OAKLAND UNIVERSITY
SYMPHONIC BAND
AND WIND SYMPHONY

Monday, October 17, 2022 at 7:30 p.m.
Macomb Center for the Performing Arts
Oakland University Symphonic Band
Pamela L. Klena, conductor

Illumination: Overture for Band
David Maslanka (1943 – 2017)

Second Suite in F
Gustav Holst (1874 - 1934)
edited by Colin Matthews (b. 1946)

I. March
edited by Colin Matthews (b. 1946)

II. Song Without Words (I'll Love My Love)
III. Song of the Blacksmith
IV. Fantasia on the ‘Dargason’

Planet B
Catherine Likhuta (b. 1981)

March of the Belgian Parachutists
Pierre Leemans (1897 – 1980)
arranged by John R. Bourgeois (b. 1934)

CLICK HERE FOR MORE INFORMATION ON WORKS/COMPOSERS

Oakland University Wind Symphony
Gregory Cunningham, conductor
Robert Krueger, guest conductor

Tam O’Shanter Overture, op. 51
Malcolm Arnold (1921-2006)
transcribed by John Paynter (1928-1996)

Shenandoah
arranged by Omar Thomas (b. 1984)

Robert Krueger, conductor

Fugue a la Gigue, BWV 577
Johann Sebastian Bach (1685-1750)
transcribed by Gustav Holst (1874-1934)

The Frozen Cathedral
John Mackey (b. 1973)

Program Notes

“Illumination” – lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. Illumination is an open and cheerful piece in a quick tempo, with a very direct A-B-A song form.

Program Note by David Maslanka

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for
Gustav Holst’s Second Suite in F consists of four movements, all based on specific English folk songs.

Movement I: *March (Morris Dance, Swansea Town, Claudy Banks)*

The “March” of the Second Suite begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune *Glorishears*. After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the “king of marches”, would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind solo, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: *Song Without Words (I’ll Love My Love)*

Holst places the fourth folk song, *I’ll Love My Love*, in stark contrast to the first movement. The movement begins with distant chords and moves into a solo of clarinet with oboe over a flowing “waves” of accompaniment. The solo is then repeated by the trumpet, forming an arc of intensity. After a brief fermata, the instrumentation slowly cascades down from clarinet, to saxophone, to euphonium, ending the movement with the tuba.

Movement III: *Song of the Blacksmith*

Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song, *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. Throughout the movement, there are many time signature changes making the movement increasingly difficult, specifically because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: *Fantasia on the ‘Dargason’*

This movement is not based on any folk songs, but rather has two tunes from *Playford’s Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St. Paul’s Suite* (1912), which he wrote for his music students at St Paul’s Girls’ School.

*Program Note by Imogen Holst*
In a preface to the late Imogen Holst’s biography of her father, Ralph Vaughan Williams refers to Gustav Holst as “a great composer, a great teacher, and a great friend.” He describes his music as “uncompromisingly direct...it reaches into the unknown but never loses touch with humanity.” Most band conductors and researchers consider his works for military (wind) band as the cornerstone of 20th-century concert band literature. Gustav Holst was born to Adolf and Clara von Holst in Cheltenham, England, in 1874. He was named Gustavus Theodore von Holst but dropped the “von” at the beginning of the war with Germany in 1914. He was descended from several generations of musicians with German, Scandinavian, Latvian, and Russian ancestry – his English mother died when he was eight. Holst learned only the rudiments of the violin, which he hated to practice, but he became a competent performer on both piano and (later) trombone. After his father remarried, he was sent to the Cheltenham Grammar School. When he was 12 or 13, he was given the poem Horatius, which he decided to set to music for chorus and orchestra. Having never had a lesson in harmony, he read Berlioz’s book on orchestration, worked on the composition in secret, and after playing the unfinished score on piano, was so appalled that he never added another note. Holst also failed in his first attempt to gain a scholarship to the Royal College of Music, but his father borrowed 100 pounds from a relative and sent his son to the famous school in May 1893. There he studied with the composer-conductor Sir Charles Stanford and first met Ralph Vaughan Williams, who was to become his friend for life. In February 1895, just as the frugal young musician’s money was almost gone, he won the open scholarship for composition and managed to stay in school. He augmented his income by playing trombone at Brighton and other seaside resorts and also by performing with the White Viennese Band for concerts and dances. In 1898 he became a member of the Carl Rosa Opera Company Orchestra and later toured with the Scottish Orchestra.

In 1901, Holst married Isobel Harrison, a beautiful young lady who subtly helped him to learn the social graces which he had never before considered important. With a very limited income the newlyweds were forced to delay a honeymoon trip to Europe until a small inheritance was received in the spring of 1903. When he gave up playing the trombone in order to spend more time composing, his wife had to help earn their meals by making dresses. In 1903, Holst was appointed to the faculty of James Allen’s Girls’ School in Dulwich. Two years later he became a director of music at St. Paul’s Girl’s School in Hammersmith, a teaching post which he kept for the rest of his life. During World War I, Holst become musical organizer of the Y.M.C.A. educational program among the English troops in the Near East. In 1919, he became professor of composition at the Royal College of Music and the University College, Reading, and in 1923 he visited the U.S. to lecture and perform his works at Harvard University and at the University of Michigan. After receiving a concussion from a fall in 1923, he suffered a nervous breakdown and took a year’s rest from all professional activities except composing. In 1932 he suffered a severe attack of hemorrhagic gastritis during a trip to the United States. Later, back in Britain, the doctors gave him a choice of a minor operation, which would mean living a restricted life for the rest of his days, or a major operation which would mean he could do what he wished – if he survived. Characteristically, he chose the latter. Although the operation was a medical success, his weakened heart was unequal to the strain, and he died in London on May 25, 1934.

Holst’s works include operas, choral works (including Dirge for Two Veterans for TTBB, brass, and percussion), orchestral and band works, chamber and instrumental pieces, and songs. His music reflects his wide-ranging interests, from folk music to astrology. The Planets, a large orchestral suite (since transcribed for band), has taken its place among the major compositions of the 20th century. Among his original and transcribed works for wind or brass band are the following: Capriccio, Dances of the Spirit; Fugue à la Gigue (Bach); Hammersmith; Incidental Music for a London Pageant (premiered in a concert version as Music for a Pageant by the Royal Northern College of Music Wind Orchestra in 1984); Marching Song; Moorside March; Morris Dance Tunes (Novello, 1911, now lost); The Planets (Mars and Jupiter are published by Boosey and Hawkes—other movements arrange for the University of Illinois Band in 1980); Scherzo and Nocturne from A Moorside Suite; A Somerset Rhapsody; Suite No. 1 in E-Flat; Suite No. 2 in F; Three Folk Tunes (premiered at Cheltenham in 1984); and Turn Back O Man (for band and optional chorus). In 1983, Jon C. Mitchell reported that a recently discovered set of band parts based on a 1909 unison vocal work entitled, O England My Country may have been set by Holst. His two famous suites for military band were written because Holst was tired of a diet of overplayed 19th-century selections. The two suites have rarely, if ever, been equaled.

Program Note by Norman E. Smith
“Children are one third of our population and all of our future.”

- Select Panel for the Promotion of Child Health 1981

It is no secret to anyone that our planet is suffering, least of all to the children of today. I heard the following sentiment: “Take care of your planet. There is no planet B.” And I thought: what if there were an ideal planet without violence, racism, greed, ecological emergencies and global pandemics? A musical journey towards such a planet could give us all some optimism for the future. I believe that in 2021 we need it more than ever. The piece opens with static stacked perfect fifths, representing the vastness and the mysterious power of Space. Then, we zoom in on Earth, singling it out from the entire galaxy. The Earth is crying. It is hurt. It is letting out deep sighs, as if a wounded majestic animal.

The next section of the piece, characterized by rising tension, is the musical version of “enough is enough!”. It represents the protests, the high-school kids carrying huge posters, the outcries of the young generation. They are brave, bold, and they demand change and action. They came to protest and brought their message across loud and clear. Think about Greta Thunberg screaming: “...we will NEVER forgive you!!” with tears running down her cheeks. The Earth is shouting with them, and the Earth is grieving with them.

The final section opens with the musical imitation of the sky clearing after a storm, sun coming out, and nature starting to awaken. This section is about positivity, hope and healing. In the final chords, we are zooming out and going back into Space, seeing the Earth get smaller and smaller. The Earth is smiling. It looks greener. It feels healed.

Program Note by Catherine Likhuta

Catherine Likhuta is an Australian-based composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature and rhythmic complexity. Catherine’s pieces have been played extensively around the world, including highly prestigious venues such as Carnegie Hall (Stern Auditorium/Perelman Stage), Glyndebourne Opera House (Organ Room), five International Horn Symposia and two World Saxophone Congresses, as well as many festivals and conferences. Her works have enjoyed performances by prominent symphony orchestras (such as Melbourne Symphony Orchestra and Orchestra of the National Radio of Ukraine), chamber ensembles (such as Atlantic Brass Quintet, Ensemble Q, NU CORNO and U.S. Army Field Band Horns) and soloists (including former president of the North American Saxophone Alliance Griffin Campbell and president of the International Horn Society Andrew Pelletier). Catherine has held residencies at North Carolina NewMusic Initiative, University of Missouri Kansas City, University of Georgia and other institutions. She is a two-time winner of the International Horn Society Composition Contest (virtuoso division) and a recipient of several awards, including two grants from the Australia Council for the Arts. Her music can be heard on Albany, Cala, Equilibrium and Summit Records.

Catherine’s wind band works have enjoyed performances by dozens of wind ensembles, including prominent groups such as University of Missouri Kansas City Wind Ensemble, Sydney Conservatorium Wind Symphony, University of Georgia Hodgson Wind Ensemble and University of Kentucky Wind Symphony. Her music has been played at Australian School Band and Orchestra Festival (Sydney), CBDNA Conference (Norman, OK) and Midwest Clinic (Chicago, IL).

Catherine holds a Bachelor’s degree in jazz piano from Kyiv Glière Music College, a five-year post-graduate degree in composition from the Tchaikovsky National Music Academy of Ukraine (Kyiv Conservatory) and a PhD in composition from the University of Queensland. She is an active performer, often playing her own works. She was the soloist on the premiere and the CD recording of Out Loud, her piano concerto commissioned by the Cornell University Wind Ensemble, and the pianist on Adam Unsworth’s CD Snapsbots.
Arnold began his career as a professional trumpeter, but by the time he was thirty he was composing full-time, being bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift has earned him a lifetime of composing, teaching, performing, and conducting, he died in 1980 at the age of 82.

Pierre Leemans was not only the composer of the world-famous March of the Belgian Parachutists, but also a musician who had a great influence on Belgian music – especially band music. Born in Schaerbeek, Belgium, in 1897, he studied piano, harmony, orchestration, and composition José Sevenants, Martin Lunssens, and Paul Gilson between 1919 and 1922, after having taught at Etterbeek Music Academy since 1917. He served in the army for a year when he was 22, taught music again until 1932, and then resigned to become pianist-conductor-program director for the official broadcasting company, N.I.R. – now B.R.T. – R.T.B. In 1934 he won the composition contest for the official march of the 1935 Brussels World Exhibition.

In 1940, Leemans founded the Schaerbeek High School Choir, and in 1943 he won a composition contest for school songs. In 1945 he wrote a prize-winning dirge for the fallen heroes of World War II, and two years later he was selected as the Belgian delegate to the Geneva Congress for standardizing music notation. From entries by 109 anonymous composers, works by Leemans were selected for the first and second prize for the 1958 Brussels World’s Fair. He has written music for choirs, bands, orchestras, chamber groups, and motion pictures. Among his many pieces for band are: March of the Commandos; Old Brussels March; Benelux March; Marche Officielle; March du Régiments des Cantonniers Belges; Belgian Air Force; Symphonic Divertimento; Ghost Dance; and two official regimental marches, Light Aviation and March of the Belgian Parachutists. After a lifetime of composing, teaching, performing, and conducting, he died in 1980 at the age of 82.

Program Note by Norman E. Smith

Tam o’Shanter is dedicated to Michael Diack, one of the composer’s publishers, and was completed in March 1955. The composer regarded Robert Burns as one of the greatest of poets and expressed the hope that his own enjoyment of the work of the remarkable Scotman, as reflected in this music, will encourage others to read him. The overture has a well-defined program, though one’s response to it is by no means wholly dependent on the literary background. Commonly accepted as one of the poet’s finest works, Tam o’Shanter is the grimly humorous legend of a hard drinker who ignores his wife’s warning that he will one day be “catch’d wi’ warlocks” for his misdeeds. Late one momentous night, in tempest and roaring thunder, he sets out recklessly from the inn and drives his mare, Meg, on the homeward road. When they reach the haunted church, they witness a wild party of witches and warlocks. In an instant all is dark, and the hellish legion pursues him. If he reaches the bridge he is safe, for the fiends cannot cross running water. He narrowly escapes, but his gallant mare loses her tail, which had been grasped by a witch.

The overture begins slowly with unison octaves, forming a background for characteristic woodwind and brass quips that establish the atmosphere. Clarinets put in a “bagpipey” drone fifth; piccolo whistles a fragment of melody with a Scottish flavor; bassoons with inebriated rhythm and copious “Scotch snap” amble along; muted brass slithers in glissandi (a recurring device). Soon, with growing velocity, Tam is on his wild ride into the storm. Lightning flashes and thunder roars, with gong, cymbals, and drums much in evidence. Tam gallops harder and harder, cracking his whip. Brass and drums suddenly lead to shivering tremolos, and Tam watches the sacrilegious dance. Burns tells us that this is no new cotillion from France, “but hornpipes, jigs, strathspeys and reels.” The Scottish character of the music is evident. “Weel done, Cutty-sark!” cries Tam, in a trombone solo that all but articulates the words -- and the devilish hunt is up. It comes to a sudden end, and there is a short scud of woodwind solos (Tam disappearing in the distance) ending in a high trilling note in the piccolo. Woodwinds, perhaps sarcastically, point to the moral of the story, and with a terrific flurry, the overture ends.

Tam o’Shanter was first performed at a Henry Wood Promenade Concert on August 17, 1955, with Malcolm Arnold conducting the Royal Philharmonic Orchestra. It was received with tremendous enthusiasm, and was, without doubt, the most popular novelty during the 1955 season of Promenade Concerts. The composer was at pains to point out that, whereas the earlier overture Beckus the Dandipratt is not descriptive but merely a musical impression, Tam o’Shanter is very definitely program music. John Paynter, legendary Director of Bands at Northwestern University, created the band adaptation of this work, which was published in 1991 by Carl Fischer.

Arnold began his career as a professional trumpeter, but by the time he was thirty he was composing full-time, being bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift has earned him a reputation as a composer of light music in works such as the sets of English, Scottish and Welsh Dances, or the scores to the St
Trinian’s films and Hobson’s Choice. However many of his concertos and symphonies are profound, affording the listener a deeper insight into a fascinating and complex musical personality.

- Program Note from Baylor University Wind Ensemble 2019

_Shenandoah_ is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake – an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia – and various parks, rivers, counties, and academic institutions found within.

About this setting, the composer states:

Back in May of 2018, after hearing a really lovely duo arrangement of Shenandoah while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I’d heard in my mind’s ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of _Shenandoah_ is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

Omar Thomas (b. 1984, Brooklyn, N.Y.) is an American composer, arranger and educator. Born to Guyanese parents, Omar moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg, and has studied under Maria Schneider.

Omar’s music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men’s Choruses, and the Colorado Symphony Orchestra.

He conducts the Omar Thomas Large Ensemble, a group was first assembled for Omar’s graduate composition recital at the New England Conservatory of Music in the spring of 2008. He was awarded the ASCAP Young Jazz Composers Award in 2008 and was invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. Mr. Thomas accepted a position in the composition area at the University of Texas in Austin in the fall of 2020. Previously he was a member of both the Harmony and Music Education departments at Berklee, where he taught all four levels of harmony offered, in addition to taking charge of the “Introduction to Music Education” course. Omar was an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBT Allies. Omar was nominated for the Distinguished Faculty Award after only three years at the college, and was thrice awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow.

_Fugue a la Gigue_

When English composer Gustav Holst was commissioned to write _Hammersmith_ for the BBC Wireless Military Band in 1928 he felt rather out of practice in orchestrating for the medium. For some years he had had the idea of arranging some Bach fugues for brass and military band, so he set himself the task of scoring the _Organ Fugue in G Major BWV 577_ (from Preludes, Fugues and Fantasias). He, rather than Bach, called it _Fugue à La Gigue_.

The piece made an ideal exercise, and Holst’s brilliant dovetailing of the counterpoint between different instruments shows his mastery. The piece is technically demanding and the characteristic unison clarinet writing suggests the orchestral conception of a large wind ensemble rather than a band. It was this conception which the composer carried forward into _Hammersmith_. _Fugue à La Gigue_ was published for military band in 1928 by Boosey & Hawkes and shortly afterwards for orchestra, but with only short scores, as was customary at the time.
The Koyukon call it “Denali,” meaning “the great one,” and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world—a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey’s *The Frozen Cathedral*.

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed—and immediately found himself grappling with two problems.

How does one write a concert closer, making it joyous and exciting and celebratory, while also acknowledging, at least to myself, that this piece is rooted in unimaginable loss: The death of a child?

The other challenge was connecting the piece to Alaska - a place I’d never seen in person. I kept thinking about all of this in literal terms, and I just wasn’t getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains—these monumental, remote, ethereal and awesome parts of the world—as a kind of pilgrimage. It’s a search for the sublime, for transcendence. A great mountain is like a church. “Call it *The Frozen Cathedral*,” she said.

I clearly married up.

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work Turning. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass ute—made dissonant by a contrasting key, and more insistent by the eventual addition of alto ute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute’s melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

*Program note by Jake Wallace*
Conductor Bios

Dr. Pam Klena is Assistant Professor of Music at Oakland University where she conducts the Oakland University Symphonic Band, teaches instrumental music education methods courses, teaches graduate conducting, and supervises student teachers. She also serves as the faculty advisor for the Oakland University Nu Zeta Chapter of Sigma Alpha Iota, an International Music Fraternity to encourage, nurture and support the art of music. Additionally, she serves as a faculty advisor for the Oakland University Collegiate Chapter of the National Association for Music Education (NAfME). Dr. Klena holds the Doctorate of Musical Arts degree from the University of North Carolina at Greensboro where she studied with Kevin M. Geraldi 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. 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.

Dr. Klena is currently serving as the President-Elect for Women Band Directors International (WBDI), an international organization for women band directors featured toward promoting women, providing support and community, and mentoring women in the band field. She is an active conductor, clinician and adjudicator of high school and middle school bands in the state of Michigan. Dr. Klena fundamentally believes in the support and collaboration between Oakland University and music education programs in the community. Dr. Klena is also a regular presenter in regional, state and national music conferences such as the Michigan Music Conference, Florida Music Educators Association (FMEA) Professional Development Conference, Maryland Music Educator Association (MMEA) Summer Conference, and the 2023 NAfME Eastern Division Conference. Dr. Klena is also a proud member of the College Band Directors National Association, National Association for Music Education, College Music Society, Conductors Guild, Sigma Alpha Iota, Kappa Kappa Psi, and Pi Kappa Lambda.

Robert Krueger is an alumnus of Eastern Michigan University where he earned a degree in Music Education. While at EMU, he studied saxophone with Dr. Woody Chenoweth and conducting with Dr. Mary Schneider.

Robert is currently the Director of Bands at Fort Gratiot Middle School in Port Huron, MI. Since being hired at Fort Gratiot, the bands have seen enormous growth with a 41% increase in numbers over the past three years. Fort Gratiot currently has the biggest middle school band program in St. Clair County. Recent performance highlights include performing The National Anthem at Comerica Park for a Detroit
Tigers Game, and collaborating with living composer Erin Lilliefors to commission and give the world premiere of Afterglow Overture. In addition to his role at Fort Gratiot, Mr. Krueger is the Assistant Director/Percussion Caption Head for the Port Huron Northern High School Marching Band and the director of PHN’s competitive indoor percussion group, Port Huron Northern Thunder. Under his leadership, Port Huron Northern Thunder received 1st place for Percussion Regional A in the Michigan Alliance of the Performing Arts State Finals.

Currently, Robert is working on his Masters Degree at Oakland University where he studies conducting with Dr. Greg Cunningham and Saxophone Performance with Dr. Jeffery Heisler. Additional conducting studies have included instruction from Mr. Rob Ash, Director of Bands at Huron High School, Mr. Timothy Krohn, Director of Orchestras at Huron High School, Professor Craig Kirchhoff, Director of Bands at the University of Minnesota, and Damien Crutcher, co-founder and CEO of Crescendo Detroit.

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 26th 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.

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.

The Midwest International Band and Orchestra Conference is widely known as the most distinguished clinic for instrumental musicians and gathers thousands of students, teachers, and professionals each year. Members of both ensembles are raising funds through NAfME to gain the professional development required to be successful in the workforce. Contributions will offset the travel expenses for collegiate members attending the conference in Chicago. Thank you for your support! Enjoy the concert!
## Oakland University Symphonic Band

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Piccolo</strong></td>
<td>Zachary Merkle</td>
</tr>
<tr>
<td><strong>Flute</strong></td>
<td>Maria Pienzi*  Adanna Walker  Caroline Wickersham  Sydney Hazard  Margaret Lanfear  Benjamin Martino  Mike Schuchmann</td>
</tr>
<tr>
<td><strong>Oboe</strong></td>
<td>Yuki Harding</td>
</tr>
<tr>
<td><strong>Clarinet</strong></td>
<td>Ty Rupert*  Kyle Jahimiak  Melissa Harmon  Emily Laurence  Leanne Szydlowski  Tyler Wale  Liam Wright</td>
</tr>
<tr>
<td><strong>Bass Clarinet</strong></td>
<td>Michelle Tschirhart</td>
</tr>
<tr>
<td><strong>Bassoon</strong></td>
<td>Olivia Friedenstab*  Meredith Weir  Jackie Le</td>
</tr>
<tr>
<td><strong>Alto Saxophone</strong></td>
<td>Courtney Marshall-Ross*  Dallas Kelly  Nathan Bennett  Matthew Stull</td>
</tr>
<tr>
<td><strong>Tenor Saxophone</strong></td>
<td>Eden Wiik</td>
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<tr>
<td><strong>Baritone Saxophone</strong></td>
<td>Alexander Sam</td>
</tr>
<tr>
<td><strong>Horn</strong></td>
<td>Abbigail Barrows  Jessie Pruehs  Nathan Doss  Michelle Latouf</td>
</tr>
<tr>
<td><strong>Trumpet</strong></td>
<td>Catherine Baker*  Jaden Wood  Jonathan Glidden  Kole Micakaj  Alexander Russ</td>
</tr>
<tr>
<td><strong>Tenor Trombone</strong></td>
<td>Iyla Miller  Andres Mora Ojeda  James Wissbrun</td>
</tr>
<tr>
<td><strong>Bass Trombone</strong></td>
<td>Noah McDonald</td>
</tr>
<tr>
<td><strong>Euphonium</strong></td>
<td>Chris Warren  Andrew Pettit  Brandon Randall</td>
</tr>
<tr>
<td><strong>Tuba</strong></td>
<td>Tarek Murray*</td>
</tr>
<tr>
<td><strong>Percussion</strong></td>
<td>David Smit*  Makensie Harrington  Jonathan Horne  Brian Linley  Jacob Rainwater  Ben Moenssen  Grant Harrison</td>
</tr>
<tr>
<td><strong>Piano</strong></td>
<td>Deven Mallamo</td>
</tr>
<tr>
<td><strong>Equipment Managers</strong></td>
<td>Olivia Friedenstab  Margaret Lanfear  Tarek Murray  Alexander Sam</td>
</tr>
<tr>
<td><strong>Librarians</strong></td>
<td>Ben Pruehs  Iyla Miller  Natalia Robb  Brandon Thibault  Brian Wiik</td>
</tr>
</tbody>
</table>

* Indicates Principal
Oakland University Wind Symphony

**Piccolo**
Claudia Montoya-Hernández*
Zachary Merkle

**Flute**
Claudia Montoya-Hernández*
Zachary Merkle
Natalia Robb
Letty Costilla

**Alto Flute**
Zachary Merkle

**Bass Flute**
Claudia Montoya-Hernandez

**Oboe/English Horn**
Yuki Harding+

**Bassoon**
Ben Do*
Josh Fodera
Lucas Blinkhorn

**Contrabassoon**
Josh Fodera

**E-flat Clarinet**
Ben Pruehs

**B-flat Clarinet**
Ben Pruehs*
Austin Chasnick
Robert Combs
Jason Wend
Taylor West
Benjamin Mack

**Bass Clarinet**
Michelle Tschirhart++

**Soprano Saxophone**
Tyler Hewett

**Alto Saxophone**
Tyler Hewett**
Garret Klauss**
 Chase Meister

**Tenor Saxophone**
Ian Mahoney

**Baritone Saxophone**
Jacob Beswick

**Horn**
Derek Kolp*
Abbigail Barrows
Jessie Pruehs
Nathan Doss

**Trumpet**
Shannon Sheldrick*
Carlos Perez-Hijar
Anna Greyerbiehl
Thomas Corbett
Parker Eckman
Conlan Lang

**Trombone**
Mabelynn Dill*
Grant Martinez
Iyla Miller

**Bass Trombone**
Dustin Freeman

**Euphonium**
Iyla Miller*
Brandon Thibault
Chris Warren

**Tuba**
Noah McDonald*
Brian Wiik

**String Bass**
Jackson Stone*

**Harp**
Laurel Federbush*

**Percussion**
Kyle Paoletti*
Jake Voight
Collin Arena
Matthias Boelter
Taylor Atkinson
Josh Fuzi

**Piano/Celesta**
Deven Mallamo*

* Principal
** Co-principal
+ Oakland Symphony mentor
++ OU Faculty