement concludes with the extinguishment of the alto saxophone’s light.

Movement 4: This movement shows two worlds. Those who live in the silent memory and the wail of the dead as they meet their fate in the afterlife. Try as they might, the calls of those passed cannot reach the ears of the living. Try as they might, the vigils of the living cannot bring back the dead. One last loved one falls as the tenor saxophone, possibly too grief stricken to move on, joins his dearly departed.

Movement 5: Then there was one. Alone, he sings his final song. One of quiet strength. But is he truly alone? Was the memory that he held for so long reciprocated by the fallen? Could they even be singing with him? With one last breath, the final light fades.

Lament and Remembrance:

The name of Dr. Jeffrey Neal Wood needs no introduction in these halls. His dedication to the students and department for around 40 years is paralleled by very few professors in the world. The Spark Quartet is honored to commission, prepare, and perform a piece by him. As a fitting nod to “copying it out of the damn book,” we will copy his program notes to most adequately portray the meaning of this piece.

The title of this piece — / *Qináh vezikarón* / Lament and Remembrance — has some layers of meaning to it: the Hebrew word / *qináh*, means a “dirge” or “lamentation.” For me, I offer this in memory of some Austin Peay colleagues who have recently passed away: Anne Glass (1938-2024), Francis Massinon (1949-2025) and Dr. Solie Fot (1929-2026).

The second word in the title, the word / *zikarón* means “remembrance” and makes reference to the reading of the names (/ *yizkor* / remember) of those who have passed away which occurs as part of the services for / *Yom Kippur*, the Day of Atonement. But there is another side to this “remembrance” which I have done in the form of a chorale melody by Johann Sebastian Bach, *Komm, süßer Tod, Komm, sel’ge Ruh* which I offer here in fond memory of over forty years of teaching, assigning, writing and grading chorales (OK, maybe not such fond memories) of what is now a few generations of Austin Peay students past and present, including all of the members of the Spark Quartet.

Komm, süßer Tod is a particularly beautiful and moving melody, one of the few attributed to Bach himself. This harmonization, however, is entirely my own. And for attentive listeners from my theory classes (including all four of the performers who commissioned this work) who should recognize this reference, yes, the final cadence came right out of the book ... transformed, perhaps, but undeniably there.