

Wind Symphony

Symphonic Band

and

Brass Band

Wednesday, February 23, 2022 at 7:30 p.m.
Macomb Center for the Performing Arts

Oakland University resides on the ancestral, traditional, and contemporary lands of the Anishinaabe, known as the Three Fires Confederacy, comprised of the Ojibwe, Odawa, and Potawatomi. The land was ceded in the 1807 Treaty of Detroit and makes up southeast Michigan.

In recognizing the history and respecting the sovereignty of Michigan's Indian Nations, Oakland University honors the heritage of Indigenous communities and their significant role in shaping the course of this region. Further, we recognize the wrongs done to those forcibly removed from their Homelands and commit to fostering an environment of inclusion that is responsive to the needs of First Peoples through our words, policies, and actions.

The preservation and perpetuation of customs and traditions of Indigenous nations are essential to our shared cultural heritage. A deep understanding of Native peoples' past and present informs the teaching, research, and community engagement of the university in its ongoing effort to elevate the dignity of all people and serve as shared stewards of the land.

Oakland University Symphonic Band

Pamela L. Klena, conductor

A Festival Prelude

Alfred Reed

Jacob Greenwood, conductor

Suite from Mass

Leonard Bernstein (arranged by Michael Sweeney)

Featuring the Oakland University Student Brass Quintet

Alexis Dill, Nicole Tremonti, trumpet

Derek Kolp, horn

Mabelynn Dill, trombone

Noah McDonald, tuba

Inglesina "The Little English Girl"

David Delle Cese (edited by John Bourgeois)

Oakland University Brass Band

Kenneth Kroesche, conductor

Knight Templar

George Allan

Facets of the Heart

Tom Daveron

10 minute intermission

Magnificent 7 Percussion Septet

Kyle Paoletti, Mattheas Boelter, Jake Voight, Taylor Atkinson, Brady Jacot, David Smit, and Collin Arena

MAG 7 Rhapsody No. 1

Michael J. Burritt

10 minute intermission

Oakland University Wind Symphony

Gregory Cunningham, conductor

Metal

Brian Balmages

Jacob Greenwood, conductor

Hammersmith (Prelude and Scherzo)

Gustav Holst

Centennial Horizon

Kevin McKee (arranged for wind band by McKee and Miller)

i. Aspen Grove

ii. Alpenglow

iii. Roaring Gunnison

Dr. Jen Oliverio, trumpet soloist

Assistant Professor of Trumpet – Oakland University

Heaven At Night

Katahj Copley

Circus Bee

Henry Fillmore

Program Notes



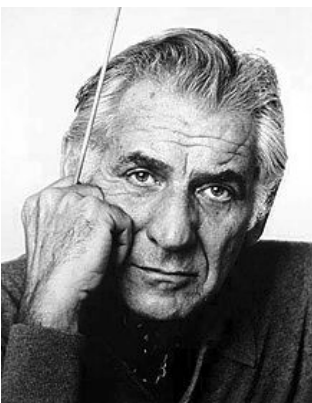
A Festival Prelude (1962)

By Alfred Reed (1921 – 2005)

A native of New York City, **Alfred Reed** was one of the 20th century's most prolific composers of music for concert band, orchestra, chamber ensemble, and chorus. The child of Austrian immigrants, he was originally born as Alfred Friedman; while still in high school he began performing music under the name Alfred Reed. After studying composition, theory, and counterpoint, he began working as a composer, arranger, and conductor for the Radio Workshop, New York. Reed served in the military during the Second World War, conducting the 529th Air Force Band. Following his military service, he studied at the famed Juilliard School of Music in New York. After completing his musical education, he became a staff composer and arranger for radio broadcasting giants NBC and ABC, where his duties included arranging existing music and composing original music for drama shows. Working for both radio and television, he often composed dance routines for musical comedies. After leaving radio and television, Reed went on to teach theory, composition, and music business at the University of Miami. He led an illustrious career in Miami spanning nearly thirty years, teaching there from 1966 until 1993. He composed a great deal of band music, much of which is in a melodic, post-Romantic style.

This work was composed for the 25th Anniversary of the Tri-State Music Festival, located in Enid, Oklahoma. In the score, Alfred Reed wrote:

The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of these fanfare phrases, the main theme is presented in a sweeping unison by the woodwinds, saxophones, cornets, with brass interjections. This leads to the second of the fanfare figures, which builds up to another statement of the main theme by the full band. After a powerful climax, the main theme is once again stated, this time by a richly melodic texture of woodwinds, horns, and saxophones in a quiet, legato variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another climax, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive brass chords to a thundering conclusion.



Suite from Mass (1971)

By Leonard Bernstein (1918 – 1990), Arranged by Michael Sweeney (b. 1952)

Featuring the Oakland University Student Brass Quintet

Alexis Dill & Nicole Tremonti, trumpet

Derek Kolp, horn

Mabelynn Dill, trombone

Noah McDonald, tuba

Composer, conductor, pianist, teacher, thinker, and adventurous spirit, **Leonard Bernstein** transformed the way Americans and people everywhere hear and appreciate music. Bernstein's successes as a composer ranged from the Broadway stage—*West Side Story*, *On the Town*, *Wonderful Town*, and *Candide*—to concert halls all over the world, where his orchestral and choral music

continues to thrive.

Bernstein's major concert works include three symphonies—subtitled *Jeremiah* (1944), *The Age of Anxiety* (1949), and *Kaddish* (1963)—as well as *Prelude, Fugue and Riffs* (1949); *Serenade* for violin, strings and percussion (1954); *Symphonic Dances* from *West Side Story* (1960); *Chichester Psalms* (1965); *Mass: A Theater Piece for Singers, Players and Dancers* (1971); *Songfest* (1977); *Divertimento* for orchestra (1980); *Halil* for solo flute and small orchestra (1981); *Touches* (1981) and *Thirteen Anniversaries* (1988) for solo piano; *Missa Brevis* for singers and percussion (1988); *Concerto for Orchestra: Jubilee Games* (1989); and *Arias and Barcarolles* (1988). Bernstein also wrote the one-act opera *Trouble in Tahiti* in 1952, and its sequel, the three-act opera *A Quiet*

Place, in 1983. He collaborated with choreographer Jerome Robbins on three major ballets: *Fancy Free* (1944), *Facsimile* (1946), and *Dybbuk* (1975). He received an Academy Award nomination for his score for *On the Waterfront* (1954).

As a conductor, Bernstein was a dynamic presence on the podiums of the world's greatest orchestras for almost half a century, building a legacy that endures and continues to grow through a catalogue of over 500 recordings and filmed performances. Bernstein became Music Director of the New York Philharmonic in 1958, a position he held until 1969. Thereafter, as permanent Laureate Conductor, he made frequent guest appearances with the orchestra. Among the world's great orchestras, Bernstein also enjoyed special relationships with the Israel Philharmonic and Vienna Philharmonic, both of which he conducted extensively in live performances and recordings. He won 11 Emmy Awards for his celebrated television work, including the Young People's Concerts series with the New York Philharmonic.

As teacher and performer, he played an active role with the Tanglewood Music Festival from its founding in 1940 until his death, as well as with the Los Angeles Philharmonic Institute and Pacific Music Festival (both of which he helped found) and the Schleswig-Holstein Music Festival. Bernstein received many honors, including the Kennedy Center Honors (1980); the American Academy of Arts and Letters' Gold Medal (1981); the MacDowell Colony's Gold Medal; medals from the Beethoven Society and the Mahler Gesellschaft; New York City's Handel Medallion; a special Tony Award (1969); dozens of honorary degrees and awards from colleges and universities; and national honors from Austria, Italy, Israel, Mexico, Denmark, Germany, and France. In 1985, the National Academy of Recording Arts and Sciences honored Bernstein with the Lifetime Achievement GRAMMY Award. His writings were published in *The Joy of Music* (1959), Leonard Bernstein's Young People's Concerts (1961), *The Infinite Variety of Music* (1966), and *Findings* (1982). As the Charles Eliot Norton Professor of Poetry, Bernstein also delivered six lectures at Harvard University in 1972–73 that were subsequently published and televised as "The Unanswered Question." In 1990, he received the Praemium Imperiale from the Japan Arts Association awarded for lifetime achievement in the arts. Bernstein died on October 14, 1990.

Bernstein's *Mass* was written for the opening for the John F. Kennedy Center for the Performing Arts in Washington, D.C. on September 8, 1971. Subtitled "A Theater Piece for Singers, Players, and Dancers," the 90-minutes work is based on the Liturgy of the Roman Mass with additional texts by Stephen Schwartz and Leonard Bernstein. It calls for a large pit orchestra, two choruses, boys' choir, ballet company and cast, plus a marching band and rock combo. *Mass* uses an eclectic mix of musical styles and reflects the turmoil of the era, being viewed by some as blasphemous and by others as politically subversive. However, in his program notes at the premiere, Bernstein states that his intent "to communicate as directly and universally as I can a reaffirmation of faith." Over the years it has become recognized as one of his greatest achievements, as well as one of his most controversial.

In this suite, commissioned by the Canadian Brass and East Wind Ensemble, arranger Michael Sweeney focuses on a select number of movements, often using the brass quintet to represent the vocal lines found in the original. The striking opening strings of "Alleluia" actually forecast a theme used later in "A Simple Song" (the best-known song from *Mass*). "Sanctus" is characterized by thematic elements traded between quintet and wind ensemble, and culminates in dramatic fashion with the pulsating "Agnus Dei." Trumpet and trombone soloists, along with piano, are featured prominently in "A Simple Song." "Offertory" begins calmly, then quickly erupts with furious and raucous enthusiasm filled with rhythmic complexity and relentless percussion. As in the original, the haunting hymn "Almighty Father" brings this suite to a close, using the same melody found in "Offertory" except now elongated and in more serene setting.

Program Notes from Boosey & Hawkes Publishing

Inglesina "The Little English Girl" (1897)

By David Delle Cese (1856 – 1938), Edited by John R. Bourgeois (b. 1934)

Davide Delle Cese was an Italian composer and conductor, known primarily as the composer of the popular concert march *L'Inglesina*. He first studied with Antonio Geminiani, who had been a theater conductor in Rome. Later, he studied at the Conservatory of San Pietro a Majella. Following military service, he led bands in Pontecorvo, Venice (1886), San Leo (1886-1891), and Bitonto (1891). He also organized a band of young boys, most of whom were under the age of ten. He named it the Lilliputian Concert Band, and it played frequently throughout southern Italy. During the years after World War I, he devoted most of his time to composing and teaching.

In addition to his marches and concert music for band, Delle Cese composed ballets, intermezzi, and lyric pieces. From 1885-1888, by direction of the Italian War Office, he arranged all known national anthems for band. Many of his works were published by Adolfo Lapini in Florence and are now available from Casa Musicale Pucci in Napoli.

Best known for his marches, Davide Dele Cese was an Italian band leader, composer and teacher who enjoyed a long and rich musical career. His march, *Inglesina*, is one of his most popular marches and is an international favorite. This accomplished edition by the former director of the United States Marine Band is based on the original 1871 Italian edition and brings new excitement and freshness to this European classic.

Program Note from Wingert-Jones Publishing

Knight Templar

By George Allan (1864-1930)

George Allan was a composer and arranger of music for brass bands who was born, and resided for most of his life, in New Shildon, County Durham, United Kingdom. As a youth he was a choirboy at All Saints Church in Shildon and learned to sing using solfege. His choirmaster encouraged to join the New Shildon Juvenile Brass Band under the direction of Edward Dinsdale, where he played baritone horn and tenor horn. He would later go on to become the bandmaster of the New Shildon Saxhorn Band and New Shildon Temperance Brass Band. As his town's leading musician, he would also become the conductor of the orchestra of the New Shildon All Saints Amateur Operatic Society.

It was for these groups that he composed numerous concert works and dance music, however he is best known for the 70 marches he wrote for brass band. Among these contest marches, which are designed to highlight a band's soloists as well as the playing of each section, *The Wizard* and *Senator* are favorites among musicians. Likewise, his *Knight Templar* stands above the rest of his marches not only for its sections that contrast between the playing of solos, duets and full throated tutti sections, but also for how the piece sounds like a concert overture. As the march unfolds, each section of the march might be thought of as a crusade by the Knight Templar with main sections ending with an Amen. It's also striking and no accident that the strain leading to the march's recapitulation (or Da Capo) sounds like a solemn hymn tune.

Facets of the Heart

By Tom Davoren (b. 1986)

Tom Davoren is a conductor and composer with a growing international reputation. He began his conducting career with the BTM Band from South Wales, in the United Kingdom, and has since held positions with Britain's famous Desford Colliery and Fairey Bands, as well as Bristol's Filton Concert Brass, with whom he won a National Championship title in 2014. In 2015 he directed Maidstone Wind Symphony to British National Concert Band Championship honors, served as conductor to the National Youth Brass Band of Wales in 2016, and has appeared as a guest conductor in Austria, Lithuania, Norway, Sweden, the United States, Canada, Japan, and South Korea. He led conducting students and directed bands at the University of Salford from 2015 - 2019.

He holds Bachelors and Masters degrees in composition from Cardiff University School of Music, where in 2009/10 he was awarded a research scholarship from the Arts and Humanities Research Council and the Welsh Livery Guild Composition Award. He was also a BASCA British Composer Award nominee in 2011, a prizewinner at the EBBA European Composers Competition 2012, the recipient of a Harvey Phillips Award for excellence in composition, presented by the International Tuba Euphonium Association, in 2014, and winner of the American National Band Association 'Merrill Jones' Composition Contest in 2020.

Tom's music for band has been premiered, recorded and commissioned by artists including 'The President's Own' United States Marine Band, Central Band of the Royal Air Force, Brass Band of Battle Creek, Cory Band, Jens Lindemann, Steven Mead, and Glenn Van Looy. Memorable performances include New York's Carnegie Hall, the College Band Directors National Association National Conference, BASBWE London Festival, Royal Northern College of Music Festival of Brass, World Music Contest (Kerkrade), Jeju International Wind Ensemble Festival (South Korea), International Tuba Euphonium Association Conferences, International Trumpet Guild Conferences, and the solo and band sections of the National Championships of New Zealand,

Australia and Great Britain. He has a special relationship with the Belgian ensemble Brassband Buizingen, acting as their Associate Composer through 2015 / 16 and became Composer in Residence with the Band of the Welsh Guards, of the Household Division of the British Army, in 2019. He is currently a Doctoral Teaching Assistant in Wind Conducting at the University of Kansas, working with Dr. Paul Popiel.

Facets of the Heart was commissioned for the 2015 Butlins Mineworkers' Brass Band Championships. The composer offers the following regarding the piece: "Created during a somewhat turbulent period in my life, the concept behind *Facets of the Heart* has changed considerably between inception and completion. The result is a musical representation of three lesser considered but, none the less, extremely important aspects of love, set against their natural opposites. Running in three continuous sections, the chosen aspects are Fear, Pain & Comfort and Doubt & Courage.

If there was a particular goal in composing this piece it would not necessarily be the imparting of my own experiences on others. Rather than the process of composition ending on completion of the score, I see *Facets of the Heart* as a continuing collaboration. I hope that those engaging with music, as performers or listeners, will find it inspires enough personal relevance to bring a performance to life. In an effort to achieve this I have left the shaping of musical line with points of expression and rubato very much open to interpretation. This said, the integrity of each line and mood set by timbre are detailed more specifically in my choice of phrasing, instrumental balance and muted textures."



MAG7: Rhapsody No. 1

By Michael J. Burritt (b. 1962)

*Performed by the Magnificent 7, percussion septet
Kyle Paoletti, Mattheas Boelter, Jake Voight, Taylor Atkinson, Brady Jacot,
David Smit, and Collin Arena*

Michael Burritt currently Professor of Percussion and chair of the Winds, Brass, and Percussion department at the Eastman School of Music. He is only the third person in the history of the school to hold this position. Prior to his appointment at Eastman, Mr. Burritt was Professor of Percussion at Northwestern University from 1995 to 2008, where he developed a program of international distinction. Mr. Burritt received his Bachelor ('84) and Master of Music ('86) Degrees, as well as the prestigious Performers Certificate, from the Eastman School of Music. Having performed on four continents and more than forty states, Michael Burritt is one of his generation's leading percussionists. He is in frequent demand, performing concert tours and master classes throughout the United States, Europe, Asia, Australia and Canada. Mr. Burritt has been soloist with the United States Air Force Band, Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Richmond Symphony Orchestra, Nexus, Third Coast Percussion, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany) and the Amores Percussion Group (Spain). Mr. Burritt is also active as a composer, with three concertos to his credit as well as numerous solo and chamber works for marimba and percussion. His works for solo marimba have become standard repertoire for the instrument, and are frequently required repertoire in international competitions. Commissions include The World Marimba Competition in Stuttgart Germany, The Paris International Marimba Competition, Nexus and the Paris Percussion Group. Mr. Burritt is published with Keyboard Percussion Publications, C. Alan, Masters Music, and Innovative Percussion. Burritt is also an artist/clinician and product design/consultant for Mallettech, where he has developed his own line of marimba mallets and the MJB Signature Marimba. He is an artist/educational clinician with the Zildjian Company, Evans Drum Heads, and Yamaha Drums. Mr. Burritt is the current President of Percussive Arts Society, was a member of the Board of Directors from 1996 to 2008, a contributing editor for Percussive Notes magazine from 1991 to 2006 and was chairman of the PAS Keyboard Committee from 2004 to 2010.

MAG7: Rhapsody No. 1 was written in the summer of 2017 and dedicated to my seven grad students who so brilliantly brought my new opus to life. The piece opens with a solo "riff" on marimba that serves as the seed for the entire work. The rhythmic and metric development play with the quintuplet, first introduced in the opening section, as a tool for polyrhythmic hemiola and metric modulation. This is fully realized in the center of the work as the entire ensemble is playing varying layers in multiples of 5

tethered to a 5/4 meter. Like most of my music, *MAG7* is a melting pot of genres and artistic influences coalescing in a pseudo-rhapsodic form, making it an extreme but rewarding challenge in the repertoire.

Program Notes from Michael Burritt



***Metal* (2012)**

By Brian Balmages (b. 1975)

Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, National Association for Music Educators, American School Band Directors Association, CBDNA, the Kennedy Center, and Meyerhoff Symphony Hall. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director at Towson University in Maryland.

Metal was conceived as an opener or closer inspired by two different types of "metal." The first type manifests itself in the considerable use of metallic sounds in the percussion section. The vast majority of the percussion instrumentation relies on metal instruments, both pitched and non-pitched. The only exceptions are timpani, snare drum, and bass drum.

The second inspiration actually comes from the genre of "heavy metal." The composer writes, "I grew up listening to a wide range of music, and I often like to go back to these early influences and explore the idea of setting them in a contemporary framework. While the style does not completely emerge in full form, there are several instances throughout the piece that suggest a strong heavy metal influence."

Metal was commissioned by the Herndon High School Wind Ensemble and director Kathleen Jacoby to celebrate the school's 100th anniversary. The fusion of styles in the piece reflects the diversity of the school as well as its evolution over the past 100 years. In addition, the piece commemorates the original ideal upon which the school was founded -- that the "Pride of Herndon" is a diverse group of students and teachers who can still come together after 100 years and stand as one.

Program Note by composer

Hammersmith: Prelude and Scherzo (1930)

By Gustav Holst (1874-1934)

Hammersmith: Prelude and Scherzo was commissioned by the British Broadcasting Corporation (BBC) and was completed in 1930. It is named for the well-known West London borough upon the river Thames where Holst lived and worked for many years of his life. Holst was set to conduct the piece's premiere on April 17, 1932, with the United States Marine Band at the third annual convention of the American Bandmasters Association. Unfortunately, he had to cancel his appearance due to illness. The premiere took place under the Marine Band's conductor Taylor Branson, and then fell out of sight for twenty-two years. The piece was not performed again until Robert Cantrick at Carnegie Mellon University revived it in 1954. Since then, *Hammersmith* has achieved "cornerstone" status in the wind band repertoire, receiving countless performances and becoming the source of much debate over its origin and meaning.

Hammersmith traditionally has been interpreted on a programmatic level despite Holst's daughter Imogen's insistence that it is not program music (that is, music that is intended to evoke images or convey the impression of events). But Imogen also writes: "*Hammersmith's* mood is the outcome of long years of [Holst's] familiarity with the changing crowds and the changing river: those Saturday night crowds, who were always good-natured even when they were being pushed off the pavement into the middle of the traffic, and the stallholders in that narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares, and the large woman at the fruit shop who always called him 'dearie' when he bought oranges for his Sunday picnics. As for the river, he had known it since he was a student, when he paced up and down outside William Morris's house, discussing Ibsen with earnest young socialists. During all the years since then, his favorite London walk had been along the river-path to Chiswick. In *Hammersmith*, the river is the background to the crowd; it is a river that goes on its way unnoticed and unconcerned."

With all of this offered imagery, it is difficult not to interpret *Hammersmith* as a direct representation of the actual place it was named for. Under this programmatic interpretation, the tuba and euphonium heard at the very beginning along with a melody in the horns are said to represent the river Thames, meandering along its path "unnoticed and unconcerned." The lively section that follows (scherzo) represents the boisterous crowds that populate *Hammersmith's* streets. We can easily imagine ourselves in the shoes of someone who has ventured from the banks of the river into the crowded marketplaces and loud taverns. What this interpretation fails to fully account for, however, is an unaccompanied clarinet solo that suddenly appears halfway through the piece. Many have explained this moment as a respite from the streets, or a retreat back to the river, but to a keen listener, the clarinet melody is simply too different in tone and presentation for this programmatic interpretation to be completely satisfying. Nonetheless, it has remained popular over the years.

A new theory put forth by University of Georgia alumnus Evan Harger (2015) posits that *Hammersmith* is best understood from a philosophical viewpoint. Broadly speaking, Holst's personal beliefs dictate that each individual is made up of three parts, or characters: The Mystic, one's ability to communicate with God; The Philistine, filled with prejudice, rational to a fault, and a slave to reason (a decidedly negative quality); and The Artist, one's capacity to communicate our knowledge of God to others through art. Together, The Mystic, Philistine, and Artist form Holst's version of the Trinity. Despite its attempts, The Mystic can never convert The Philistine; their blind faith and common sense intellect are simply too incompatible. But The Artist can, and is therefore in many ways more powerful than The Mystic. In Harger's theory, The Mystic is presented first in *Hammersmith* by the tuba, euphonium, and horn melodies. They are serene, secure, and beautiful in their simplicity. The scherzo introduces The Philistine in the form of a fugue -- a highly mathematical and intellectual musical form. Conflict ensues. Suddenly, represented by the solo clarinet, The Artist enters and transfixes The Philistine with a humble melody. As other instruments join in, a

conversation takes place between these two characters, and progress is made. As in life, however, this union is only temporary, and soon our characters depart in their own directions. As The Artist and The Philistine grow distant, The Mystic is left where it began, steadfast and strong in its convictions, but not without hints of doubt. The piece ends amicably but somberly, without conflict -- but also without resolve.

Program Note by Matthew Sadowski

Centennial Horizon

Kevin McKee (b. 1980) is an American composer with a primary emphasis in brass chamber music. He was born and raised in Yreka, CA, a little mountain town in the heart of the "State of Jefferson" (Northern California). He began playing the trumpet in grade school at the urging of his father, who was the high school music teacher in town. He went on to earn two degrees in trumpet performance; a BM from Sacramento State, where he studied with Gary Dilworth, and a MM from the University of Maryland, under Chris Gekker. He is also an alumni of the Aspen Music Festival and the National Orchestral Institute.

Centennial Horizon was commissioned by Albany trumpeter Catherine Sheridan. With two contrasting movements (*Aspen Grove* and *Roaring Gunnison*) connected by an interlude (*Alpenglow*), I have attempted to capture some of the beauty and adventure of what truly is an amazing place: Colorado (the "Centennial State"). Inspired by my late grandmother's love of that state, the first movement is an homage to her.

When Catherine Sheridan wrote to me about composing a piece for trumpet and piano, my first thoughts were of my late grandmother, Gertrude, who was always suggesting that I write a piece with Colorado as the subject. She loved that state. And while she lived most of her life in California, she always longed to go back to Colorado amongst the quaking aspens, the mountains, the rivers and the vibrant colors. I have at last taken her up on her suggestion referencing the "Centennial State", a nickname given to Colorado for being inducted into the Union one hundred years after the signing of the Declaration of Independence. The first movement in particular is an homage to my grandmother.

The trumpet and concert band adaptation was commissioned by a consortium of 14 groups and individuals.

Program Note by Kevin McKee



Heaven At Night

By Katahj Copley (b. 1998)

Georgia native, **Katahj Copley** has a Bachelor's degree in Music Education and Composition at the University of West Georgia. He is currently pursuing his Masters in Composition at the University of Texas at Austin.

Katahj Copley is an American saxophonist, composer and student. Mr. Copley holds a bachelor's degree in music education and composition at the University of West Georgia. He is currently [2022] pursuing a master's in composition at the University of Texas at Austin.

Copley's first work, *Spectra*, premiered on November 14, 2017 by the University of West Georgia's Saxophone Ensemble. Since 2017, Copley has written over sixty pieces, including over twenty-five for Wind Band, for a variety of ensemble settings. These works have been performed by local Georgia high schools, such as Carrollton High School (his alma mater), Mt. Zion High School, Villa Rica High School, Central Carroll High School, and many more. He has had pieces performed by schools throughout the country as well. During his time at the University of West Georgia, Copley had written pieces for UWG's Brass Ensemble, Concert Choir, Saxophone Ensemble, Symphonic Band, Jazz Ensemble and Wind Ensemble. His compositions have been performed and commissioned by colleges, organizations, universities and professional ensembles, including the 1st Infantry Brass Choir, Rhode Island Recording Ensemble, Nu Alpha chapter of Kappa Kappa Psi at Georgia State University, Axos Saxophone Quartet, the Admiral Launch Duo and the Atlanta Wind Symphony.

About, *Heaven At Night*, the composer writes: When I read the poem *The Old Astronomer to His Pupil*, two lines stuck out the most:

*Though my soul may set in darkness, it will rise in perfect light;
I have loved the stars too truly to be fearful of the night.*

Those lines are the basis of this tone poem. **Heaven at Night** is a piece centered on the idea of acceptance toward the unknown -- the ability to not be afraid of what comes next. Past the darkness of death there is Heaven, and at night it is at its most beautiful. Dedicated to Ann Wilson, a friend, a brother, and a soul that has helped me out of most of my fears.

Program Note by composer

March, "The Circus Bee"

By Henry Fillmore (1881–1956)

Henry Fillmore was a brilliant and dazzling composer, arranger, bandmaster, and publisher. He first learned to play the piano, and then later studied flute, violin, and guitar, but it was the slide trombone that eventually caught his interest. Considered too evil for any spiritual and faithful person to play, Fillmore's father was against him learning to play the instrument, especially since he and his father were in the religious music publishing business. His mother secretly saved the money to buy a used trombone and she believed that practicing it might help keep Henry out of any trouble. A fervent argument surrounding Fillmore's personal life, the evils of band music, and his father's standard of religious music caused him to leave Fillmore Brothers Music House publishing. He told his father, "I will huff and I will puff, and I will continue to write marches." This statement was responsible for one of his many composing pseudonyms, Will Huff. Fillmore composed more than 250 works and arranged at least 750 more, publishing under eight different pseudonyms so as to not saturate the market with his own name. In addition to composing and arranging, Fillmore also worked with the Lemon Brothers Circus as a musician and bandmaster. *The Circus Bee* is named after an imaginary circus newspaper and reflects Fillmore's interest in circuses. The march was written almost as a celebration of sorts. This was due to Fillmore and his father eventually agreeing that the young composer could now begin to compose marches even though they did not meet his father's strict rules regarding religious music.

Program note by United States Marine Band (2014)

Tonight's soloist



Dr. Jennifer Oliverio joined the faculty at Oakland University in the Fall of 2020 as Assistant Professor of Music in Applied Trumpet. She is principal cornet of the Fountain City Brass Band and plays flugelhorn with the Athena Brass Band. As an orchestral player Jen has played as an extra with the Kansas City Symphony, Alabama Symphony, and Colorado MahlerFest Orchestra. As a chamber musician she is a founding member of the Trilogy Brass Trio and the Nova Trumpet Collective.

Jen is an active performer and clinician having recently accepted invitations to perform and present at both the International Trumpet Guild Conference and the International Women's Brass Conference, taking place in the Summer of 2022. This year Jen was nominated by 4barsrest for 2021

Player of the Year and 2021 Album of the Year as well as being named to the 2021 Band of the Year. You can hear Jen's most recent album release Enigma, available as a digital download on her website: www.jenniferoliverio.com

Conductor Bios



Dr. Pam Klena is Visiting Assistant Professor of Music at Oakland University where she conducts the Oakland University Symphonic Band, teaches elementary and secondary instrumental music education methods courses, and supervises student teachers. Dr. Klena holds the Doctorate of Musical Arts degree from the University of North Carolina at Greensboro where she served as a graduate teaching assistant and studied with Kevin M. Gerald and John R. Locke. During her studies at UNCG, she conducted the Symphonic Band, University Band, Casella Sinfonietta, Wind Ensemble, and taught undergraduate conducting courses. Dr. Klena earned the Master of Music degree from Central Michigan University where she studied conducting with John E. Williamson. During her studies she conducted the University Band, Symphonic Band, Wind Symphony, Wind Ensemble, and assisted with the Central Michigan Marching Chippewas.

Prior to her graduate studies, Dr. Klena was the Director of Bands at Trinity Christian School in Sharpsburg, GA. She taught beginning, middle, and high school band, general music courses, and conducted school musicals. In addition to participating in the Georgia All-State Band, Dr. Klena served as coordinator and director for the Georgia Independent School Association All-Select Middle School Honor Band and Chorus.

Dr. Klena earned the Bachelor of Music Education degree from Lee University in Cleveland, TN, where she studied conducting with David R. Holsinger and Mark Bailey. During her time at Lee University, she traveled internationally promoting music education and leading masterclasses in countries such as Jordan, Brazil, and Kenya. She also was a founding member of a local beginning band program that afforded fifth-grade band students with free private lessons taught by college students.

Dr. Klena's primary research interest is gender diversity among wind band conductors and is committed to furthering inclusivity in the field. Her dissertation entitled, *Toward a More Inclusive Profession: A Qualitative Study of Female Wind Band Conductors*, interviews nationally-recognized female wind band conductors in order to glean insights into their experiences and perspectives. These distinguished women share their motivations, career and life experiences in hopes of furthering inclusivity within our field. Other research interests include audience engagement and recruitment in the 21st century. She believes this continuing research will enhance the field of music and conducting while the existence of wind band music in the academic environment continues to evolve. She also was selected to present her literature review, "Toward Resolving Gender Inequities in the Field of Wind Conducting" at the Michigan Music Conference and was a recipient of the CBDNA Mike Moss Study Grant. Dr. Klena is also a proud member of the College Band Directors National Association, Women Band Directors International, National Association for Music Education, College Music Society, Conductors Guild, Sigma Alpha Iota, Kappa Kappa Psi, and Pi Kappa Lambda.



Jacob Greenwood is the Associate Director of Bands at Troy High School. Appointed in 2018, his roles include instructing the Troy Colt Drumline, Percussion Ensembles, Jazz, AP Music Theory and Music Technology courses. In addition to conducting the Campus Band, he assists in conducting the Cadet, Concert and Symphonic Bands as well as the award-winning Troy Colt Marching Band.

Prior to his appointment in Troy, Jacob was the Director of Bands at Leslie Public Schools. Hired in 2010, he spent 8 years rebuilding and maintaining both the middle school and high school band programs. During his time at Leslie, he tripled the program's enrollment, received consistent superior ratings at MSBOA festivals, performed in New York City, Chicago, and St. Louis, collaborated with professional musicians and commissioned new compositions. In addition to the concert and marching programs' success, his drumline groups were requested to perform at Detroit Piston's half-time shows and his jazz band invited to perform at Michigan State University events.

Jacob holds an undergraduate degree in Music Education from Michigan State University. While at MSU, he was a member of the award-winning Spartan Marching Band Drumline, principal percussionist of the Wind Symphony, and drum set player in the jazz program, Spartan Brass, and salsa band.

Jacob is now in his second year of pursuing a master's degree in Conducting from Oakland University, working closely with Dr. Cunningham, Dr. Klena and the incredible musicians of the OU Wind Symphony and Symphonic Band.



Kenneth Kroesche is the Professor of Trombone, Euphonium and Tuba at Oakland University in Rochester, Michigan. He holds a master's and doctorate of musical arts degree in performance from the University of Michigan, in addition to a Bachelor of Music Education degree from Texas State University.

He has appeared as a euphonium soloist with a number of notable ensembles, ranging from the National Symphony Orchestra at the Kennedy Center for the Performing Arts to the U.S. Army Band at the West Point Military Academy. The Washington Post described him as "an expert on the instrument." As an orchestral musician, he is the principal trombonist of the Oakland Symphony Orchestra and the Saginaw Bay Symphony Orchestra. He is a frequent guest musician with the area's leading ensembles which include the Detroit Symphony, Grand Rapids Symphony, Flint Symphony and Detroit Chamber Winds. In addition, each summer he performs as euphoniumist with the Toledo Symphony Concert Band.

In 2009, he formed the Oakland University Brass Band which since its inception has gone on to receive national and international recognition. From 2008-2011, he served as the conductor of the award winning Capital City Brass Band of Lansing, Michigan. In addition, he has served as the music director of the Smoky Mountain Brass Band, regular guest conductor of the Michigan Chamber Brass, the Round Top Music Festival Institute, among others.



Dr. Gregory Cunningham is Professor of Music, Instrumental Music Program Coordinator and Director of Bands at Oakland University, where he serves as Music Director of the Oakland Symphony Orchestra, a regional orchestra in residence at OU, teaches undergraduate and graduate coursework in instrumental conducting and conducts the Oakland University Wind Symphony. Marking his 25th year at OU, the range of performance activities of the Oakland University Wind Symphony, the university's premiere auditioned wind band has significantly diversified in terms of regional scope and comprehensiveness of repertoire. Within the last decade, the OU Wind Symphony has toured throughout the state of Michigan, performed twice at the Michigan Music Conference, and was recently invited through blind peer review to perform at the 2018 College Band Directors National Association North Central Conference.

Prior to his appointment at OU, Gregory served as a Doctoral Conducting Intern at the University of Illinois at Urbana-Champaign, where he taught undergraduate courses in conducting, served as a staff conductor within the University of Illinois Band Department, and was an Editorial Assistant for the Journal of the Council of Research in Music Education.

In addition to his duties at Oakland, Dr. Cunningham has served as Music Director and Principal Conductor of the Warren Symphony (2010-2015), Principal Conductor of the Springfield-based (IL) Sangamon Valley Youth Symphony and Sangamon Valley Youth Chamber Orchestras, and has made professional guest conducting appearances with the Champaign-Urbana and Illini Symphony Orchestras.

A two-time finalist for the Michigan Association of State Universities' Distinguished Professor of the Year Award, Dr. Cunningham remains very active as a clinician and adjudicator of high school and middle school orchestras/bands and has served as guest conductor for various district and state level honors ensembles throughout the Midwest, Northeast and Southeast. He has presented/co-presented workshops for instrumental music teachers at the Michigan, Illinois and Wisconsin Music Educators conferences, has co-presented at the MENC National Conference, and the Symposium on Music Teacher Education. He has made guest appearances as an Artist in Residence at the University of Illinois–Urbana Champaign, the University of Wisconsin–Eau Claire, the University of North Carolina – Wilmington, and has also served on the summer faculties of the Blue Lake Fine Arts Camp, Illinois Summer Youth Music, University of Iowa Summer Music Camp, and Shell Lake Music Camp.

Oakland University Symphonic Band

Flute

Letty Costilla
Natalia Robb
Alexandra Becker
Adanna Walker
Haley Horton
Margaret Lanfear

Oboe

Zachary Andrew
Yuki Harding

Clarinet

Taylor West
John Girard
Robert Comb
Emily Laurence
Marissa Lockwood
Liam Wright

Bass Clarinet

Karlie Welch
Ben Pruehs

Bassoon

Olivia Friedenstab

Alto Saxophone

Dallas Kelly
Courtney Marshall
Zofia Wagner
Seydou Kane

Tenor Saxophone

Sean Vedar
Eden Wiik

Baritone Saxophone

Sydney Kloka

Horn

Jessie Pruehs
Derek Kolp
Gabby DiCesare

Trumpet

Parker Eckman
Elianna Gustincic
Zachary Oberdier
Zachary Merkle
Kole Micakaj
Alexander Russ

Tenor Trombone

Tristan Hughes
Iyla Miller
James Wissbrun

Bass Trombone

Noah McDonald

Euphonium

Andrew Pettit
Chris Warren
Brandon Thibault

Tuba

Brian Wiik
Tyler Schreiber

Percussion

Joshua Fuzi
David Smit
James Donaldson
Maddy Hedges
Ben Moenssen
John Musa

Piano

Deven Mallamo

Librarians

Austin Chasnick
Benjamin Pruehs
Brian Wiik
Chris Warren
Iyla Miller
Natalia Robb

Social Media

Anna Greyerbiehl

Equipment Managers

Brian Wiik
Natalia Robb
Olivia Friedenstab
Parker Eckman

Oakland University Brass Band

Soprano Cornet

Jordan Berg

Solo Cornet

Alexis Dill *

Anna Greyerbiehl

Shannon Sheldrick

Elianna Gustincic

Carlo Perez-Hijar

Repiano Cornet

Nicole Tremonti

Second Cornet

Parker Eckman

Zachary Merkle

Third Cornet

Jacob Packard

Zach Musienko

Flugelhorn

Thomas Corbett

Solo Horn

Derek Kolp

First Horn

Jonathon Esbri

Second Horn

Jessie Pruehs

First Baritone

Chris Warren

Second Baritone

Andrew Pettit

Trombone

Mabelynn Dill *

Dustin Freeman

Bass Trombone

Josh Tobias

Euphonium

Iyla Miller *

James Long

E-flat Tuba

Brandon Thibault *

Brian Wiik

B-flat Tuba

Noah McDonald *

Tyler Schreiber

Percussion

Taylor Atkinson

Kyle Paoletti

Mattheas Boelter

Collin Arena

* denotes principal player

Oakland University Wind Symphony

Piccolo

Claudia Montoya-Hernandez*

Flute

Claudia Montoya-Hernandez*
Corrin Kliewer+
Hannah Combs
Zachary Merkle

Oboe

Yuki Harding*

Clarinet

Marissa Lockwood*
Benjamin Pruehs
Austin Chasnick
Jason Wend
Robert Combs

Bassoon

Fred Hoops*

Bass Clarinet

Michelle Tschirhart*

Soprano Saxophone

Brant Ford*

Alto Saxophone

Brant Ford*
Tyler Hewitt

Tenor Saxophone

Ian Mahoney

Baritone Saxophone

Jacob Beswick

Horn

Derek Kolp*
Ethan Eliassen
Jessie Pruehs

Trumpet

Alexis Dill*
Anna Greyerbiehl
Jordan Berg
Thomas Corbett
Conlan Lang
Shannon Sheldrick

Trombone

Mabelynn Dill*
Dustin Freeman
Tristan Hughes

Bass Trombone

Josh Tobias*

Euphonium

Iyla Miller*
Christopher Warren

Tuba

Noah McDonald**
Brandon Thibault**

Percussion

Kyle Paoletti*
Mattheas Boelter
Collin Arena
Taylor Atkinson
Jacob Voight
Peyton Miller

Piano

Peyton Miller*

* principal

+ associate principal

** co-principal