



WIND BAND CLASSICS



FREEDOM FROM FEAR

David Maslanka • Aaron Perrine • Kevin Walczyk

Gretchen Pille, Soprano • Ashton Rapp, Boy Soprano
Luis Matos, Soprano Saxophone • Alex Frank, Guitar
University of Kansas Men's Chorus • Paul Tucker
University of Kansas Jazz Ensemble I • Dan Gailey
University of Kansas Wind Ensemble
Paul W. Popiel

FREEDOM FROM FEAR

David Maslanka (1943–2017)

① **Liberation** (2010) **15:32**
(Text: *Libera Me*)

Aaron Perrine (b. 1979)

② **In the Open Air, In the Silent Lines** (2018)* **6:32**

Kevin Walczyk (b. 1964)

Symphony No. 5: Freedom from Fear
– Images from the Shoreline (2018)* **39:00**

(Texts: The Holy Bible, *The New Colossus* by Emma Lazarus (1849–1887),
Syrian folk songs *Sleep, My Child* and *Upon Thy Lovely Lips*)

③ **1. The Relinquishing** **8:27**
④ **2. Sands of White and Black** **8:06**
⑤ **3. Lullaby** **13:02**
⑥ **4. Sea Crossings – Mother of Exiles** **9:23**

Recorded: 13–15 April 2018 ③–⑥, **5 October 2018** ② and **6–7 October 2018** ① at the Lied Center of Kansas, USA

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Editors: Brock Babcock, Nicholas P. Waldron, Paul W. Popiel

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Freedom from Fear

David Maslanka (1943–2017)

David Maslanka was one of the most prolific composers for wind band. Among his more than 150 works are over 50 pieces for wind ensemble, including 8 symphonies, 17 concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

Liberation (2010)

Inspiration for *Liberation* came from the source text of a responsorial chant that owes its origins to the celebration of Matins, but in contrast to that celebration of birth and optimism, the *Libera Me* text used in *Liberation* is one that is sternly reflective upon the death and the eternity of the afterlife. Commissioned by the Japan Wind Ensemble Conductors Conference, *Liberation* was premiered in March 2010 by the Hikarigaoka Girls High School Wind Orchestra and Chorus and is dedicated to Maslanka's parents, Mary Kaminski and Stanley Maslanka.

Aaron Perrine (b. 1979)

Aaron Perrine is a two-time winner of the American Bandmasters Association Sousa/Ostwald Award and recently won the 2017 College Band Directors National Association (CBDNA) Young Band Composition Contest. His music for winds has also been featured at the 2017 CBDNA National Conference, multiple regional CBDNA conferences, the Mid-West Band and Orchestra Clinic, the Western International Band Clinic, and at numerous all-state, state conference and honour band concerts.

In the Open Air, In the Silent Lines (2018)

In the Open Air, In the Silent Lines was inspired by a portion of the preface to Walt Whitman's *Leaves of Grass*:

'This is what you shall do: Love the earth and sun
and the animals, despise riches, give alms to
everyone that asks, stand up for the stupid and
crazy, devote your income and labor to others, hate
tyrants, argue not concerning God, have patience
and indulgence toward the people, take off your hat
to nothing known or unknown, or to any man or
number of men—go freely with powerful uneducated
persons, and with the young, and with the mothers
of families—re-examine all you have been told in
school or church or in any book, and dismiss
whatever insults your own soul; and your very flesh
shall be a great poem, and have the richest fluency,
not only in its words, but in the silent lines of its lips
and face, and between the lashes of your eyes, and
in every motion and joint of your body.'

I am moved by the directness of Whitman's words: an elegant, idealistic call to action. Given our country's political climate, the text feels particularly fitting. I was first drawn to the phrase, 'and your very flesh shall be a great poem, and have the richest fluency, not only in its words, but in the silent lines of its lips and face, and between the lashes of your eyes, and in every motion and joint of your body'. For me, this illustrates the great beauty and potential found in all of us. My hope is that we listen, reflect, and find new and creative ways to make meaningful and positive change.

Musically, this phrase evokes an analogous idea of fragile melodic fragments emerging from the opening overlapping and intersecting lines. As the fragments took shape, they were then juxtaposed with the textural lines, informing the structure of the work. Further, 'open air', (a phrase found earlier in Whitman's preface but not in the included excerpt) alludes to the space found throughout the work.

Kevin Walczyk (b. 1964)

Kevin Walczyk's compositional accolades include nominations for the prestigious Pulitzer Prize in music composition and the Grawemeyer Award. He has earned prizes or finalist status from the Big East Conference Band Directors Association Composition Contest, the National Band Association's William D. Revelli Memorial Composition Contest, College Band Directors National Association, ASCAP, BMI, and the Pacific Coast College Jazz Festival Merit of Achievement in Composition. Walczyk was selected as the Mid-West Band and Orchestra Clinic 2010 commissioned composer and was selected for a special commission for the 2011 Mid-West Band and Orchestra Clinic international conference.

Symphony No. 5: Freedom from Fear – Images from the Shoreline (2018)

The opening movement, *The Relinquishing*, establishes the melodic and harmonic motifs of the symphony derived from the musically ciphered words, 'Courage' and 'Freedom from Fear'. These elements are present in all movements and serve as the unifying motifs of the piece. The image of Moses on the Nile represents this movement's theme of adoption. The composer, himself adopted as a child, comments, 'Adoption is a form of displacement, being removed from one family and being placed with another.' The female soprano and boy soprano, portraying a mother-son relationship combined with the musical ciphers, and Moses on the Nile, all represent adoption as a form of displacement.

Movement two, *Sands of White and Black*, is a musical couplet, combining the images of the first published picture of dead American soldiers during the Second World War and the segregated beaches in Biloxi, Mississippi that created 'wade-ins' in the hope of desegregating the public use of beaches. The latter is in reference to the courage to stand up for what is right, even when it goes against the common belief, and the former of the courage displayed when men fight for the preservation of freedom when others seek to oppress. The civil rights

anthem *We Shall Overcome* plays a significant role in bridging these images into one musical idea.

Movement three, *Lullaby*, is based on the image *Humanity Washed Ashore*, depicting three-year-old Alan Kurdi who lost his life fleeing from the Syrian conflict in 2011. Alan's brother and mother also lost their lives that day when their boat capsized en route to the Greek Island of Kos. The female soprano and boy soprano again depict the mother-child relationship, this time representing Alan and his mother. The Syrian folksongs *Sleep, My Child* and *Upon Thy Lovely Lips* provide musical motifs throughout this movement.

The final movement, *Sea Crossings – Mother of Exiles*, has a musical cipher from Emma Lazarus's poem *The New Colossus*, a portion of which is engraved on the Statue of Liberty serving as a beacon for new immigrants. The image of Moses crossing the Red Sea also represents this concept of freedom by immigration – Moses leading the Israelites from Egypt to Canaan and becoming free from oppression and adopted into a new land.

Nicholas P. Waldron

Recording the music on this album, *Freedom from Fear*, was a transformative experience for all of us involved. Today's world seems dominated by pessimism, violence and fear. But this music, in the face of all of that, portrays strength, hope and triumph. I loved making THIS music in THIS time with my players, acknowledging the difficulties in our society, but creating something beautiful to share with others. Making it all the more special for me is my friendship with each of the amazing composers on this album. They are people who share my joys and disappointments in this world, and who have shaped me as a musician, conductor and friend.

David Maslanka's *Liberation* uses men's chorus in Gregorian chant to deliver the text, 'Deliver me, Lord, from death eternal on that fearful day', in an ancient evocation of salvation. The power of the human voice in this ritual expression of fire and brimstone, juxtaposed with the delicate and heartfelt chorales make this music one my

very favorite works by David, who passed away in 2017. I miss him.

Aaron Perrine's *In the Open Air, In the Silent Lines* is an emotional, minimalist exploration, inspired by the preface to Walt Whitman's *Leaves of Grass*. It illustrates the great beauty and potential found in all of us. May we all find new and creative ways to make meaningful and positive change.

Kevin Walczyk's fifth symphony, *Freedom from Fear – Images from the Shoreline*, was commissioned by Reach Out Kansas in response to the world immigration crisis. Walczyk drew inspiration from President Franklin Roosevelt's 1941 State of the Union address, which identified freedom from fear as a fundamental human

right. Underscoring the piece are other shoreline images that speak to courage in the face of violence, such as the 2015 photograph, *Humanity Washed Ashore*, of the three-year-old Syrian refugee, Alan Kurdi, whose body was found on the beach in Turkey after his boat capsized; three American soldiers who died at Buna Beach during the Second World War; and immigrants arriving at the Statue of Liberty. This is one of the most powerful pieces of music I have ever conducted. This music haunts and uplifts me. It finds universal truth and a shared human experience that reminds me that we should be better to each other, and that we are all brothers and sisters.

Paul W. Popiel

1 David Maslanka (1943–2017): Liberation

(Text: *Libera Me*)

Libera me, Domine, de morte æterna, in die illa tremenda.
Quando cœli movendi sunt et terra.
Dum veneris iudicare sæculum per ignem.
Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira.
Quando cœli movendi sunt et terra.
Dies illa, dies iræ, calamitatis et miseriæ, dies magna et amara valde.
Dum veneris iudicare sæculum per ignem.
Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

[Deliver me, O Lord, from death eternal on that fearful day,
When the heavens and the earth shall be moved,
When thou shalt come to judge the world by fire.
I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath,
When the heavens and the earth shall be moved.
That day, day of wrath, calamity and misery, day of great and exceeding bitterness,
When thou shalt come to judge the world by fire.
Rest eternal grant unto them, O Lord: and let light perpetual shine upon them.]

Kevin Walczyk (b. 1964): Symphony No. 5: Freedom from Fear – Images from the Shoreline

1. The Relinquishing

(Text: The Holy Bible (Deuteronomy 31:6; Leviticus 20:1-5; Psalm 46:1-4; Psalm 73:21-26))

Soprano:

Do not fear! Be strong! Be courageous, I am with you. Do not fear! I am with you. I shall neither fail you nor forsake you. I shall not fail you, be strong. We have silenced the drums of Tophet's furnace and denied the scourge of Molech's crimes. Fear not! Have courage! Stand fearless, fearless before the roar of oceans and the swelling pride of the mountain's quake. Take refuge and strength in the sacred haunt's river of joy. I shall not fear, I am strong! You are with me.

Boy Soprano:

I shall not fear, I'm strong. You are with me. I shall not fear. We have silenced the drums of Tophet's furnace and denied the scourge of Molech's crimes. Fear not! Have courage! Turmoil has filled my heart but You love me, You have taken my hand! You are the strength of my heart; forever you're mine. Take me into Glory! Do not fear! Be strong! Do not fear! I am with you.

2. Sands of White and Black

Soprano and Boy Soprano: TACET

3. Lullaby

(Text: *Two Syrian Folk Songs: Sleep, My Child (AÎNTE) and Upon Thy Lovely Lips (CHARÔ)*;
The Holy Bible (Leviticus 20:1-5))

Soprano:

Sleep, my child, my pretty one, and softly dream. Upon thy lovely lips I'll dwell, and softly dream. And there three years you did reign. I'd lose my soul without a pang, without a single pang, what do I care since thou art mine. Sleep my child, my pretty one. Sleep my child and softly dream. Peace in Him, my pretty one, and softly dream. Beneath His yoke thy soul shalt rest, and refuge seize. Forever more shalt thou reign.

Boy Soprano:

Peace in Him, my pretty one, and softly dream. Beneath His yoke thy soul shalt rest, and refuge seize. Forever more shalt thou reign. 'Twas not my hand in Molech's fire, consigned to Molech's flames, my soul's desire. Sleep, Mother, my pretty one, and softly dream. Upon thy lovely lips I'll dwell, and softly dream. Forever more shalt thou reign.

4. Sea Crossings – Mother of Exiles

(Text: Emma Lazarus, *The New Colossus* (1883);
The Holy Bible (Leviticus 20:1-5; Psalm 9:9-10; 1st Chronicles 28:20))

Soprano:

Give me your tired, your poor, your huddled masses yearning to breathe free, the wretched refuse of your teeming shore. Send these, the homeless to me, your tempest tost to me. I lift my lamp beside the golden door! All oppressed may enter here, a refuge in times of trouble. Be strong and be courageous, and enlist preserving unity in the Spirit's lease. With Molech's altars of fear vanquished, there will be peace.

Boy Soprano:

I will be strong. I will show courage. With Molech's altars of fear vanquished, there will be peace.

Gretchen Pille



Photo: Christine Metz Howard

Soprano Gretchen Pille hails from Omaha, Nebraska. A champion of new music, Pille has organised and sung on several Liederabends of new art songs, and premiered the title role in the experimental musical *My Name is Sallie* for the Spencer Museum of Art in autumn 2017. In May 2018 she premiered *Vaults of Silver*, a piece written for organ, tenor, soprano and choir. Recent stage roles include Cunégonde in *Candide*, Alexandra (Zan) in *Regina*, Zerlina in *Don Giovanni*, Mlle. Silberklang in *The Impresario*, and Muffin in William Bolcom's *A Wedding*.

www.gretchenpille.com

Ashton Rapp



Photo: Christine Metz Howard

14-year-old Ashton Rapp, from Lawrence, Kansas, is the son of Brandon and Paula Rapp. Ashton discovered his love of music during his primary education through the Lawrence Children's Choir, which provided him with the necessary musical instruction, discipline, experience and confidence that has also assisted him on stage in many performances at Theatre Lawrence, in school plays, playing percussion in band, and in other areas of his life such as martial arts and 4-H, a youth development organisation. Ashton is honoured to be a part of this amazing project with KU.

University of Kansas Choirs

Led by Paul Tucker, director of choral activities, the University of Kansas (KU) choirs comprise seven different ensembles that have performed at regional and national conventions of the American Choral Directors Association, on National Public Radio and public television throughout the US. They have performed tours across Kansas, the US, Europe and Australia. Tucker pursues a varied music career as a conductor, pianist, composer/arranger and record producer.

University of Kansas Jazz Ensemble I

The University of Kansas Jazz Ensemble I is the flagship ensemble of the KU Jazz Studies programme. KU Jazz has received 27 DownBeat Student Music Awards, including Jazz Ensemble I's 2015 and 2019 awards in the Graduate Division for Best College Big Band in North America, and their Outstanding Performance Award in the same division in 2017. In April 2016, the ensemble performed at Jazz at Lincoln Center in New York City with internationally acclaimed vocalist Deborah Brown, and the band was one of six international college finalists that performed at the 2017 and 2019 Monterey Next Generation Jazz Festival. Jazz Ensemble I director, Dan Gailey, was the recipient of the 1996 International Association for Jazz Education (IAJE) Gil Evans Fellowship and under his direction Jazz Ensemble I has appeared at IAJE Conferences in New York City, Atlanta and Boston, the Mid-West Band and Orchestra Clinic in Chicago and the Montreux Jazz Festival in Switzerland.

The University of Kansas Bands

Robert Walzel, Dean; Martin Bergee, Associate Dean; Paul W. Popiel, Director of Bands; Matthew O. Smith, Associate Director of Bands; Sharon Toulouse, Assistant Director of Bands; Leslie O'Neil, Administrative Associate; Brooke Humfeld, Brett Keating, Nils Landsberg and Nicholas P. Waldron, Graduate Teaching Assistants; Brock Babcock, Audio Engineer

The University of Kansas Applied Winds, Brass and Percussion faculty

Daniel Velasco, Flute; Margaret Marco, Oboe; Eric Stomberg, Bassoon; Stephanie Zelnick, Clarinet; Vince Gnojek, Saxophone; Paul Stevens, Horn; Steve Leisring, Trumpet; Michael Davidson, Trombone; Scott Watson, Tuba/Euphonium; Michael Compitello, Percussion; Richard Ryan, String Bass; Erin Wood, Harp

University of Kansas Wind Ensemble

The University of Kansas Wind Ensemble enjoys a long history of excellence and musical leadership in the state of Kansas, across the nation and around the world. The ensemble has performed at every major wind band and music education convention in the country, and performed with musicians such as Aaron Copland, Vincent Persichetti, Percy Grainger, Karel Husa, Michael Colgrass and John Corigliano. The KU Wind Ensemble is at the forefront of the Naxos Wind Band Classics series, having recorded five previous albums on the Naxos label: *In the Shadow of No Towers* (8.573205), *Landscapes* (8.573104), *Redline Tango* (8.570074), *Wild Nights!* (8.572129) and *Derivations* (8.572629). The ensemble is committed to contemporary music and regularly commissions, premieres and records new works.

Flute

Chloe Descher
Deborah Hass, piccolo
Melissa Kilgard
Abigail Sigler, piccolo
Taylor Webb
Madeleine Wilmsen

Oboe

Brittney Eyerly
Emily Foltz, English horn
Elizabeth Phillips
Susan Tope

Bassoon

Kylie Hansen
Randall Himes,
contrabassoon
Shuo Li
Sarah Vogts

Clarinet

Katherine Anderson
Angela Fornelli
Kaitlyn Gerde
Justin Harbaugh, E flat
Juliana Hsu
Hilary Lowery
Courtney Nottingham
Lauren Walbert

Bass Clarinet

Stacia Fortune
Renee Huey
Sophie Solomonson,
contrabass

Saxophone

Sam Boyd
Zack Dixon
Cameron Harris
Lingxiao Li
Luis Matos
Michael Svoren
David Valdez
Tyler Walker
Andre Womack
Noah Zoller

Trumpet

Ahmed Baset Azizi
Miguel Cubero Navarro
Guangyu Dong
Nathan Hasterlik
Jong Ho Kim
Chuck MacKinnon
Erik Mahon
Jonah Pellegrino
Rafniel Rios
Hannah Steinert
Robert Vandivier
Trent Warbis

Horn

Evan Brown
Jacob Hemenway
Kenzie Kimble
Alice Kirsch
Becca Lunstrum
Brady O'Donnell
Alexandria Rogers
Caroline Strickfaden

Trombone

Ben Cooper
PJ Kelley
Megann Lawrenz
Thomas McMurray
Sam Rosenbaum
Roy Schmeidler
Mark Sweeney
Ian Warshaw
Colin Wreath

Euphonium

Josh Hugo
Deacon Ridley

Tuba

Max Gerhart
Josie Jones
Evan Norkey
Alex Price

Percussion

Alex Alfaro
Vaughn Craddock
Graham Deckard
Zach Frieze
Jackson Graham
Luke Helker
Donovan Miller
Lauren Molloy
Theodore Musick
Grayson Rushing
Jonathan Trudeau
Nicholas Wright

Piano

Raffaele Cipriano
Jonathan Mattson
Jack Yarbrough

Harp

Grace Clark
Tameika Melançon

Double Bass

Alex Annan
Murphy Smith

Guitar

Alex Frank

Vocalists

Gretchen Pille
Ashton Rapp



Paul W. Popiel



Photo: Dave Gnojek

Paul W. Popiel is the director of bands at the University of Kansas, only the seventh person to hold this position in the band's storied 125-year history. Popiel conducts the KU Wind Ensemble, directs the graduate programme in wind conducting, and guides all aspects of the university band programme. His previous appointments include the Indiana University Jacobs School of Music and Oklahoma State University. He also enjoyed several years teaching in the public schools of Texas and Michigan. Popiel has lectured and performed throughout the US, Canada, Europe, China, Australia, Singapore and Japan. He has several highly acclaimed performance and production credits on the Klavier Records, Naxos, Ecstatic, Summit Records and Mark Custom labels. A proponent of distinctive new music, Popiel has commissioned and premiered numerous new works for winds, including pieces by composers Joel Puckett, Mohammed Fairouz, Michael Torke, Aaron Perrine, Kevin Walczyk, James Barnes, David Dzubay, Joni Greene and others. Popiel is a member of the prestigious American Bandmasters Association and the National Academy of Recording Arts and Sciences.

FREEDOM FROM FEAR

Music for Wind Band

David Maslanka (1943–2017)

1 Liberation (2010) 15:32

Aaron Perrine (b. 1979)

2 In the Open Air, In the Silent Lines (2018)* 6:32

Kevin Walczyk (b. 1964)

3–6 Symphony No. 5: Freedom from Fear
– Images from the Shoreline (2018)* 39:00

***WORLD PREMIERE RECORDING**

Gretchen Pille, Soprano 3 5 6

Ashton Rapp, Boy Soprano 3 5 6

Luis Matos, Soprano Saxophone 4 5

Alex Frank, Guitar 4

University of Kansas Men's Chorus

Paul Tucker 1

University of Kansas Jazz Ensemble I

Dan Gailey 3–6

University of Kansas Wind Ensemble

Paul W. Popiel

A detailed track list and full recording and publishing details can be found inside the booklet.

The sung texts are included in the booklet, and may also be accessed at www.naxos.com/libretti/574169.htm

Booklet notes: Paul W. Popiel, Aaron Perrine, compiled by Nicholas P. Waldron

Sponsored by Reach Out Kansas, Inc.

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Contemporary American music for wind band continues to offer a rich combination of colour and variety. David Maslanka was one of the most prolific and admired of all wind band composers, and in *Liberation* he utilises plainchant in a moving exploration of death, the afterlife and the continuance of hope. Inspired by Walt Whitman, Aaron Perrine's *In the Open Air, In the Silent Lines* creates a rich sense of space, while Kevin Walczyk's moving *Symphony No. 5: Freedom from Fear – Images from the Shoreline* is unified by its themes of adoption, segregation and immigration.

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