

The Harper College Department of Music Presents

Masque

Harper Wind Symphony

Harper Chamber Winds

NEIU Wind Ensemble

With Special Guests Q'iru Duet

Dr. Benjamin Firer, Conductor

Dr. Travis Heath, Conductor

Tuesday, October 8, 2024

7:30 p.m.

Performing Arts Center

Program

Octet-Partita in E flat major

Johann Nepomuk Hummel

(1778-1837)

1. *Allegro con spirito*
2. *Andante più tosto Allegretto*
3. *Vivace assai*

Harper Chamber Winds

Dr. Benjamin Firer, conductor

Polly Toeller, oboe

JoAnn Snyder, oboe

Kumiko Nowlan, clarinet

Leo Rodriguez, clarinet

Elizabeth Heller, bassoon

Jennifer Youngdahl-Griffin, bassoon

Wanda Braden, horn

Alina Lundholm, horn

Masque

W. Francis McBeth (1933 –2012)

Fantasy on a Japanese Folk Song

Samuel R. Hazo (b. 1966)

Dr. Benjamin Firer, conductor

Seresta - Venezuelan Waltz

Howard Levy (b. 1951 -)

André de Sapato Novo
Brazilian Choro

André Victor Correia (1888 - 1948)

Q'iru Duet

Gloria Orozco Dorado, Clarinet

Nico Barberan, Guitar

Program (continued)

Hey!

Timothy Mahr (B. 1956)

付喪神: *Haunted Objects*

John Mackey (B. 1973)

Mannin Veen: Dear Isle of Man

Haydn Wood (1882-1959)

Dr. Travis Heath, conductor

Personnel

Flute

Jamaal Crowder
Siobhan Cronin
Joan Domke
Sarah Geraci
Marycarmen Hernandez-
Mora
Jesse Morales
Antonia Makridakis
Caroline Provost
Abigail Rummel
Omar Vasquez

Piccolo

Madelyn Vaughan
Maureen Vaughan

Oboe

Polly Toeller
JoAnn Snyder

Clarinet

Hiromi Arikawa
Katrina Marek
Giselle Perez
Maria Pulido
Kumiko Nowlan,

Eb Clarinet

Gloria Orosco-Dorado
Leonardo Rodriguez
Peter Stanculescu
Paula Waterman

Bass Clarinet

Dave Tuttle

Bassoon

Jacob Fisher
Elizabeth Heller
Lydia Nance
Jennifer Youngdahl-
Griffin

Alto Saxophone

Anthony Bruno
Matt Bordushuk
Kacper Nowak

Tenor Saxophone

Ryne Nusret

Baritone Saxophone

Nikko Frani

French Horn

Wanda Braden
Abby Church
Paul DeNovi
Will Ernst
Christina Heath
Katherine Lucena
Alina Lundholm
Abigail Johns

Trumpet

Tucker Gartner
Katie Samayoa
Ed Suh
Mike Lil
Famous Jefferson

Trombone

Michael
Cumberland
Joshua
Groenewold
Josiah Guzman
Sam Kim
Luis Lema

Euphonium

Rob Strieter
Larry Leonard
Vincent Giunta

Tuba

Jalin Hare
Raphael Roberts
William Russell
John Laufer -
String Bass

Percussion

Phillip Betts
Jair Manzanares
Josue Morales
Nathan Van Duys
Jade Westgor
Avon Wright

Keyboard

Gregory Jacks

Piano

Kay Kim

Program Notes

***Fantasy on a Japanese Folk Song* – Samuel R. Hazo**

“Only in a woman’s heart can there exist an inner-love and an inner-war simultaneously”

Fantasy on a Japanese Folk Song tells the story of a Japanese girl who is given a music box by her mother and father when she is just a child. The music box played the Japanese doyo (child’s song) “Sunayama.” As a young girl, this music box always provided a sense of comfort and solace during her trying times. When she becomes an adult, she falls in love with an American and faces the choice of staying in her Japanese village, or marrying and going back to America with him. She is so very much in love with him, that she chooses to leave. However, she later realizes the need to feel close to her culture, and part of her always wonders if there was a life for her in her native Japan. As time goes by, this sense of conflict, which was more easily suppressed in the beginning, surfaces with more intensity; proving that only in a woman’s heart can there exist an inner-love and an inner-war simultaneously. Balancing her love for her husband with her love for the culture she left behind gives way to painful episodes. During these movements, her only method of coping with her circumstance is to lock herself away, open the music box given to her as a child, and at the sound of the very first note, to cry.

- *Program Note by composer*

***Masque* – W. Francis Mcbeth**

Francis McBeth’s *Masque* was commissioned by the University of Central Arkansas (State College of Arkansas, at the time) for the opening of their new fine arts auditorium in 1968. The first performance, by the college’s concert band, was conducted by Homer Brown.

The title refers to a type of courtly entertainment much favored in sixteenth- and seventeenth-century England, involving acting, singing, ballet, acrobatics, and elaborate costumes and sets. The McBeth work aims to capture the spirit of those diversions without any specific reference.

- *Program notes by David Goza*

Program Notes, continued

Hey! - Timothy Mahr

Hey! Was commissioned by the Anoka High School Concert Band, John Lace, conductor, for its 2001 tour of Norway. Lace asked for a work that would be an effective way to open their program and I immediately thought of a long-running shared experience that he and I have enjoyed. John and I are old college friends and for years we have greeted each other or sent messages through students to each other that always begin with “Hey, Mahr” or “Hey, Lace.” This work is a piece that says “Hey!” to the audience – it demands attention.

- Program Note by composer

付喪神 **Haunted Objects (2024) – John Mackey**

The thing about ghost stories-the good ones, anyway-is that they reflect the psychological inclinations of the reader. They may surprise, frighten, inspire, or dazzle, but at the end of the tale an impression is made only if we see our own dreams, fears, and hopes in the characters. Sometimes we’re the protagonists, and sometimes we’re the ghosts, but the magic happens in the creeping realization that what lurks in the pages might also be right behind us.

Haunted Objects (Tsukumogami) is a musical ghost story; one that aesthetically captures the spirit of a particular supernatural cultural phenomenon of Japan, as the composer writes:

I love Japanese culture, and wanted to write something that would honor its people’s traditions from my own perspective. I first visited in 2007 for the premiere of *Kingfishers Catch Fire*, and have been back several times since including with my wife Abby on our honeymoon.

She’s the person who first introduced me to the concept of *tsukumogami*, which are everyday items or tools that, after being around for a century, acquire a spirit and take on a life of their own. The idea inspired me to write music that alternated –and danced-between harmless and mischievous. I don’t consider the *tsukumogami* to be hurtful; they’re pranksters! They’re always reminding us that they have a use, and you should discard them with caution, as they might end up haunting you...

Program Notes, continued

Haunted Objects (Tsukumogami) is cast in two relatively short movements, each of which captures the phantasmagoric nature of these pseudo-creatures. The first movement begins with a wail of terror: clanging percussion and dissonant clusters of notes with an insistent marching rhythm set the stage for the unexpected. Out of this cacophony emerges a gentle, bubbling pointillism that seems far removed from anything unnatural, except for the strange ghostly descent of ethereal trombone glissandi. A dreamy oboe solo feigns in continuation of the musical material, but is almost immediately (and repeatedly) disrupted by loud interjections of fragments of the opening wail. Adding to the foreboding atmosphere, each new phrase finds itself in a shifting harmonic landscape, giving a sense of instability and unease. At the apex of the movement, the two ideas merge, as the dreamy melody takes on the aggressive character and shows that, in reality, the two were the same all along. The movement ends ominously, with the monstrous side of the *tukumogami* in full display.

The second movement begins with the contrast of a short, beautiful chorale that emphasizes a rising motif, before bursting forth with a quirky dance in asymmetric mixed meters. In many ways, this movement mirrors the first: the effervescent textures mimic those from the opening movement, and the primary melody is once again stated in a long oboe line before being conjoined with the opening choral material. One might suggest that the two movements envision the *tsukumogami* from two different perspectives: in the first movement, we feel the terror and disquiet of a home's resident suddenly aware that there may be spirits surrounding them, and in the second, we hear the perspective of the *tsukumogami* themselves, with unassuming love for their home and a playful sense of purpose. The coda of the work, however, spins out of control with velocity and fervor, showing that despite their (mostly) friendly intentions, these kindly spirits sometimes just can't help sending their human counterparts running for the hills.

Program notes by Jake Wallace.

付喪神: (Haunted Objects) was commissioned by the Siena Wind Orchestra and premiered by that ensemble on February 10, 2024 conducted by Daichi Deguchi.

Program Notes, continued

***Mannin Veen* “Dear Isle of Man” A Manx Tone Poem - Haydn Wood**

This work, based on Manx folksongs, is founded on four of those tunes. The first, *The Good Old Way*, is an old and typical air written mostly in the Dorian mode. The second, which introduces the lively section of the work, is a reel – *The Manx Fiddler*. The third tune, *Sweet Water in the Common* relates to the practice of summoning a jury to decide questions concerning water rights, boundaries, etc. The fourth and last is a fine old hymn, *The Harvest of the Sea*, sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

- *Program Note by composer*

Harper College Administration

Avis Proctor, PhD, President

Ruth Williams, EdD, Provost

Jaime L. Riewerts, Dean, Liberal Arts Division

Professor Edward Hamel, Acting Chair, Department of Music

Did you know?

Harper offers an associate degree in music, continuing education music classes, private and group lessons, and opportunities to participate in ensembles?

You can also make a tax-deductible gift to our music program.

Engaging, Enriching, Entertaining: The Arts at Harper.

Visit harpercollege.edu/arts