

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

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



...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

