



Department of Music

presents

APSU Wind Ensemble
John Schnettler, conductor

Home Away from Home

7:30 p.m.

October 2, 2024

George and Sharon Mabry Concert Hall
Music Mass Communication Building

—Program—

Athletic Festival March (1936/1980)

Sergei Prokofiev
(1891-1953)
arr. R.F. Goldman

Adagio of Spartacus and Phrygia
from *Spartacus Ballet Suite no. 2* (1954/2013)

Aram Khachaturian
(1903-1978)
tr. J. Nefs

Symphony for Band (1958)
I. Adagio; Allegro
II. Adagio sostenuto
III. Allegretto
IV. Vivace

Vincent Persichetti
(1915-1987)

—Intermission—

Home Away from Home (2019)

Catherine Likhuta
(b. 1981)

Requiem for the Unarmed (2022)

Kevin Day
(b. 1996)

Un Cafecito (2020)

Dennis Llinás
(b. 1980)

—Personnel—

FLUTE

Amareona Kizer
Kae George
Zachary Tucker
Olivia Zerkle

OBOE

Andrew Farmer
Matthew Wilson

BASSOON

Tori Wright

CLARINET

Leo Avia, bass
Giancarlos Jose Carvajal Fonseca
Chloe DeLease
Jonnie Meador
Karla Perez
Tyler Rose, bass & contra
Michael Shaffield
Jane Vassalio
Aaron Yu, Eb

SAXOPHONE

Oakley Hinds, bari
Matthew Pentlicki, alto
Austin Sparks, alto & soprano
Molly Swardstrom, tenor

HORN

Kat Cowan
Nicholas Davis
Travis Franck
Emily Sholar

TRUMPET

Jack DeHaven
Jed Edmondson
Adriana Flair
Caroline Lee
Ashley Phan
Dylan Thompson

TROMBONE

Wyatt Bilbrey
Luke Kanzlemar
Tyler Sanchez
Savanna Watson

EUPHONIUM

Cal Luzzo
Mac Mackdanz

TUBA

Seven Kubena
Zachary Marhover

STRING BASS

Zachary Lowery

PERCUSSION

Luke Anderson
Andrew Bartel
Alexis Brown
Xavier Jessie
Carlos Martinez
Antonio Witter

GUESTS

Aidan Baltz-Hooten, cello
Claire Burney, harp
Jeffrey Thomas, piano & celesta

—Program Notes—

Athletic Festival March - Sergei Prokofiev

-from the arranger-

During one of Sergei Prokofiev's visits to the United States, my father and I had occasion to chat with him about band music and to inquire whether he himself had written anything for band. His reply was that he had not, but that he was very much interested in the idea. Neither my father nor myself heard further on the subject until one day, a year or so afterwards, my father received a small package from Russia containing an inscribed pocket score of this march, Prokofiev's first work for band, dated 1937.

The title, March for the Spartakiade, meant very little to me until I was informed that the Spartakiade was (or is) a sort of inclusive athletic competition or festival. We therefore decided to program the piece as Athletic Festival March, feeling that this title would be more understandable and appropriate. The first performance in America took place at a Goldman Band concert during the summer season of 1938. It scored a great and immediate hit, and has remained in the Goldman Band repertory ever since.

Prokofiev's original scoring was of course for the typical military band of Russia, using no saxophones, alto or bass clarinets, 3rd cornet, etc. Oboe, bassoon and third and fourth horns were marked as optional; cues were liberally provided. It would indeed have been presumptuous on my part had I attempted to rescore this brilliant sounding little work; my editing therefore did not exceed the bounds of adding parts for those instruments which American bandmasters consider essential. The Athletic Festival March differs in form and spirit from the military march or quickstep of American or European pattern. It is actually in an expanded A-B-A form, each section being in turn composed of a smaller a-b-a form. The original tempo indication is given as *skoro*, meaning fast. It is clear that the gaiety and humor of the march are best revealed when a briskly vivacious tempo is maintained throughout, and when the dynamic contrasts are sharply and carefully emphasized.

Adagio of Spartacus and Phrygia - Aram Khachaturian

Spartacus is a ballet which follows the leader of a slave uprising against the Romans in the Third Servile War. In Act II, the escaped slaves, led by Spartacus, rescue the enslaved women including Phrygia. In Adagio of Spartacus and Phrygia, the lovers are reunited, but face an uncertain future.

His two ballets, Spartacus and Gayane (which features Sabre Dance) remain Khachaturian's most celebrated works. Adagio of Spartacus and Phrygia has been prominently featured in television and films, including The Hudsucker Proxy.

Symphony For Band - Vincent Persichetti

The Symphony for Band was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. Regarding the title, Persichetti not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 Journal of Band Research, he wrote, "Band music is virtually the only kind of music in America today (outside of the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time."

The four movements have forms with traditional implications. The opening horn call and subsequent scale-wise passage in the Adagio introduction become the two principal themes in the Allegro. The exposition, development, and recapitulation of sonata form are present, although through an obscured lens. The slow second movement is based on Round Me Falls the Night, from the composer's Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

Home Away From Home - Catherine Likhuta

-from the composer-

I was born and raised in Kyiv, Ukraine, and then lived in the United States for eight years before moving permanently to Australia in 2012. As a result, all three countries became home to me, and I always miss them and my friends in each of them when I am away. I feel equally at home in all three. It so happened that Jason's commission came just before my family and I went on sabbatical to Ithaca, N.Y. (our home in 2005-2009) from Australia for six months, also stopping by the Ukraine on our way there. It was a very special time, filled with somewhat forgotten youthful thrill, wonderful reunions and nostalgic experiences. It made me realize that, in a way, each of these three places is my home away from home. I reflected on that thought and also started thinking about the university freshmen students for whom I was writing the piece, who just left their parents' nest and were finding their home away from home and their new life and community on campus. It is an exciting yet emotional time for them, and I wanted to reflect that in the piece.

The opening section of the work represents the initial excitement associated with the new beginning, somewhat similar to a plane take-off: you are strapped in and have no control over what's going to happen next, yet somehow you know you are in for an exciting experience. You hear the engine starting, which makes your heart rate go up (mine, anyway!).

The melancholic section that follows is a moment of reflection, inspired by the experience of visiting a house where your loved ones used to live, for the first time after they are gone. The experience cannot be put into words -- it can only be lived through. I have lived through it and felt like sharing it by means of music. After the initial sadness and sorrow, which are inevitable parts of this experience, your mind brings forward wonderful memories associated with these loved ones, making you sad and happy at the same time.

The next section is desperate and determined, building the tension and bringing the listener to the gutsy climax inspired by Ukrainian folk music, before returning to the original youthful, optimistic and funky opening material. The piece ends on a positive note, with a little quirky waltz surprise thrown in just before the end.

Requiem for the Unarmed (Kevin Day)

-from the composer-

On May 25, 2020, Minneapolis resident George Floyd was murdered by police officers, one of which had a knee on his neck, cutting off all oxygen to his brain. Floyd's last words, the same words used by Eric Garner in 2014, echo across the United States and through the word [sic].

"I. can't. breathe."

Seeing the footage of his murder on television, my heart sank and I felt incredibly sick to my stomach. I couldn't believe what I had witnessed, and it took me weeks to process what had transpired. Someone who looks like me was just murdered in cold blood by law enforcement. I can recall the many people that also look like me that were murdered in similar fashion, both by law enforcement and by civilians with racist intent. Their names became social media hashtags, and ring in the hearts of every black man, woman, and child in the United States.

Eric Garner, Michael Brown, Tamir Rice, Philando Castile, Treyvon Martin, Ahmaud Arbery, Atatiana Jefferson, Breonna Taylor, George Floyd...

A growing list of names. The unarmed black victims of racial injustice.

Too many names to count.

Requiem for the Unarmed is my musical response to the death of George Floyd and to black lives lost due to racial injustice in the United States. This piece is meant to be a memorial to those lives lost and is my plea and prayer.

May this happen no more.

Un Cafecito - Dennis Llinás

-from the composer-

The phrase 'un cafecito' translates to 'a little coffee'. Growing up in Miami in our Cuban culture, it was customary for co-workers to bring to work an eight-ounce cup filled with Cuban coffee (basically really strong and sweet espresso) with many tiny shot cups. At certain points in the day, they would approach colleagues and pour a quick shot for them accompanied with the phrase, "¿Quieres un cafecito?" translating to "Do you want a little coffee?" Needless to say after that shot, you were ready for another few hours of daily activity.

This piece is meant to be just that -- a little bit of pick-me-up with the sounds of my childhood.

Upcoming Events

October 7	APSU Jazz Combo	7:30 p.m.
October 8	APSU Student Recital APSU Woodwind Chamber Ensemble	12:45 p.m. 7:30 p.m.
October 10	APSU Student Recital APSU Orchestra	12:45 p.m. 7:30 p.m.
October 12	APSU Saxophone Day—a CECA event	

Events listed above are held in the George and Sharon Mabry Concert Hall in the Music/Mass Communication Building and are free and open to the public, unless indicated otherwise.

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