



Department of Music

presents

APSU Wind Ensemble

with

Gregory Wolynech, conductor

Lisa Wolynech, flute

7:30 p.m.

April 10, 2024

George and Sharon Mabry Concert Hall
Music/Mass Communication Building

—Personnel—

Flute

Evelin Garay*
Kae George
Zachary Tucker
Nathan Vance
Olivia Zerkle

Oboe

Matthew Wilson*
Austin Wells

Bassoon

Jonathan Fenders
Nathaniel York

Clarinet

Leonardo Avila
Katelin Csiszer
Chloe DeLease*
Jonnie Meador
Hannah Nichols
Tyler Rose
Michael Shaffield

Bass Clarinet

Hannah Nichols

Saxophone

Perignon Espinosa
Matthew Pentlicki
Austin Sparks*
Sam Young

Horn

Curtis Bell
Kat Cowan
Nicholas Davis
Emily Sholar*

Trumpet

Jed Edmondson*
Caroline Lee
Aidan McKinney
Devin Pelto
Ashley Phan

Trombone

Wyatt Billbrey
Jamie Brown
Luke Kanzlemar
Savanna Watson*

Euphonium

Cal Luzzo*

Tuba

Zachery Marhover
Ariel Mendez*

Piano

Jeffrey Thomas

Percussion

Luke Anderson
Canaan Fain*
Xavier Jessie
Carlos Martinez
Ciara Simmons
Antonio Witter

* Denotes principal

—Program—

L' Inglesina (1897)

Davide Delle Cese
(1856 – 1938)
ed. John Bourgeois

Hammersmith: Prelude and Scherzo (1930)

Gustav Holst
(1874 – 1934)

Carmen Fantasie Brillante (1918)

François Borne
(1840 – 1920)
tran. Marc Oliver

Lisa Wolyneć, flute

—*Intermission*—

Colonial Song (1918)

Percy Aldridge Grainger
(1882 – 1961)
ed. R Mark Rogers

Molly on the Shore (1920)

Percy Aldridge Grainger
(1882 – 1961)
ed. R Mark Rogers

Come Sunday (2018)
I. Testimony
II. Shout!

Omar Thomas
(b. 1984)

Conductor Notes

We are opening our program this evening with a very traditional European march. Davide Delle Cese was a great Italian band director and composer of marches. With a dramatic opening, martial trumpets, charming clarinet passages and an operatic ending, this march captures so much of the drama and beauty of the composer's home. I can still remember my father, who was not a musician but who always supported my musical endeavors, looking me in the eye after a concert and saying "you always have to play a march." You're right Dad, and this one's for you.

Gustav Holst is most famous in band circles for his two wonderful suites, which are at the very core of the band repertoire. In the larger world of music, he is best known for his massive work for orchestra titled The Planets. Hammersmith was written for band in 1930 but actually premiered as an orchestral work. In fact, the piece lay dormant for over 20 years in its original form. Over time, however, this has become recognized as one of the most important original works for winds and percussion. The musical language that Holst employs is much more adventurous than in the earlier band suites, and has much in common with The Planets.

Hammersmith is named after a district in London along the Thames River that is typically identified by a bridge of the same name. This was the borough in which Holst spent many years working. He cherished long walks along the river and the changing scene of the bustling crowds from workday into weekend. While Holst's daughter stated often that this was not a programmatic work, I believe she meant that it does not tell a literal story. However, in its contrasting sections it most certainly provides a glimpse of a river that she said "goes on its way unnoticed and unconcerned" as well as the changing crowds that populate its banks.

When assembling this program, I knew that Lisa and I needed to present this brilliant setting of melodies from Bizet's popular Carmen. This is a work that we have assembled before and holds a special place in our memories. She is retiring this spring after 37 years of dedication to an institution and its students that I think can only be marveled at and must be celebrated.

The two Grainger works that open the second half are important original works for band but also represent important times and experiences in both my life and the history of this ensemble. My teacher, John Whitwell, spent two weeks in residency at APSU during the spring of 2007. In his first rehearsal here, he rehearsed one work – Colonial Song. That rehearsal, and the concert a week later, affected both the students and me greatly. I often joke that I am a "recovering clarinet player." When you here the virtuosic solos for clarinet and bass clarinet in Molly on the Shore, you will know one of the reasons why.

In the spring of 2020, we presented Omar Thomas' Come Sunday. Before we sightread the work, I read the composer's notes to the students. It had a tremendous impact on many of them and it prompted a conversation within the ensemble that moved me greatly. The next week, the pandemic changed the course of our lives. That conversation dealt with culture, race and inclusion. I could think of no better work for this occasion. Mr. Thomas' notes on follow-

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, Testimony, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, Shout!, is a virtuosic celebration -- the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own -- I see you and I am you. This one's for the culture!

Thank you, Clarksville; thank you APSU; but most importantly -- thank you students. You have made my life richer in countless ways. Until our paths cross again...

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