THIS CRUEL MOON
Concert Band and Symphonic Winds
Nikk Pilato, conductor

Thursday, Feb. 23, 2023 // 7 p.m.
Greaves Concert Hall

SYMPHONIC WINDS

Old Wine in New Bottles (1958) ................................................................. Gordon Jacob (1895-1984)
  1. The Wraggle Taggle Gipsies
  2. The Three Ravens
  3. Begone, Dull Care
  4. One Early Morning

Trevelyan Suite (1967) .............................................................................. Sir Malcolm Arnold (1921-2006)
  1. Palindrome
  2. Nocturne
  3. Apotheosis

Lichtweg/Lightway (2017) ........................................................................ Jennifer Jolley (b. 1981)

CONCERT BAND

Overture for Winds (1959) ........................................................................ Charles Carter (1926-1999)

Elegy for Albinoni (2011) ........................................................................... Shelley Hanson (b. 1951)

Charm (2012) .............................................................................................. Kevin Puts (b. 1972)

This Cruel Moon (2017) ........................................................................... John Mackey (b. 1973)

Pageant (1954) ......................................................................................... Vincent Persichetti (1915-1987)
SYMPHONIC WINDS PERSONNEL

FLUTE
Noah Jacobsen
Caroline Schmidt
Hayley Voorhees

OBOE
Peter Lefkovitz
Alaina Spencer

BASSOON
Caroline Phipps

CLARINET
Erin Mills (bass, contrabass)
Jimmy Tober
Peyton Wallace
Hannah Winstel

CONCERT BAND PERSONNEL

FLUTE
Emily Brummett
Katherine Flerlage
Noah Jacobsen
Marybeth Remines
Caroline Schmidt
Hayley Voorhees

OBOE
Peter Lefkovitz
Alaina Spencer

BASSOON
Caroline Phipps

CLARINET
Lena Dossa (bass)
Erin Mills (bass, contrabass)
Keeley Schurman (bass)
Jimmy Tober
Peyton Wallace
Hannah Winstel

SAXOPHONE
Evelyn Madill-Hughes

TRUMPET
Henry Mattingly
Maddy St. Germain

HORN
Barbara Phillips
Daniel Rottenberger

TROMBONE
Alex Lang

PERCUSSION
Patrick Medovich
Luke Myers
OLD WINE IN NEW BOTTLES

*Old Wine in New Bottles* is a charming, light-hearted setting of four early English folk songs, composed for the St. Bees Festival of Music in 1959. The premiere was conducted by Festival organizer Donald Legget, a friend of Jacob’s. The suite, written for double woodwind quintet with ad lib trumpets and contrabass instruments, remains one of Jacob’s most popular compositions. The “old wine” in the title refers to the folk songs that the four movements are based on: *The Wraggle-Taggle Gypsies*, *The Three Ravens*, *Begone Dull Care*, and *Early One Morning*. The “new bottles” are the creative melodic treatments, unexpected harmonies, and the “freshness” and new life breathed into these old melodies.

**Gordon Jacob** was an English composer and pedagogue. The youngest of ten siblings, he enlisted in the Field Artillery to serve in World War I when he was 19, and was captured as a Prisoner of War in 1917 (one of only 60 men in his battalion of 800 to survive). After being released he spent a year studying journalism, after which he left to study composition, theory, and conducting at the Royal College of Music, where he then taught from 1924 until his retirement in 1966.

TREVELYAN SUITE

Sir Malcolm Arnold wrote the *Trevelyan Suite* to mark the opening of Trevelyan College (known colloquially as “Trevs”) at Durham University, in England. Arnold’s daughter was among the first intake of new students at the college. Scored in three movements, the suite is written for a small ensemble of 11 wind players, and is more academic and introspective than many of Arnold’s better-known works. The first movement is built around a musical palindrome – the first forty-two measures are then played (after a one-measure “pivot point”) in reverse order as the final forty-two measures. The premiere performance was given by the University of Durham Ensemble, with Arnold himself conducting, on 12 March 1968, at the grand opening of the institution.

**Sir Malcolm Arnold** was a British composer and trumpeter. Born into a family of shoemakers, Arnold was possessed of a rebellious nature, and was attracted to the creative freedom found in Jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of twelve, eventually a scholarship to the Royal College of Music, where he studied composition with Gordon Jacob. After winning the principal trumpet position in the London Philharmonic Orchestra, he volunteered for military service during World War II, but upon learning the army wanted to place him in a military band, shot himself in the foot in order to get back to civilian life. By the 1950s, he was one of the most sought-after British composer of his era, alongside Benjamin Britten and William Walton. His natural gift for writing beautiful melodies earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish Dances, and his film scores.

LICHTWEG/LIGHTWAY

*Lichtweg/Lightway* is based on the Keith Sonnier’s light installation in Connecting Level 03 of Terminal 1 at the Munich Airport (Germany). Bright fluorescent neon lights line the walls of a typical airport walkway to both guide travelers to where they are going and to help them cope with the stress of being in transit. In this piece, Jolley musically portrays the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato that is heard throughout the piece. Just as the panes of glass, mirrors, and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the different colors in the ensemble.

**Jennifer Jolley** is a composer and sound artist influenced by urban environments and nostalgia. Originally from Los Angeles, Dr. Jolley is an Assistant Professor of Music Theory and Composition at CUNY (City University of New York) Lehman College, and she has been a composition faculty member at Interlochen Arts Camp since 2015. She previously held positions at Texas Tech University and Ohio Wesleyan University.
OVERTURE FOR WINDS

The three-part Overture for Winds has remained Carter’s most popular composition for band, amongst a long list of such works. Written while Carter was a professor at Florida State University in 1959, the overture features a robust and rhythmic opening theme, with a more expressive secondary theme based on the original idea, and a reprise of the opening thematic idea, building to the final climax.

Charles “Charlie” Carter was an American composer and educator who spent 43 years on the faculty of Florida State University, where he served as the principal arranger for the Marching Chiefs, and wrote music for all of FSU’s wind ensembles. He received the Bachelor of Music degree from Ohio State University and the Master of Music degree from the Eastman School of Music, where he studied with Bernard Rogers and Wayne Barlow.

ELEGY FOR ALBINONI

Elegy for Albinoni is a memorial piece in honor of the prolific but now rarely performed Baroque-era composer Tomaso Albinoni (1671-1751). Albinoni’s music was admired by one of the greatest composers of his time, Johann Sebastian Bach. Though Albinoni was fourteen years older than Bach, he outlived him, perhaps partially because, as the independently wealthy son of a paper merchant, Albinoni never struggled financially. Bach used the older man’s bass lines as examples in his teaching, as well as using some of Albinoni’s themes as the basis for some of Bach’s own pieces. Albinoni’s oboe concerto is one of the standards of the oboe repertoire. However, the most familiar piece associated with Albinoni, the well-known Adagio, is actually by 20th-century composer Remo Giazotto, who says he based that piece on several measures of one of Albinoni’s lost works.

Shelley Hanson is an American composer, arranger, teacher, and clarinetist. Hanson studied at Duke University and Michigan State University, and serves on the faculty of Macalester College in St. Paul, Minnesota. She has conducted university orchestras and wind ensembles as a faculty member of several universities, and her music has been performed on every continent except Antarctica. As principal clarinetist of the Minneapolis Pops Orchestra, she has featured on several recordings of orchestral and chamber music, and was a soloist for the soundtrack of the feature film Out of the Wilderness.

PAGEANT

Commissioned by Edwin Franko Goldman for performance at the nineteenth annual convention of the American Bandmasters Association, Pageant was Persichetti’s third work for band, premiering on 7 March 1953, by the University of Miami Band with Persichetti conducting. The composer’s manuscript sketches show that he had originally intended to title the work Morning Music for Band - the opening horn motive and the first theme in the clarinet choir having a serene, pastoral quality that evokes thoughts of sunrise. This opening horn call provides the motivic basis for the rest of the work, germinating long phrases supported by chordal harmonies. The phrases are passed around amongst various small choirs of instruments, exploiting the plethora of timbral and textural combinations possible in an ensemble of wind and percussion instruments. The tonal centers shift as often as the instrumentation, landing on a B-flat major chord that transitions into the second part of the work, the “parade.” In the Allegro second section, the snare drum provides a rhythmic version of the melodic material to follow. This section utilizes polytonality with multiple key centers existing in the music at the same time.

Vincent Persichetti was an American composer and educator. He began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.
**THIS CRUEL MOON**

*This Cruel Moon* is an adaptation of the middle movement of *Wine-Dark Sea: Symphony for Band*. The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus’ journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

The movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love. But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

**John Mackey** is an American composer who holds degrees from the Cleveland Institute of Music and The Juilliard School, where he studied with Donald Erb and John Corigliano. He has written for orchestras, theater, and extensively for dance, but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands. John resides in San Francisco, California, with his spouse, a philosopher who works on the ethics of technology, and who also titles all of his compositions; and their cats, Noodle and Bloop. To entertain himself while procrastinating on commissions, John is a photography enthusiast.

**CHARM**

In composing *Charm*, Pulitzer Prize-winning composer Kevin Puts imagined a mystical harmonic palette with triangles ringing over a pentatonic melody as if a spell had been cast. As the composer states: “I decided to call it Charm because the music conjures up magic, good-luck charms, and such, and I was also thinking of the other meaning of the word, that intangible quality possessed by certain people or places that truly can cast a spell. I realized when I got to my piano and began playing it that it would have to be written in the irregular (and difficult) meter of 7/8.”

Winner of the Pulitzer Prize in 2012 for his opera *Silent Night*, **Kevin Puts** is hailed as one of the most important composers of his generation. Puts received his bachelor’s degree from the Eastman School of Music, his master’s degree from Yale University, and a Doctor of Musical Arts degree at the Eastman School of Music. Since 2006, he has been a member of the composition department at the Peabody Institute in Baltimore, Maryland.

*Program Notes compiled from information found on the Wind Repertory Project website (www.windrep.org)*
**CONDUCTOR**

**Dr. Nikk Pilato** was appointed to the faculty at Northern Kentucky University in 2022, where he serves as Director of Bands, teaches courses in the Music Education curriculum, and contributes to the University's mission through teaching, conducting, research, service, and scholarly/creative endeavors. Prior to coming to NKU, Dr. Pilato served on the faculty of Indiana State University, and previously held similar positions at the high school and university level in the states of California, Florida, and Georgia.

Dr. Pilato earned a BME (Bachelor of Music Education), an MME (Master of Music Education), and a Ph.D. (Doctor of Philosophy) in Conducting and Music Education from the Florida State University College of Music in Tallahassee, Florida, where his primary conducting teachers were Richard Clary, Patrick Dunnigan, and Jim Croft.

In 2008 Dr. Pilato established the Wind Repertory Project (www.windrep.org), a comprehensive online database of wind literature expanded by user contributions, much like Wikipedia. The database includes detailed information such as instrumentation, program notes, errata, study resources, articles, commercially available recordings, and more. In the fifteen years since its inception, the WRP has amassed nearly 23,000 user-submitted entries, and has been visited thirty million times.

Dr. Pilato maintains a busy profile as a guest conductor, adjudicator, clinician, drill designer, and arranger. He holds memberships in KMEA (Kentucky Music Educators Association), CBDNA (College Band Directors National Association), NAfME (National Association for Music Education), NBA (National Band Association), WASBE (World Association of Symphonic Bands and Ensembles), the Conductor’s Guild, the College Music Society, and is an honorary brother of Kappa Kappa Psi.

**BANDS AT NKU**

The mission of the NKU Bands is to stimulate musical growth and provide performance opportunities for the University’s instrumental music students. Comprised of both music majors and students majoring in many other areas of study, the NKU Bands Program includes the Symphonic Winds, the Concert Band, the Norse Pep Band, and various smaller ensembles that rehearse and perform throughout the academic year, presenting music from a wide variety of eras, genres, and styles.

While performances achieving musical excellence are a significant goal of the band program, care is taken to ensure a positive experience - that is, the satisfaction of hard work during rehearsals, enjoyable quality performances of outstanding repertoire, and the fellowships, friendships, and camaraderie that generally occurs through ensemble participation.