



**THE DR. GEORGE A. QUINLAN SR.  
CONCERT SERIES**



**COLLEGIATE CHORALE  
& SYMPHONIC BAND**



**November 20, 2017**

7:00 p.m.

3125 South Federal Street  
Chicago

## The Performers

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◆ VanderCook master's degree candidate    ■ IIT student

### SYMPHONIC BAND

#### Flute

Amanda Armstrong, IN (flute)  
Enequina Gamboa, IL (flute)  
Courtney Gleitz, IL (flute)  
Alivia Jakubowski, IN (flute)  
Anthony Rangel, IL (flute)  
Regina Reidling, OH (flute)

#### Oboe

Jenna DiSandro, IL (oboe)  
Evan Gillum, IL (oboe)  
Rachel Lisowski, IL (bassoon)  
Patricia Urbaniak, IL (viola)

#### Clarinet

Hugo Arreguin, IL (viola)  
Madison Colasanti, IL (voice)  
Lyric Hempler, MN (flute)  
Kayla Kahanic, IL (clarinet)  
Jeremy Kochman, IL (saxophone)  
Christopher Matthews, IL (clarinet)  
Joseph McCoy, IL (clarinet)  
Myckala Tobolsky, IL (clarinet)

#### Bass Clarinet

Jocelyn Deang, IL (clarinet)  
Korben Wilson, IA (clarinet)

#### Contrabass Clarinet

Dylan Palmer, IL (string bass)

#### Bassoon

Patrick Meagher, MI (bassoon)  
Marco Uriegas, TX (bassoon)

#### Alto Saxophone

Elin Boklund, IN (saxophone)  
Dante Del Grosso, IL (saxophone)  
Aaron Konieczko, IL (saxophone)

#### Tenor Saxophone

Eric Ballenger, IL (saxophone)  
Jeremy Ferris, IL (saxophone)

#### Baritone Saxophone

◆ Len'I McKinney, IL (saxophone)

#### Trumpet

Yasmine Al-Sahsah, IL (voice)  
Melissa Anderson, IL (trumpet)  
Kevin Boyle, IL (trumpet)  
Andres Cervantes, IL (violin)  
◆ Patrick Deaton, IL (percussion)  
Alexis Hart, IL (trumpet)  
Robbi Hicks, IL (trumpet)  
Alexander Hunt, IL (trumpet)  
Ronald Ralon, IL (trumpet)  
◆ Vicente Rivera, IL (trumpet)  
Erik Urguiles, IL (voice)

#### French Horn

Ashley Barajas, IL (violin)  
Rebecca Calderon, IL (French horn)  
Quinn Cavallo, NC (horn)  
Luyang Liu, China (piano)  
Charles Morgan, IL (piano)  
Edward Sailer, IL (horn)  
◆ Jessica Weise, IL (horn)

#### Trombone

Christian Anderson, WI (cello)  
◆ David Mateyka, IL (tuba)  
Agata Noca, Nigeria (saxophone)  
Caitlyn Smith, IL (violin)  
Steven Traversa, IL (trombone)  
◆ Zixiang Wang, China (oboe)

#### Euphonium

■ Isaac Galang, IL (euphonium)  
Jacob Garcia, TX (euphonium)  
Erika Pogorzelska, IL (saxophone)  
Jesus Reyes, IL (guitar)

#### Tuba

Haley Cirar, IL (voice)  
Katherine Hebbard, WV (tuba)  
Alex Schultz, MI (tuba)

#### Percussion

Joshua Breen, CA (percussion)  
Mitchell Canning, IL (percussion)  
Danielle Dileto, IL (percussion)  
Jacob Okrzesik, IL (percussion)  
Samantha Pursell, IL (percussion)  
Ciara Smith, IL (percussion)  
Steven Vonderohe, IL (percussion)

#### String Bass

Dylan Palmer, IL (string bass)

#### Piano

Luyang Liu, China (piano)

### COLLEGIATE CHORALE

#### Soprano

Yasmine Al-Sahsah, IL (voice)  
Presley Brandt, IL (voice)  
Christina Connor, IL (voice)  
Kara Hunter, OH (voice)  
Emily Kolody, IL (voice)  
◆ Margaret Simons, IL (voice)

#### Alto

Haley Cirar, IL (voice)  
Madison Colasanti, IL (voice)

Jennifer Korleski, OH (voice)  
Luyang Liu, China (piano)  
Rachel Nesti, IL (voice)  
Erika Pogorzelska, IL (saxophone)

#### Tenor

Lucas Bauer, IL (voice)  
◆ Francis Blackman, IL (voice)  
Jonah Figueroa, IL (voice)  
Miguel Pedraza, IL (piano)  
Korben Wilson, IA (clarinet)

#### Bass

Matthew Butler, IL (voice)  
Jacob Garcia, TX (euphonium)  
Ricardo Howard, IL (piano)  
David Korleski, OH (voice)  
Daniel Mulligan, IL (voice)  
Erik Urguiles, IL (voice)  
Freddy Villegas, IL (piano)

## The Program

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### COLLEGIATE CHORALE

Dr. Robert L. Sinclair, conductor

From *Six Chansons*

Paul Hindemith (1895-1963)

La Biche

Puisque tout passe

Verger

Heavenly Home: Three American Songs

arr. Shawn Kirchner

Hallelujah

Angel Band

Unclouded Day

### SYMPHONIC BAND

Brian Logan, conductor

Stacey L. Dolan, associate conductor

Kirkpatrick Fanfare

Andrew Boysen Jr. (b. 1968)

Shine On

Nathan Daughtrey (b. 1975)

Starry Night

Takamasa Sakai (b. 1957)

Concerto for Flute, Mvmt. I

Mike Mower (b. 1958)

with Prof. Mary-Christine Stingley, flute

Aurora Awakes

John Mackey (b. 1971)



### Canned Food Drive to support the St. James Food Pantry

View photos of tonight's concert and post your own  
at #VanderCookLive



#TeachMusic

## Notes & Translations

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### Featured soloist Mary-Christine Stingley

After receiving her bachelor's degree from the St. Louis Conservatory of Music, Mary-Christine Stingley studied in Paris on a scholarship from the French government. She ultimately earned a master's degree in flute performance with first-prize honors from the renowned Universität für Musik und Darstellende Kunst Wien in Vienna, Austria. Stingley has received numerous awards and prizes including the Prix de Concours de l'U.F.A.M. and the prestigious Bourse d'Étude (both from France); an Artistic Grant from the American Ambassador to Austria, Ronald S. Lauder; the Musicians Club of Women's Farwell Award (twice); and the Allerton Arts Award (twice). Stingley has appeared as a soloist throughout France, Austria, Germany, Japan and the United States. In the Chicagoland area she has been a featured soloist with the Chicago Chamber Orchestra, Wheaton Symphony Orchestra, Classical Symphony Orchestra and the West Suburban Symphony Orchestra.

### *Six Chansons*

Paul Hindemith's *Six Chansons* were commissioned in 1939 by Swiss conductor George Haenni (1896-1980). Haenni himself selected the poems from Rainer Maria Rilke's collection of 59 poems entitled *Verger, or Orchards*. At the time of writing these poems, Rilke was suffering from leukemia, which would take his life in December of 1926. Each of the poems in the collection are reflections on nature and what humans can learn from it if only one observe with open eyes and an open spirit. "La biche" ("The Doe") looks into what lies behind the beautiful blank expression of the doe's face to find grace, confidence, and fear. "Puisque tout passe" ("Since All is Passing") acknowledges the brevity of life and calls upon all to celebrate it in song before it is too late. "Verger" ("Orchards") renders the beauty of the orchard with its ever-running fountain and unyielding cycle of life, to remind us of the precious yet fleeting days of our lives.

#### La biche

O doe! How the beautiful interior  
Of ancient forests abounds within our eyes;  
So much raw confidence  
Fused with so much fear.

All that, borne by the vibrant,  
Lean grace of your leaps.  
Yet none of this ever appears  
In the unprepossessing  
Blankness of your face.

#### Puisque tout passe

Since everything passes, let us sing  
The fleeting melody;  
The one that satisfies us  
Will be right.

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Let us sing of that which leaves us  
With love and art;  
May we be swifter  
Than its rapid parting

**Vergers**

Never is the earth more real  
Than in your branches, O blonde orchard,  
Nor more ethereal than in the lacy  
Shadows that you cast on the lawn.

There, that which is left to us,  
Which both weighs on us and nourishes us,  
Meets with the manifest passage  
Of infinite tenderness.

But at your center, the calm fountain,  
Almost asleep in its ancient ring of stone,  
Scarcely speaks of this contrast,  
So intimately does it share its nature.

***Heavenly Home: Three American Songs***

"Hallelujah" is an a cappella setting of a sacred harp tune with extensive composed material used as interlude and accompanying figures throughout. "Angel Band" sets a beloved William Bradbury tune set to Jefferson Hascall's text of 1862. Kirchner works for a symphonic breadth to this arrangement; it encompasses the full range of the choral "instrument." Women's and men's choruses are used in the first two verses before combining forces for the grand final verse.

"Unclouded Day" is an eight-part setting of the treasured gospel tune by J.K. Alwood. Kirchner incorporates traditional bluegrass vocal stylings with counterpoint and fugal techniques that peaks in a roof-raising phrase "in the city that is made of gold." It is evident in these arrangements that Alice Parker is a major creative influence on Kirchner's thinking. While one can hear her influence, each setting is distinctly new and fresh.

***Kirkpatrick Fanfare***

*Kirkpatrick Fanfare* was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library. The premiere took place at the dedication ceremony held on March 24, 1999, and the piece was conducted by Patrick F. Casey. It was an event of considerable pride for CMSU; the keynote speaker was Missouri's then-Governor Mel Carnahan. Kirkpatrick had been Missouri's secretary of state for 20 years. Casey described Kirkpatrick as "famously 'Irish' with his humor and attire." Boysen had been made aware that Kirkpatrick was very proud of his Irish heritage, hence the resulting Irish flavor of the music.

### ***Shine On!***

In 1908, the city of Aurora, IL, officially adopted the nickname the “City of Lights,” because it was one of the first cities in the United States to implement an all-electric street lighting system in 1881. Coincidentally, the city shares its name with Aurora, the Roman goddess of dawn. She was bringer of the early light and was often described as bringing hope and rejuvenation to all living mortal beings as they woke in the morning, filled with energy and ready to resume their work and journey in life. Her two horses that pulled her chariot across the sky are named in the Odyssey as Firebright and Daybright. This all sets the stage for the multitude of inspirations for the piece. The title “Shine On!” was adapted from East Aurora High School’s alma mater, “East High Will Shine Tonight.” The lyrics even seem to allude to the sunrise brought on by the goddess Aurora:

East High will shine tonight, East High will shine;  
East High will shine tonight, all down the line.  
East High will shine tonight, East High will shine;  
When the sun goes down and the moon comes up,  
East High will shine.

If you listen closely, you will hear the melody of the school’s fight song woven into the fabric of the piece throughout. The rest of the thematic material is original.

### ***Starry Night***

Commissioned by the School Band Project of the 20th Kyo-En Executive Committee, this accessible piece can be used to work on “beautiful tone production, timbre and articulation” and “dynamics, singing melody, and musical structure.” Many school bands struggle with varied dynamics and ensemble balance, detached melodic lines and rough articulation, creating unbalanced timbre, pitch and harmony. Designed to provide quality educational music for school bands, this composition helps remedy some of these challenges.

### ***Concerto for Flute and Wind Orchestra***

Composer Mike Mower states: “I was approached by Lisa Garner, professor of flute at Texas Tech University, to write a work for flute and wind orchestra whilst I was performing at the American National Flute Association conference in Las Vegas in 2003. She had assembled a consortium of 19 universities and the Brannen Cooper Foundation to fund a 12-minute piece, in the event I decided to add a third movement and turn the work into a concerto. I had never written anything for wind orchestra before and was quite daunted at the prospect of having 30-odd wind instruments supporting a flute. *Impossible!* was my initial reaction – *the flute will never be heard!* – so I did some research and came across *Lindisfarne Rhapsody*, written for the same combination in 1997 by Philip Sparke, which worked very well. Before setting down to work, I had a conversation with wind band guru Tim Reynish whilst we were both working on separate projects at the University of Kentucky. Being aware of my ‘jazz leanings,’ he ordered me to infuse some jazz into the project ‘as the wind orchestra repertoire needs it.’ This was a red rag to a bull which gave me the green light to write something blue... I realised that hidden within the wind orchestra is a full big band, and, having written a lot for big band previously, I started to think of the orchestra as an augmented big band. Which of course it

isn't, but as a starting point this put me more into my compositional comfort zone. It was my intention to score as lightly as possible when accompanying the flute but also to give the whole band something to get their teeth into with large tutti sections interspersed. I was aware of the fact that the whole project was funded from the U.S. and consequently put in a few musical ideas associated with that country such as the fife and drum/country opening section in the first movement."

***Aurora Awakes*** (notes by Jake Wallace)

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Auroras Borealis and Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of 11 minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece.

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. Mackey adds an even brighter element, however, by including instruments not in Holst's original and says:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending — and there was no topping Holst. Well... except to add crotales."

## UPCOMING EVENTS

### **CHAMBER ENSEMBLES CONCERT**

November 28, 2017, 4:30 p.m.

### **RICARDO HOWARD & JENNIFER KORLESKI SENIOR RECITALS**

December 1, 2017, 7:30 p.m.

### **KATHERINE HEBBARD & REGINA REIDLING SENIOR RECITALS**

December 2, 2017, 6:00 p.m.

### **KEVIN BOYLE & KARA HUNTER SENIOR RECITALS**

December 2, 2017, 8:00 p.m.

### **JESSICA BUEHLER SENIOR RECITAL**

December 3, 2017, 2:00 p.m.

### **LUCAS BAUER & FREDDY VILLEGAS SENIOR RECITALS**

December 3, 2017, 4:00 p.m.

### **LUYANG LIU & JACOB OKRZESIK SENIOR RECITALS**

December 2, 2017, 6:00 p.m.

### **QUINN CAVALLO SENIOR RECITAL**

December 2, 2017, 8:00 p.m.

### ***GOOD TIDINGS WE BRING!* HOLIDAY CONCERT**

Nativity of Our Lord Church, Chicago

December 7, 2017, 6:30 p.m.

### **IIT/COMMUNITY MUSIC PROGRAM RECITAL**

December 10, 2017, 1:00 p.m.

### **CHICAGO COMMUNITY CLASSICAL GUITAR ENSEMBLE RECITAL**

December 10, 2017, 2:00 p.m.

### **SYMPHONIC BAND AT THE MIDWEST CLINIC**

McCormick Place West, Chicago

December 22, 2017, 8:15 a.m.

Details for these events and more can be found at [www.vandercook.edu/events](http://www.vandercook.edu/events)