

**UNIVERSITY OF HARTFORD**  
**THE HARTT SCHOOL COMMUNITY DIVISION**

Dale A. Merrill, Dean  
Thomas Scavone, Hartt Community Division Director

*present*

**Capitol Symphonic Winds**

James E. Jackson III, conductor  
Francesca Scavone, ensemble manager

Wednesday, May 7, 2025

7:30 p.m.

Lincoln Theater

Program		Personnel		
ConnectUS	Carol Brittin Chambers	<b>Piccolo</b> MJ Sullivan	<b>Bass Clarinet</b> Jacques Brignac Jared De Leon	<b>Trombone</b> Rob Lowney* Joseph Jacob Jeffrey McGregor Christopher Kempf Olivia Depatie Luke Actie
Carnival Overture	Anton Dvořák arr. Leigh D. Steiger	<b>Flute</b> Karen D'Angelo* Kim Calter Catherine Spain Paula Baird Christina AmEnde Meera Sumukadas Kate Alexander	<b>Alto Saxophone</b> Nicole Stickle* Christina Lanergan Jadyn LaFlamme Guy Simonian Sarah Malchow	<b>Euphonium</b> Evan Geusic* Lasse Aspelin
Napoli – Canzone Napolitana con Variazione	Herman Bellstedt  Yi-Fan Su, euphonium	<b>Oboe</b> Shelby Ryan* Miriam Schreiber Anne Bracker Mary Whitney	<b>Tenor Saxophone</b> Hannah Hickman	<b>Tuba</b> David Winer* Harrison Wells David Sweatt
intermission		<b>English Horn</b> Shelby Ryan	<b>Baritone Saxophone</b> Scott Brown	<b>String Bass</b> Victoria Scavone
And music echoes eternal tones	Joseph Turrin  in memory of Glen Adsit	<b>Bassoon</b> Brenda Tousignant* Abigail Veilleux	<b>French Horn</b> Bob Lovendale* Shannon Rinaudo James Mercadante Mitch Friedman	<b>Percussion</b> Michael Melnik* Jack Summers* Tom Murphy Jesey Meche Joshua Smith
The Last Hivemind II	Shuying Li  Jacob Bender, conductor	<b>Clarinet</b> Eric Boccia* Emily Cornacchio Martine Shanchuk Jesse Kaye Jen Carvalho Wes Boyd Robbi Chartier Sara Henderson Beth Avery Ken Kudrak Keith Sipes	<b>Trumpets</b> Eric Tunkel* Kevin Cornell William Valenti Jim Lesieur Steven Turnbull Jesse Camerato DJ Horn Damon Coachman Alex Watton	*principal player
Pershing Concerto II. Andante	Elisabeth Raum  Katherin J. Garcia, euphonium Francesca R. Scavone, conductor			
Shimmering Sunshine	Kevin Day		<b>Lincoln Theater Staff</b> Aaron Hochheiser technical director	Rachel Landy sound engineer

## Program Notes

### ConnectUS

*ConnectUS* was commissioned for the 2023 ATSSB All-State Band by the Association of Texas Small School Bands, Matt Knight, president. The piece premiered at the 2023 Texas Music Educators Association convention in San Antonio.

Human beings, even more than other animals, are inherently social and wired to connect. Yet, in spite of how busy we seem to be, often even finding ourselves surrounded by many other people, we are not always connected. In fact, we can sometimes find ourselves feeling quite isolated or lonely.

At the beginning of *ConnectUS*, I depict a hectic, busy scene, but with brief interruptions of solos meant to convey feelings of solitude and introspection. As the first section of the piece develops, various other themes begin to join, such as the first lyrical theme at measure 30 played by the euphonium and bassoon, as well a more positive theme played by the woodwinds at measure 41 that seems to say, "We can all stand strong; we can all stand together!"

The second section of the piece is a lyrical setting of the hymn, Blessed Be the Tie That Binds. The clarinets and low woodwinds begin a chorale-like treatment of this hymn at measure 87, with flutes reminding us of "standing together". Brass soon join the conversation, and before long, there is a great intertwining of eighth-note descending and ascending lines that are passed from one instrument to another, eventually leading us to an emotional peak, followed by gentle reminders of our "lonely" theme and "standing together" theme.

The final section takes an unexpected turn. Driven by a Latin-based groove, soloists begin to play new, energized versions of the "lonely" theme, improvisatory in nature. They start adding on and playing with each other. More musicians keep joining, which eventually culminates into a full-out jam session. Measure 148 starts the uplifting ending, which is again based on Blessed Be the Tie That Binds. Overall, we have more in common with others than we often realize. Even the feeling of isolation is something that most humans have experienced at some point. We are really never alone, because it is likely that someone has felt what you feel or is even feeling it right now. Most of the time, trials will pass, and the

sun will rise again tomorrow. But as we go day by day, it really is wonderful when we find commonalities between us, when we discover the things in life that truly CONNECT US.

- Program note by composer

### Carnival Overture

Dvorák's *Carnival Overture* was written in the summer of 1891 as the second of a three-overture set originally called Nature, Life and Love. Described by Brahms as a "merry work," it is heard here in a transcription. The work is a joyful and exuberant depiction of a city carnival. Filled with the traditional folk music and dance rhythms that are the hallmark of Dvorák's compositional style, the piece endures as a favorite in symphonic literature. In a program note penned by the composer, Dvorák states, "The wanderer reaches a city at nightfall where a carnival of pleasure reigns supreme." We hear the "shouts of joy" and "unrestrained hilarity of people giving vent to their feelings..."

- Program notes by Chief Musician James W. Armstrong III  
for the U.S. Navy Band

### Napoli

After giving his first cornet performance on May 10, 1873, at the Atlantic Garden at age 15, Hermann Bellstedt quickly began performing across the country in various bands and was nicknamed the "Boy Wonder." From 1904 to 1906, he performed with the John Philip Sousa Band, sharing solos with Herbert L. Clarke and Walter B. Rogers. Bellstedt, then eventually served as Professor of Wind Instruments at the Cincinnati Conservatory.

*Napoli* is perhaps the most famous solo by Sousa arranger and cornet virtuoso Hermann Bellstedt. Conceived as a theme and variations on a wildly popular 19th century song, this edition by Bellstedt's student and Sousa band successor Frank Simon remains the one most performed today.

- Program notes by Chief Musician James W. Armstrong III  
for the U.S. Navy Band

### And music echoes eternal tones

*And music echoes eternal tones* is a line taken from a poem by John O'Donohue. The piece was written in memory of Glen Adsit, director of bands at The Hartt School. Glen and I knew each other since his days as assistant director of bands at the University of New Mexico, and besides being a good friend he was also a highly respected educator and conductor in the wind ensemble community. I wanted to write a piece that was gentle and heart felt in nature, very much like Glen. I would not consider the work to be solemn but rather a tender homage to a man I admired and respected as a friend and musician.

Let us not look for you only in memory,  
Where we would grow lonely without you.  
You would want us to find you in presence,  
Beside us when beauty brightens,  
When kindness glows  
And music echoes eternal tones.

- From a poem by John O'Donohue

- Program note by composer

### The Last Hivemind II

*The Last Hivemind II* was commissioned by the ASPIRE Consortium, led by conductor Glen Adsit at the Hartt School. Inspired by the British TV series *Black Mirror*, and the general idea of recent increasing debate around artificial intelligence and how it will affect our daily lives as human beings. I put some of my thoughts, perspectives, and imagination into this work. Thanks to Glen for coming up with the dynamic and matching title — it also helped shape how musical narrative navigates its way throughout.

Mainly, I was struck by the episode *Metalhead*. After the unexplained collapse of human society, a group of people tried to flee from the robotic “dogs,” a vast hive mind with metal-built bodies and powerful computerized “brains.” The failure was almost predictable. However, a detail that struck me the most was that these human beings got trapped in the crazy chase because of their effort of searching a comforting gift

for a very sick child — a fluffy teddy bear. As the title indicates, this work depicts the struggle between the artificial intelligence of the hive mind, and the dimming humanity; furthermore, the work implies the final collapses and the breakdown of the last hive mind followed by its triumph.

- Program note by composer

### Pershing Concerto: Andante

“Commissioned by Richard Raum and performed first as a work for euphonium and piano by Richard on a faculty recital at the University of Regina, and later as a concerto for tuba and band by John Griffiths with the US Army Band (“Pershing’s Own”), and finally with orchestra with the Regina Symphony at ITEC 2000 in Regina, Saskatchewan conducted by Roger Bobo.”

- Program note by composer

### Shimmering Sunshine

*Shimmering Sunshine* is a composition that depicts the sun whenever it is positioned at high noon, at its brightest point during the day. Throughout the piece, there are different “shimmers” of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and, at the same time, powerful.

This work was written in conjunction with the M.O.T.I.F triptych consortium, including *Across a Golden Sky* by Quinn Mason and *Midnight Skyline* by Josh Trentadue.

- Program note by composer