

ASU Wind Bands Present:

Winds Through Time and Space
A Doctoral Lecture Recital

Melanie Brooks and
Shannon Shaker, *conductors*

School of Music
Herberger Institute for Design & the Arts
Arizona State University
2017-2018 Season

November 28th, 2017
7:30 p.m.

Katzin Concert Hall

MUSIC

ASU Herberger Institute for
Design and the Arts
Arizona State University

Program Notes

Machiavelli's Conscience:

Machiavelli's Conscience refers to the Italian writer and philosopher Niccolò Machiavelli who is perhaps best known today for having written a political treatise called *The Prince* in the early 1500s. To quote Wikipedia: "The descriptions within *The Prince* have the general theme of accepting that the aims of princes—such as glory and survival—can justify the use of immoral means to achieve those ends." Think: Frank Underwood from *House of Cards*. This is where the word "Machiavellian" comes from. When a person is described as being Machiavellian, he or she is allegedly "cunning, scheming, and unscrupulous, especially in politics or in advancing one's career." The more I discovered Machiavelli (who wasn't known for always writing this darkly... he wrote comedies and plays and songs, too), the more I became fascinated by how a person like this could possibly come to some of these morally-outrageous but politically-justified conclusions. At its core, I think the octet imagines the cogs of such a conflicted mind at work as it searches for a way to justify these radical ideas in the name of power and ego.

~ Michael Markowski

Little Threepenny Music:

Bertolt Brecht, a frequent collaborator and librettist with composer Kurt Weill in the late 1920s, was inspired to create a new opera after attending a wildly popular London revival of John Gay's 1728 *The Beggar's Opera* — a work famous for its use of popular music of the day, and an everyday story of two then-famous criminals (hardly the elevated stuff of Purcell's *Dido and Aeneas* or Handel's *Julius Caesar* from the same era). Indeed, Weill and Brecht held to a belief that "high" and "low" culture were artificial and based on class distinctions. As he wrote in a 1927 essay, Weill wanted composers of opera to address a wider, less "high brow" audience. A music theater work by the Brecht/Weill team resulted, *Die Dreigroschenoper* (*The Threepenny Opera*), celebrating crooks and hoodlums, centering on the characters such as Mackie Messer (*Mack the Knife*), an unglamorous crook who had dreams of glory; Weill drew on the popular music of the Berlin cabarets of the 1920s (a decidedly American-jazz-inspired music). Music from *Die Dreigroschenoper* (and the topic of celebrating crooks and gangsters, for that matter) has become part of the fabric of American popular culture; in particular, a sanitized version of the "Ballad of Mack the Knife" captured the imagination of the American record-buying public with popular recordings in the 1950s (and a Grammy Award in 1959; the best-known recording may have been by Bobby Darin, though it has been championed by Weill's widow Lotte Lenya, as well as being recorded by Louis Armstrong, Ella Fitzgerald, Frank Sinatra, and more recently, a version truer to the original by Sting). Weill, who immigrated in the late 1930s and wrote music for a number of successful (and unsuccessful) Broadway musicals, became an American citizen in 1943.

This orchestral suite highlights the important themes and points of the opera (though not in the same order as the original work), including the Cannon Song (a show-stopper in the original production), and Polly's Song, which is actually more exuberant here than in the original. The arrangement, featuring the winds, brass, and percussion, was commissioned by former Philharmonic Musical Director Otto Klemperer and created by Weill in 1929.

~ Program Notes from the LA Philharmonic by Dave Kopplin

Markowski Personnel

Flute
Erin Delaney*

Bassoon
Sarah Rice*
Kiefer Strickland

Clarinet
Vince Dominguez*

Trumpet
Aaron Lovelady*
Stephen Martin

Trombone
Liam Russell*

Bass Trombone
Collin Logsdon*

Weill Personnel

Flute
Katelyn McClain
Samantha Rothschild*

Clarinet
Vince Dominguez
Olivia Moonitz*

Alto Saxophone
Grace Chen*

Tenor/Soprano Saxophone
Dylan Hong*

Bassoon
Gabrielle Hsu*
Sarah Rice

Trumpet
Aaron Lovelady*
Stephen Martin

Trombone
Collin Logsdon*

Tuba
Stephen Senseman*

Percussion
Zach Paris
Nicolette Zillich

Banjo/Guitar
Andrew Gonzales

Piano
Nelson Chen

Brass and Percussion Personnel

Trumpet
Spencer Brand
Joshua Coffey*
Tommy Fields
Julian Iralu

Trombone
Adam Dixon*
Paul Lynch
Christopher Wengert-Ramos

Horn
Alex Cueto
Ryan Everson
Parker Kauffman
Alexis Lovelady*
Jonathan Zavala-Molina

Euphonium
Amanda Cariati*

Tuba
Blake Ryall*

Percussion
Patrick Jacob
Joshua Simmons
Benjamin Yats*

**denotes principal player*

Acknowledgements

Melanie and Shannon would like to take a moment to offer our sincerest gratitude to all who have made this recital possible, including all of the faculty and staff of the ASU School of Music. Special thanks to our mentors, the wind conducting faculty at ASU: Gary W. Hill, Jason Caslor, and Wayne Bailey, along with the musicians of the ASU Wind Orchestra. It is an honor and a privilege to collaborate with such fine musicians. Finally, we would like to thank our family and friends, especially our parents. Without encouragement to be band geeks for the better part of our lives, and pursue our dreams, we would not be here today.

ASU Instrumental and Voice Faculty

WOODWINDS

Elizabeth Buck, Flute
Martin Schuring, Oboe
Robert Spring, Clarinet
Joshua Gardner, Clarinet
Albie Micklich, Bassoon
Christopher Creviston, Saxophone

BRASS

John Ericson, Horn
David Hickman, Trumpet
Bradley Edwards, Trombone
Deanna Swoboda, Tuba

STRINGS


Danwen Jiang, Violin
Katherine McLin, Violin
Jonathan Swartz, Violin
Nancy Buck, Viola
Thomas Landschoot, Cello
Catalin Rotaru, Bass
Lynne Aspnes, Harp

PERCUSSION

Simone Mancuso
Dom Moio
J.B. Smith
Shaun Tilburg

VOICE

David Britton
Amanda DeMaris
Carole Fitzpatrick
Gordon Hawkins
Anne Kopta
Stephanie Weiss
Andrea Pitman – Wil



Upcoming Events

Jan. 24, 2018

ASU Wind Ensemble and Wind Orchestra

Masterworks with the Masters

Gary W. Hill and Jason Caslor, *conductors*
with H. Robert Reynolds, *guest conductor*
and Martin Schuring, *guest artist*

Feb. 27, 2018

ASU Wind Ensemble and Wind Orchestra

Band Classics

Gary W. Hill and Jason Caslor, *conductors*

Feb. 28, 2018

ASU Philharmonia and Concert Band

Jason Caslor and

Fredrick M. Brown, Jr. *conductors*

April 10, 2018

ASU Wind Ensemble and Wind Orchestra

Aquarium

Gary W. Hill and Jason Caslor, *conductors*

April 23, 2018


ASU Philharmonia and Concert Band

Jason Caslor and

Fredrick M. Brown, Jr., *conductors*

**All events in ASU Gammage
unless otherwise specified*

***All concerts begin at 7:30pm*



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