

# PROGRAM NOTES

## FANFARE POLITEIA

---

**Fanfare Politeia** is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. "Politeia" is a Greek word derived from "polis" (city). Aristotle used the term to represent concepts such as citizens' rights and constitutional government, while Plato's examination of justice – a book which we now call *The Republic*, in English – was actually entitled *Politeia* in the original Greek. Commissioned by "The President's Own" United States Marine Band for the 59th Presidential Inauguration, *Fanfare Politeia* celebrates our traditions of a free and fair election, and of a peaceful transfer of power.

## ECHO CHAMBERS

---

In the most common current usage, an "echo chamber" refers to a system in which beliefs are amplified inside a community where varied or opposing ideas are shut out, and the process of repetition and confirmation-bias lead discourse to become increasingly extreme and polarized. The prevalence of these scenarios is perhaps more pronounced today than it has ever been, in large part through how technology has increasingly fostered these closed systems in media and social networking. The term has its origins in acoustics, describing a hollow enclosure where sound reverberates.

The composer writes:

When composing for acoustic instruments and electronics, I'm wary of the meaning that the presence of technology on stage carries in our centuries-old performance traditions. As a result, I'm inclined to connect the use of electronics in live performance to paradigms of technology in our lives, more broadly. Thus, in writing this piece for wind ensemble and electronics, I wanted to find ways that our echo chambers of tribalism might connect with the sonic origins of the term, and how growing presence in our socio-technological lives might be explored through musical storytelling.

In my piece, you will immediately hear two contrasting and opposing themes (the first in the woodwinds and percussion, the second in the brass). The themes are metrically polarized and in harmonically incompatible modes. Whereas a more conventional composition might develop the music by combining the themes, these two are like oil and water, and despite a third, more lyrical theme trying to mediate them, they persist in separate spheres until they are pushed together and thrown into conflict. Throughout, electronic echoes, filters, and resonances expand the sonic palette, extend the upper register of the ensemble, and egg-on our thematic characters. A brief heroic moment of common ground is eventually achieved, but it is fleeting and dissolves before it can be satisfyingly felt as a resolution of two opposing entities.

## MARCH!

---

The composer states:

When I received a commission from the American Bandmasters Association, I knew that I wanted to write a march. How do you not write one for an organization that John Philip Sousa belonged to? Besides, who doesn't love a good march? Their rhythmic drive and infectious melodies are irresistible. Even the word itself -- "march" -- is sharp and percussive. It's like they were engineered to give us sonic sugar highs. Yet there is another side to the sonic pleasures of the march -- since antiquity, marches have been recognized and principally employed to incite combatants gearing up for battle.

At first it seemed strange to make this association. The migration of the march from martial processions that celebrated rulers and nations to an art-music genre performed in the auditoriums of educational institutions is usually dated to the late nineteenth and early twentieth centuries. The ardor it inspires has long been divorced from the promotion of grim acts of violence. At best, the march motivates decidedly non-lethal athletic competition. I realized, however, during my research and writing of this piece that this is only a partial description and that the march's original functions have persisted.

This is because the story of the march's conversion to political neutrality isn't one narrative but two. While it is true that the march retreated to the aesthetic realm in Europe and the United States, it was simultaneously advancing in the accompaniment of political and economic dominion abroad. Though often uncredited, it's actually the march that introduces Western music to the non-Western world. It wasn't orchestras performing the canon in concert halls, but military bands playing amongst cannons in colonial ports. For much of humanity, the reception of the march is impossible to uncouple from the imperial project it provided a soundtrack to. Moreover, we see this legacy of the march continue today only on a global scale. New marches are being written for elected officials, sovereigns, and the increasing number of despots and proto-autocrats to legitimize their stations, to provoke expansionist and nationalist fantasies, and to inflame their followers.

With **MARCH!** I wanted to follow my connections to both legacies. The work is a combination of my devotion to a type of musical composition and my uncertain feelings towards its historical past and present. Fortunately, I had a precedent in the form of Dmitri Shostakovich's *March of the Soviet Militia* (1970) to offer assistance in my efforts (listeners may detect a loose homage to his work in my opening). Like Shostakovich's late work, my march is a dark parody. But where Shostakovich used the march form in excess to turn pomp into pomposity in "honor" of a brutal armed force, I sought to deconstruct my march. I wanted my crisp, uncomplicated anthems and quotations of unsettling North Korean patriotic melodies to be interrupted and broken apart by irreverent percussion, sputtering tempos and audio taken from the Korean demilitarized zone. My intention was to blunt the march's aural seductions. I still wanted the bravado, but I wanted to make it insubstantial and alienating.

Importantly, I depart from Shostakovich in my proximity to the brutal regime referenced. He lived in the midst of the Stalinist nightmare. I exist in a wounded but still functioning liberal democracy far from the nightmare of the Kim dynasty. And while there is personal connection -- my mother was orphaned during the Korean War -- the selection of North Korean marches should ultimately be understood as representative of our contemporary moment: one where dictatorships and backsliding democracies embrace repression, ethno-nationalism, and brutality to thunderous cheers and fanfare.

---

## **CHÁVEZ, 1927**

---

César Chávez (1927-1993) was a Mexican-American civil rights activist and leader. Chávez co-founded the National Farm Workers Association, alongside Dolores Huerta. His enduring fight for equal rights and humane working conditions led the way for a nation-wide revolution. Among many recognitions, he was awarded the Presidential Medal of Freedom (1994). This work explores quotes frequently attributed to César Chávez. These quotes have endured time and paint a powerful picture into the mind of a father, husband, leader, activist, revolutionary, and American.

---

## **IN MEMORIAM, DRESDEN 1945**

---

On the night of February 13, 1945, Allied forces began a bombing campaign of the undefended German city of Dresden. Swollen to almost twice its normal population by the flow of refugees fleeing the advancing Russian Army, the resultant firestorm killed between 25,000 and 30,000 men, women, and children. The first movement, *Prologue*, establishes the mood of impending disaster, and serves to present thematic material on which the following movements are based. The second movement, *Seeds in the Wind*, refers to the method of "seeding" the bombing target with jellied gasoline and incendiaries. The third movement, *Ave Maria*, reflects on the rich religious and artistic heritage of Dresden, and evokes a prayer for the victims of the attack. The final movement, *Firestorm*, recreates the sounds of the firestorm (a conflagration which reaches such intense temperatures that it essentially creates its own gale-force wind system). This performance is dedicated to the victims of Dresden and other cities who have met similar fates.

---

## **SOLUTIONS**

---

The composer writes:

Because of my upbringing around Celtic fiddle music and Wagner's *Ring* cycle, my music is often highly modal, or tonal but with the key in constant motion. Many of my works feature themes of the fairytale and fantastical, and *Solutions* builds on those ideas: A mysterious prelude, powerful march-like sections, and a "bagpipe" chorale evoke the magic potion referenced in the title. Crafting a magic potion takes concentration – the opening solos can be considered an evocation or magic spell.

In 1998, as a high school student, I embarked on the journey of writing my first piece for symphony orchestra. One of my biggest champions and mentors was my high school orchestra director, Wendell Simmons. During my time as his student, he had encouraged my composition, even programming some of my string orchestra works – although we had to put false names on them so my peers would take them seriously!

His encouragement never wavered, even as he left for another position, and he remained a supporter for many years. In June 2022, Wendell Simmons passed away. *Solutions* is dedicated in tribute to a talented educator and conductor, who saw me writing music about carnivorous plants and woodpeckers and thought, "okay, there's something there."

I wanted to do something powerful with *Solutions*. I love big music, music that makes you feel feelings, music that evokes not only images but entire movies. What else do you expect from an opera conductor's daughter?

***Program Notes compiled from information found on the  
Wind Repertory Project website ([www.windrep.org](http://www.windrep.org))***



**...PLAYING POLITICS...**

**Symphonic Winds**

Nikk Pilato, *conductor*

Thursday, Oct. 5, 2023 // 7 p.m.  
Greaves Concert Hall

**PROGRAM**

Fanfare Politeia (2020) .....Kimberly Archer (b. 1973)

Echo Chambers (2019) ..... Peter VanZandt Lane (b. 1985)

MARCH! (2020) ..... Jennifer Jolley (b. 1981)

**INTERMISSION**

Chávez, 1927 (2022) .....Giovanni Santos (b. 1980)

*Consortium Premiere*

In Memoriam Dresden, 1945 (1978) ..... Daniel Bukvich (b. 1954)

Solutions (2023) .....Sonya Leonore Stahl (b. 1981)

*World Premiere*

## PERSONNEL

### FLUTE

Emily Brummett  
Chyenne Hoge  
Jessica Nottingham  
Anna Stivers  
Hayley Voorhees \*

### OBOE

Alaina Spencer ◇

### BASSOON

Caroline Phipps

### CLARINET

Lena Dossa (bass)  
Jackson Hatfield (contrabass)  
Ashlyn Kendrick  
Daniel McGee Marin  
Noah Mattoon  
Jorge Mendoza  
Morgan Meyer (bass)  
Meagan Miller (bass)  
Erin Mills  
Abby Morrison  
Edward Rolett  
Tobias Sturgeon  
Peyton Wallace \*  
Derek Whippo

### SAXOPHONE

Garrett Adams (tenor)  
Emilie Becker (alto)  
Aaryn Craig (bari)  
Nathan Deininger (alto)  
Jordan Figgs (alto)  
Mark Grinsteiner \* (alto)  
Erin Horning (tenor)  
Evan Schneider (alto)  
Kylie Willis (alto)

### TRUMPET

Spencer Cains  
Quinn Caney \*  
Abigail Cole  
Robby Lasonczyk  
Max Robinette  
Maddy St. Germain

### HORN

Daniel Rottenberger  
Mason Stewart ◇

### TROMBONE

David-Michael Davies  
J.T. Dotson  
Alex Lang (bass)  
Rachel Millward  
Kian Raleigh \*  
Kennedy Straub

### EUPHONIUM

Vee Minauf  
Melissa Young \*

### TUBA

Haley Amon  
Matthew Gray ◇  
Dylan Massmann \*  
Jackie Stephens

### PERCUSSION

Noah Blythe  
Jules Eirich  
Avary Harper  
Wyatt Melton ◇  
Sera Michel  
Luke Myers \*

### PIANO

Rachel Millward

\* principal

◇ guest performer

[sota.nku.edu](http://sota.nku.edu) • [music.nku.edu](http://music.nku.edu)



**SIGN UP FOR EMAIL**



**TAKE VIRTUAL TOUR**



**MAKE A GIFT**



**VIEW PROGRAM NOTES**