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

EVENT INFORMATION 480.965.TUNE (480.965.8863)
herbergerinstitute.asu.edu/events

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
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 cog 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
Flute
Erin Delaney*
Sarah Rice*
Kiefer Strickland

Clarinet
Katelyn McClain
Samantha Rothschild*
Vince Dominguez
Olivia Moonitz*

Alto Saxophone
Grace Chen*

Tenor/Soprano Saxophone
Dylan Hong*

Clarinet
Vince Dominguez
Sarah Rice

Trumpet
Aaron Lovelady*
Stephen Martin

Trombone
Collin Logsdon*

Bass Trombone
Mary RNA*
Winds Through Time and Space  
Performed by musicians of the ASU Wind Orchestra

Music for Princes and Beggars  
Shannon Shaker, conductor

Machiavelli’s Conscience (2017) ................................................................. Michael Markowski  
(b. 1986)

Little Threepenny Music (1929) ................................................................. Kurt Weill  
(1900 - 1950)

1. Overture  
2. The Moritat of Mack the Knife  
3. The Instead-of Song  
4. The Ballad of the Easy Life  
5. Polly’s Song  
6. Tango-Ballad  
7. Threepenny Finale

~ Intermission ~

Music for Brass and Percussion  
Melanie Brook s, conductor

Toccata from L’Orfeo (1607) ................................................................. Claudio Monteverdi  
(1567 - 1643)

Funeral March for Rikard Nordraak (1878) ................................................ Edvard Grieg  
(1843 - 1907)

A Requiem in Our Time (1953) ................................................................. Einojuhani Rautavaara  
(1928 – 2016)

Fanfare for the Common Man (1942) ............................................................ Aaron Copland  
(1900 – 1990)

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 McIn, Violin  
Jonathan Swartz, Violin  
Nancy Buck, Viola  
Thomas Landschoot, Cello  
Catalin Rotaru, Bass  
Lynne Aspnes, Harp

PERCUSSION  
Simone Mancuso  
Dom Misto  
J.B. Smith  
Shaun Tilburg

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